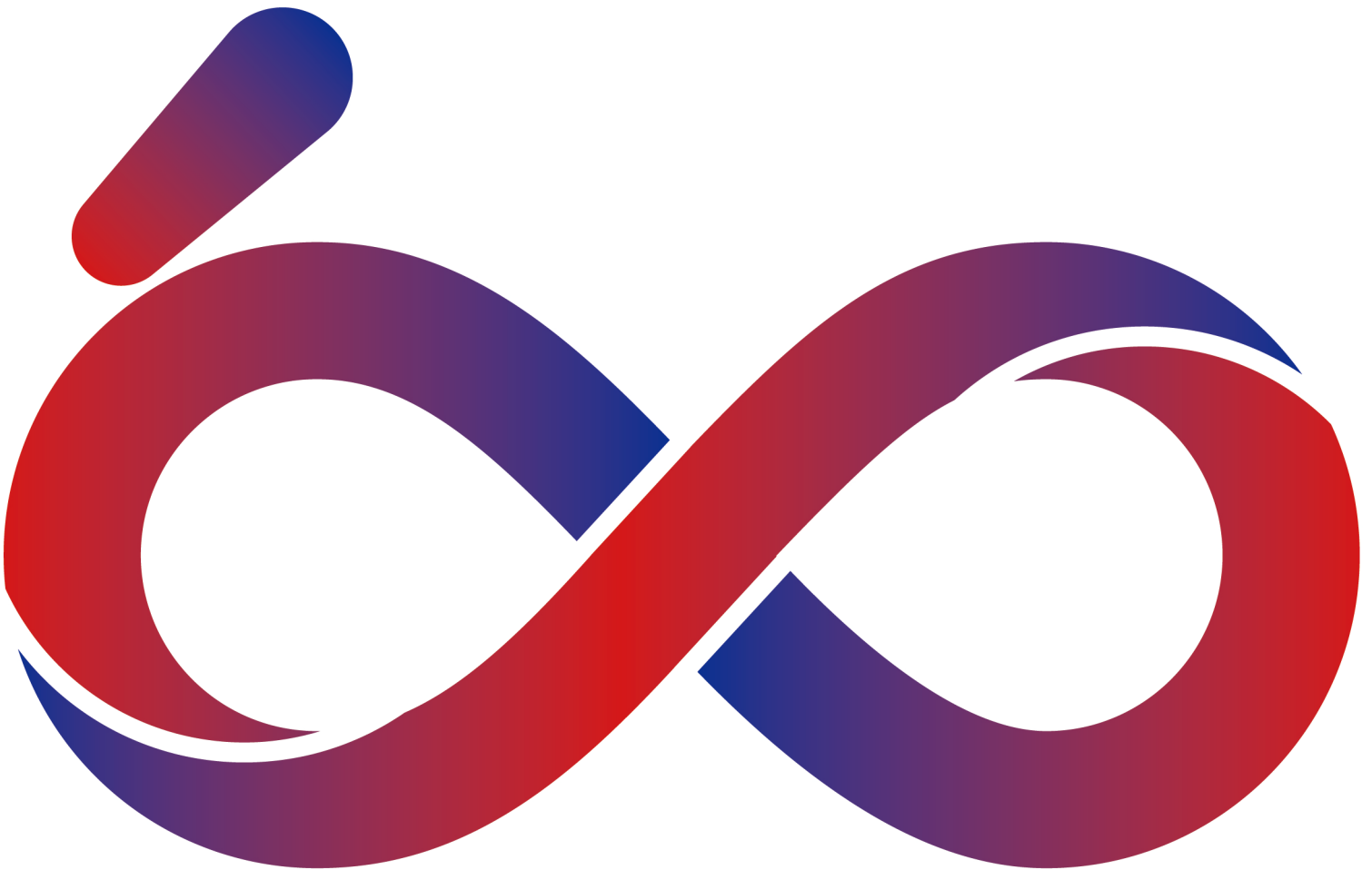


Volume 1 January-December 2024 ISSN 3074-4474

INTERNATIONAL YOUNG TALENTS

**60th Anniversary of Diplomatic Relations
between China and France**



Editor – Young students' laboratory for tomorrow's world

The year 2024 will have been a rich one for our Academy. We will have welcomed the largest delegation of Chinese students in Europe. Nearly two hundred students, divided into 2 programs, one in winter, the other in summer.

On this occasion, the students were able to commemorate diplomatic relations between France and China. They exchanged views with the president of the France-China group at the French National Assembly and the deputy mayor in charge of decentralized cooperation in the 13th arrondissement, better known as Paris's Chinatown.

At the end of their trip, the students presented more than 12 articles on Chinese-French cooperation. These articles are distinguished by their diversity, covering a wide range of subjects from culture to agriculture. But some are equally original.

Starting with a mathematical subject may frighten some of you. Yet this topic shows how a universal discipline can raise questions about cultural influence. In discovering the Sino-French relationship, it's exciting to travel back in time and see how, despite the two countries' geographical distances, China has influenced France, and France has influenced China.

To complete this section devoted to the 60th anniversary of diplomatic relations between France and China, we recommend reading 2 articles: “Le destin d'André Malraux en Chine” (André Malraux's destiny in China) by Yu Bin, and “La France et la Chine: itinéraire d'une rencontre” (France and China: the itinerary of a meeting) by Marianne Bastid-Bruguière.

TDAIO students are part of the intellectual and civilizational curiosity that has existed for centuries between China and France.

The Academy seeks to encourage its young students to express their point of view on the world. This may involve a bilateral relationship, as between France and China. But also, and above all, multilateral relations.

If the subjects are diverse, so are the students' styles. While they generally followed a framework for writing their articles, the Academy allowed them a certain amount of freedom. In fact, the Academy insisted more on the predictiveness of the subject and the importance of bringing new ideas to the table.

Through this magazine, the Academy enables students of all ages and academic levels to reflect on contemporary international society. This is a rapidly changing world, and one that cannot escape the scrutiny of today's youth.

This international magazine will enchant you and inspire you to find out more, not only about your own culture, but also about others. And finally, about international society and its many universal and regional organizations.

Enjoy your reading!

Emmanuel Desfourneaux

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The Development and Exchange of Mathematical Culture Between France and China

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Abstract:

Mathematical culture refers to the history of mathematics, mathematical spirit, mathematical ideas, mathematical methods, mathematical language, and mathematical education. Below, I will categorize mathematical history and the mathematical education to focus on discussing their development in China and France, as well as their differences and connections.

Keywords:

Mathematical culture, development, connections

I. Introduction

I.1 Research object

My research focuses on the specific content of mathematical culture between China and France, as well as the differences between them, and the academic or cultural exchanges in mathematics between China and France in history.

Mathematical culture refers to the history of mathematics, mathematical spirit, mathematical ideas, mathematical methods, mathematical language, and mathematical education. Below, I will provide a detailed explanation of the specific meanings of the remaining six issues.

The history of mathematics refers to how mathematics was generated and developed in these two countries; The spirit of mathematics, mathematical ideas, mathematical methods, and mathematical language can be grouped together, all of which belong to the academic aspect of mathematics. Mathematics education belongs to the third aspect of mathematical culture and is also the main way for mathematical culture to penetrate into human society. Mathematics education mainly includes primary mathematics education, corresponding to primary education; Secondary mathematics education, corresponding to secondary school mathematics education; Higher mathematics education corresponds to mathematics education for undergraduate students and above.

I.2 Research purpose

As two countries with a long history, China and France have both accumulated profound mathematical knowledge and formed unique mathematical cultures. I am curious about the general content and differences in mathematical culture between these two countries. This is also more conducive to the exchange of mathematical culture and academic aspects between the two countries.

I.3 Research significance

Studying the mathematical culture of China and France is of great significance for understanding the characteristics, advantages, and cultural factors behind their mathematical education. Through such research, we can gain a deeper understanding of the differences and characteristics in mathematics education between the two countries, thereby promoting mutual learning and communication, and improving the quality of each country's education. Meanwhile, this research also helps to reveal the manifestations and development trends of mathematical culture in different countries and ethnic groups, further promoting the development of global mathematics education.

Specifically, studying the mathematical culture of China and France can be carried out from the following aspects:

I.4 Objectives and concepts of mathematics education

Exploring the objectives and concepts of mathematics education in China and France, as well as their implementation in practice. This helps us understand the core values and guiding principles of mathematics education in both countries.

1.5 Curriculum and teaching methods of mathematics education

Analyze the curriculum, teaching methods, and evaluation systems of mathematics education in China and France. This helps us understand the implementation methods and effects of mathematics education in both countries.

1.6 Cultural connotation of mathematics education

Explore cultural elements in mathematics education in China and France, such as mathematics history, mathematics and real life, mathematics and science and technology, mathematics and humanities and arts. This helps us to understand the cultural heritage and characteristics of mathematics education in both countries.

1.7 International cooperation and exchange in mathematics education

Explore the cooperation and exchange between China and France in the field of international mathematics education, and share each other's successful experiences and lessons. This helps us understand the international perspective and influence of mathematics education in both countries.

In short, studying the mathematical culture of China and France is a topic of profound significance. It not only helps us better understand and grasp the characteristics and advantages of mathematical education in both countries, but also promotes the development and progress of global mathematical education.

2. The History and the Academic Development of Mathematics in France and China

2.1 The history and the academic development of mathematics in France

From a historical and traditional perspective, France is a country that highly values mathematics, and its mathematical traditions are excellent. It is truly a mathematical powerhouse and powerhouse. Indeed, throughout French history, we will find that many famous mathematicians in the West originated from France: from Pascal, the founder of modern probability theory, to Fourier and Lagrange, from Descartes, the father of analytic geometry, to Simon Laplace, the discoverer of the Laplace equation, from Monge, the founder of descriptive geometry, to De Montmortre, a renowned figure in the field of probability theory, and so on. During the 17th to 19th centuries, France was definitely a leader in the field of mathematics worldwide.

Therefore, the famous German mathematician Gauss recorded an interesting

conversation in one of his biographies. A stranger in Paris asked the locals, "Why have so many great mathematicians emerged in your country's history?" The Parisian replied, "Our best people learn mathematics." The stranger then asked the French mathematician, "Why has your country's mathematics always been famous around the world?" The mathematician replied, "Mathematics is the best part of our traditional culture."

2.2 The history and the academic development of mathematics in China

Chinese mathematics originated from ancient times to the Western Han Dynasty, flourished from the mid Sui Dynasty to the late Yuan Dynasty, and declined from the late Yuan Dynasty to the mid Qing Dynasty. It can be seen that the development history of ancient Chinese mathematics has not been smooth sailing. Although China is currently in a backward position in the world mathematics competition, as long as we uphold the spirit of perseverance and courage of our Chinese ancestors, we can stand firm in the forest of world mathematics for a long time.

The Hundred Schools of Thought during the Warring States period promoted the development of mathematics, with some schools summarizing and generalizing abstract concepts related to mathematics. The definition and proposition of certain geometric terms appear in the *Mojing*, and the Mohist school also provides definitions of finite and infinite; Zhuangzi emphasizes abstract mathematical ideas. However, this new idea that emphasizes abstraction and logical rigor has not been well inherited and developed.

The Qin and Han dynasties were the period of formation of the ancient Chinese mathematical system. With the rise of private education, the Han Dynasty formed libraries and scriptures. The first stage of library education mainly involves literacy education and imparting some mathematical knowledge; Although the second stage involves reading and writing training, the focus shifts to cultivating students' ideological concepts and ethical morals. The *Zhou Bi Suan Jing*, compiled in the late Western Han Dynasty, had two mathematical achievements: firstly, it proposed special cases and universal forms of the Pythagorean theorem; The second is to provide the Chenzi method for measuring the height and distance of the sun. During the Wei and Jin dynasties, Chinese mathematics had significant theoretical development. Zhao Shuang, a native of Wu during the Three Kingdoms period, was one of the earliest mathematicians in ancient China to prove mathematical theorems and formulas. He not only provided detailed annotations to the *Zhou Bi Suan Jing*, but also rigorously proved the Pythagorean theorem using geometric methods in the *Annotations to the Pythagorean Circle and Square Diagram*, reflecting the idea of the cut complement principle; Liu Hui, a person from the Three Kingdoms, annotated "Nine Chapters on Arithmetic", and their work is considered to be the beginning of the theoretical system of ancient Chinese mathematics. The computational mathematics of the Song and Yuan dynasties entered its heyday, and a group of famous mathematicians and mathematical works emerged. Examples include Jia Xian's "Nine Chapters of the Algorithm for the Emperor", Qin Jiushao's "Nine Chapters of the Book of Numbers", Li Ye's "Measuring the Round Sea Mirror", Yang Hui's "Detailed Explanation of the Nine Chapters Algorithm", Zhu Shijie's "Four Yuan Jade Mirror", and so on.

The greatest achievement of the Ming Dynasty was the popularization of abacus calculation, and the publication of Cheng Dawei's "Zhi Zhi Suan Fa Tong Zong" became a symbol of the transition from abacus calculation to abacus calculation. But this also led to the gradual loss of ancient mathematics based on calculation, and the stagnation of mathematical development.

3. The Mathematical Academic Achievement and Communication in France and China

3.1 The mathematical academic achievement in France

The mathematical community in modern France has achieved significant academic achievements in multiple fields. Here are some important achievements:

1) *Mathematical analysis*

French mathematician Henri Poincaré had a profound influence in the field of mathematical analysis. He is a pioneer in multiple fields such as differential equations, topology, and number theory, and has proposed many important concepts and methods in these fields.

2) *Algebraic geometry*

Algebraic geometry is an important branch of mathematics, and French mathematician Jacques Tits has made outstanding contributions in this field. His work promoted the development of algebraic geometry and had a profound impact on modern mathematics.

3) *Probability theory*

French mathematician Pierre Simon Laplace made significant contributions in the field of probability theory. His work laid the foundation for the development of statistical physics and quantum mechanics, and had a profound impact on modern statistics and data analysis.

4) *Differential equation*

French mathematician Jean Gustave Monge made significant contributions in the field of differential equations. His work promoted the theoretical development of differential equations and had a profound impact on modern mathematics.

The above are just some of the achievements of modern mathematics in France, and in fact, the contributions of French mathematicians go far beyond these. Their work not only promoted the development of mathematics, but also had a profound impact on other scientific fields.

3.2 The mathematical academic achievement in China

The academic achievements of modern and contemporary Chinese mathematics are very significant, especially in the following areas where significant breakthroughs have been made:

1) *Differential geometry*

Academician Qiu Chengtong has had a profound influence in this field, and his work has been widely recognized and highly praised internationally.

2) ***Algebraic geometry***

Academician Wu Wenjun has made outstanding contributions in this field, and his work has not only had a profound impact domestically, but also received high praise internationally.

3) ***Algebraic topology***

Academician Liao Shantao has also made outstanding contributions in this field, and his work has also been widely recognized and highly praised internationally.

4) ***Partial differential equations***

Academician Gu Chaohao has made significant contributions in this field, and his work has not only had a profound impact domestically, but also received high praise internationally.

5) ***Dynamic system***

Academician Chen Shengshen has had a profound influence in this field, and his work has been widely recognized and highly praised internationally.

6) ***Analytical Number Theory***

Academician Chen Jingrun has made outstanding contributions in this field, and his work has not only had a profound impact domestically, but also received high praise internationally.

The above listed achievements are only partial. In fact, Chinese mathematicians have made tremendous contributions in various fields of mathematics and have achieved many world-class results. These achievements not only enhance the international status of Chinese mathematics, but also make important contributions to the development of global mathematics.

3.3 The academic and cultural exchanges in mathematics between France and China

The academic and cultural exchanges in mathematics between France and China have a long history and diverse forms. Here are some specific examples:

1) ***Mathematics exchange activities between Chinese and French high school students***

The mathematics exchange activity between Chinese and French high school students is a good example, which aims to strengthen the teaching and research exchanges in mathematics between the two countries. The first Sino French High School Mathematics Exchange Event was held in 2014 to celebrate the 50th anniversary of the establishment of diplomatic relations between China and France, and achieved great success.

In addition, the second Sino French High School Mathematics Exchange Activity "Calculating with Him/Her" was held in Beijing in May 2017. The activity received support from the Chinese Ministry of Education and the French Ministry of National Education, Higher Education, and Research, and was jointly organized by the China France Education International Exchange Association and the French Embassy in China.

2) ***Youth Scholar Exchange Team of the School of Mathematical Sciences at Peking***

University

Another example is the Young Scholar Exchange Team from the School of Mathematical Sciences at Peking University, which visited France in June 2023. The delegation was led by Professor Zhang Zhifei, Vice Dean of the School, and the members of the team included young scholars such as Zhou Bin, Deputy Director of the Department of Mathematics, and Liu Baoping. During their stay in France, the exchange team had in-depth discussions with Professor Frederick Russelt, the head of the Mathematics Department at the University of Thackeray in France. The two sides focused on cutting-edge mathematical issues and sought opportunities for cooperation.

Overall, the academic and cultural exchange in mathematics between France and China not only promotes common progress in the field of mathematics, but also provides opportunities for the younger generation of both countries to learn and grow.

4. The Mathematical Education in China and France

4.1 The mathematical education in France

1) *The current situation of mathematics education in France*

France's mathematics education has always been known for its high quality, and its level of mathematical research is internationally renowned. According to statistics, since the 1950s, 13 French people have won the Fields Prize, which is commonly referred to as the "Nobel Prize in Mathematics".

However, in recent years, mathematics education in France has faced some challenges. For example, during his first term, French President Macron attempted to reform high school education by abolishing compulsory mathematics courses for the first year of French high school from 2020, with the aim of reducing students' fear of mathematics and allowing them to enjoy high school learning more easily. This reform has led to a large number of students abandoning mathematics, resulting in a shortage of students in the French higher education system. Therefore, the French Ministry of Education has had to adjust its policy, starting from 2022, all first-year high school students in France are required to take one hour of compulsory mathematics classes per week.

2) *The development Direction of mathematics education in France*

In response to the current challenges, French Minister of Education, Pap Ndiaye, has proposed a strategy to designate 2023 as the "Year of Mathematics Promotion". This strategy aims to enhance the mathematical abilities of all students and promote gender equality in the field of mathematics. Specific measures include providing math training to primary school teachers, including kindergarten teachers, encouraging junior high schools to establish math learning societies starting from the 2023 academic year, and establishing small math learning groups in the first grade of junior high school.

In addition, the French government is also considering integrating artificial intelligence into the education system. Faced with the sweeping fourth industrial revolution and the

wave of artificial intelligence, the French education sector has responded quickly and acted effectively in the global wave of artificial intelligence development. At the same time, it emphasizes the need to ensure that students form information ethics and media literacy that are good at distinguishing right from wrong, in order to resist the negative impact of the era of rapid technological advancement.

Overall, mathematics education in France is undergoing a series of changes aimed at adapting to new educational needs and social changes, while also striving to maintain its leading position in the global field of mathematics education.

4.2 The current situation and future development direction of mathematics education in China

1) *The current situation of mathematics education in China*

The current situation of mathematics education in China can be summarized from the following aspects:

- (1) Educational philosophy: China's mathematics education emphasizes the holistic nature of mathematics, emphasizing the connections between various branches of mathematics. In addition, China's mathematics education is also attempting to combine receptive learning with self-directed inquiry learning to achieve better teaching results.
- (2) Teaching methods: China's mathematics education adopts various teaching methods, including traditional teaching methods, discussion methods, experimental methods, etc. At the same time, students are also encouraged to learn through independent exploration.
- (3) Curriculum Setting: China's mathematics education curriculum is relatively comprehensive, covering various fields of mathematics, aiming to cultivate students' comprehensive mathematical literacy.
- (4) Existing problems: Although China has made certain achievements in mathematics education, there are also some problems, such as excessive emphasis on exam oriented education and neglect of the cultivation of students' practical application and innovation abilities.

2) *The development direction of mathematics education in China*

The future of mathematics education in China may develop in the following directions:

- (1) Deepening curriculum reform: In the future, mathematics education in China will continue to deepen curriculum reform to adapt to new educational needs and changes in the social environment
- (2) Strengthen quality education: In the future, mathematics education in China will pay more attention to quality education to cultivate students' practical and innovative abilities
- (3) Promoting internationalization: In the future, China's mathematics education will actively promote internationalization to enhance the international influence of China's mathematics education
- (4) Using scientific and technological means: In the future, China's mathematics

education will make full use of scientific and technological means, such as the Internet, big data, artificial intelligence, etc., to improve teaching efficiency and quality.

Overall, the current situation and development direction of mathematics education in China demonstrate that China is striving to improve the quality and efficiency of its mathematics education to better meet the needs of social and personal development.

4.3 Comparison and exchange of mathematics education between France and China

French mathematics education and Chinese mathematics education each have their unique characteristics and advantages. French mathematics education is renowned for its strict curriculum and high-level teaching quality, while Chinese mathematics education is recognized for its solid foundation and good exam results.

The following is a comparison of mathematics education between the two countries:

1) Educational objectives

French mathematics education places more emphasis on cultivating thinking abilities and practical applications, while Chinese mathematics education places more emphasis on laying a solid foundation and training logical abilities.

2) Teaching content

French mathematics education focuses more on modern higher mathematics ideas, while Chinese mathematics education focuses more on basic knowledge and exam skills.

3) Teaching methods

French mathematics education focuses more on restart and inquiry based learning, while Chinese mathematics education focuses more on lecture based and problem-solving skills.

4) Curriculum design

Mathematics education in France is spiraling upwards, with progressive learning, while mathematics education in China is systematized and gradually deepened.

5) International evaluation

French students have performed outstandingly in certain international competitions, while Chinese students have achieved excellent results in international mathematics competitions.

6) Recent changes

Mathematics education in France is facing challenges and needs to be reformed to cope with declining grades. Mathematics education in China is improving, increasing student participation and innovation.

From the above comparison, it can be seen that French mathematics education places more emphasis on students' thinking ability and practical application, while Chinese mathematics education has obvious advantages in basic knowledge and exam skills. Both countries are seeking improvement and innovation to adapt to constantly changing educational needs and challenges.

5. Conclusion

China and France have a profound foundation and unique contributions in the mathematical culture, which is categorized in the history of mathematics, mathematics academia, and mathematics education. The following is a summary of these two countries in these areas:

5.1 History of mathematics

Chinese mathematics has a long history, with classic works such as the Zhou Bi Suan Jing and the Nine Chapters on Arithmetic dating back to ancient times. These works not only laid the foundation of ancient Chinese mathematics, but also had a significant impact on the development of world mathematics. For example, the circle cutting technique and the proof of Pythagorean theorem in "Nine Chapters on Arithmetic" are outstanding achievements in ancient Chinese mathematics.

The history of French mathematics also has a long and rich history. Since ancient Greece, France has had a tradition of studying mathematics. In the Middle Ages, France became one of the centers of European mathematics, and many outstanding mathematicians emerged, such as Descartes and Fermat. Their work laid the foundation for the development of modern mathematics.

5.2 Academic mathematics

Both China and France have achieved outstanding achievements in mathematical academia. Chinese mathematicians have made significant breakthroughs in fields such as algebra, geometry, and number theory, such as Chen Jingrun's proof of the "1+2" conjecture and Qiu Chengtong's Kähler Einstein metric. These achievements not only enhance the international status of Chinese mathematics, but also contribute to the development of world mathematics.

French mathematicians have made significant achievements in fields such as topology, differential geometry, and number theory. For example, Grothendieck's theory of homology algebra and Alan Kone's work on differential geometry are outstanding representatives of French mathematics. In addition, France actively promotes the cross integration of mathematics with other disciplines, such as mathematical physics and mathematical biology.

5.3 Mathematics education

In terms of mathematics education, both China and France focus on cultivating students' mathematical literacy and innovation ability. Chinese mathematics education emphasizes the mastery of basic knowledge and the training of basic skills, improving students' mathematical level through extensive practice and exams. At the same time, China is also continuously promoting mathematics education reform, focusing on cultivating students' innovative thinking and problem-solving abilities.

French mathematics education places greater emphasis on students' self-directed learning and exploratory abilities. The mathematics curriculum in France is flexible and

diverse, encouraging students to freely choose the direction they are interested in for in-depth learning. In addition, France also attaches great importance to the combination of mathematics education and practical applications, cultivating students' practical abilities and innovative spirit through project-based learning and other methods.

In short, China and France have made unique contributions and profound foundations in the history of mathematics, mathematics academia, and mathematics education. The two countries have continuously promoted the development and progress of mathematics through mutual learning and exchange, making important contributions to the world mathematics cause.

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Comparison of Baudelaire and Li Jinfa's Image of "City Wanderer"

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Abstract:

In Baudelaire and 19th Century Paris, the German philosopher Benjamin first put forward the idea of "city wanderers". "City wanderers" have aesthetic vision and unique insight, they drift in the city, free from the crowd, addicted to thinking. They try to reconstruct modern urban experience and reveal the essence of modern life through individual experience. Baudelaire captured the great changes at the social level, and later depicted various chaotic and morbid modern experiences in his poetry collection *The Flowers of Evil*. Li Jinfa, who studied in Paris, France, was the first poet to introduce symbolism to China. It is not difficult to find that Baudelaire and Li Jinfa have overlapping modern urban experience, and the image of "city wanderers" appeared in their works. The purpose of this study is to explore the similarities and differences of the images of "city wanderers" in Baudelaire's and Li Jinfa's works as well as the causes, which has important practical significance and academic value for a deeper understanding of the relationship between cultural factors and individual creation in the interaction of Chinese and French literature.

Keywords:

City wanderer, Baudelaire, Li Jinfa, modernity

After the mid-19th century, Europe's industrialization accelerated, especially the emergence of a large number of industrial cities. The Industrial revolution divided man and nature, and it pushed the boundaries toward nature. People flocked to cities voluntarily or forcibly, and cities became the fields of their existence. Modern society began. Industrialization has improved the production efficiency of modern society, but it also hides many social contradictions. Under such conditions, man gradually disintegrates into a cold machine, repeating monotonous labor. The rhythm of the assembly line becomes the rhythm of the life of the whole society. Benjamin shows us the consistency of behavior and grooming, the mechanical operation of the "smiling kind" that ultimately leaves people with "reflective behavior."

It is under this background that western modernist literature came into being. Among them, the city is their main object of observation. They focus on describing various anomalies in modern society and the lack of subjectivity brought about by over-industrialization. These protagonists all have one thing in common: they all have an independent consciousness and a clear awareness of the awkward situation of people in modern cities. They live in the city and look on the city life from the perspective of outsiders at any time. "Wandering" can be understood to mean that the main body and the center maintain a state of mutual appearance and estrangement. The attitude of urban wanderers towards the city is both critical and helpless. They want to seek spiritual breakthrough, but they are trapped in the city by various factors. Baudelaire and Li Jinfa can be regarded as representatives of "urban wanderers". They are both urban observers, with similar wandering identities, in a wandering space of comparable development, and experiencing the same brief but intense instant sensations. However, in the face of the city, there are obvious differences between the two reactions. The urban space gives the wanderers different private feelings, which can be traced back to their recognition of their own identity.

I. Modernity Anxiety: Baudelaire's Image of "City Wanderer"

Baudelaire, a French poet, was born in Paris in 1821 and died in Paris in 1867. He spent most of his life in Paris, witnessed the ups and downs of Paris, it can be said that Paris is his memory field. For the hometown of Paris, Baudelaire's feelings are extremely complex. His wandering has a dual nature: on the one hand, he is wandering in the spatial level of his hometown; On the other hand, he takes a spiritual tour in his hometown. The root cause of his double wandering is his anxiety about modernity.

In the first half of the 19th century, the urban form of Paris was in the transition from classical to modern. Napoleon III's advisor Haussmann carried out a series of huge urban planning and renovation, known as the "Haussmann Plan". He demolished some slums and narrow alleyways, as well as some medieval walls and streets, and replaced them with wide and straight streets, such as the Arc de Triomphe, the Paris City Hall, and greatly improved infrastructure. This period was characterized by the prosperity of commerce and trade, as Benjamin describes in Paris, the Capital of the Nineteenth Century: "Most of the Archways

of Paris appeared in the fifteen years after 1822." Arch Street is a hub for luxury goods. The way they are constructed shows art suited to the business people." The transformation of cities has also brought about great changes in people's way of life. In short, this is an embryonic stage of urban modernization transformation.

The transformation of urban modernization has influenced Baudelaire's creative mentality, character and temperament. Having lived in Paris since childhood, he naturally wrote about the changes in the city before him. In addition, he is sensitive and withdrawn by nature, and his ability to capture changes is very precise and sensitive.

He lamented the passing of the old days, writing in a poem called "The Swan" : "As I walked through the newly built Chongwu Square/it suddenly evoked in me a rich memory/the old Paris had changed beyond recognition/The appearance of the city changed faster than the human heart, it was sad." He then constructs the site in his memory, "the wooden houses, the piles of rough/capitals and pillars, the weeds, the boulders that have been soaked with moss, the old clutter reflected in the Windows, I only see in my imagination." In the first half, the poet paints a picture of the ruins of modernity. Then the swan appeared: "I saw a swan that had escaped from its cage/rubbing the dry road with its webbed feet, and dragging its snow-white feathers over the uneven ground... The "swan" in the poem has escaped from the cage, but it cannot escape from the bigger cage - Paris in the modern transformation. The poem was published in the *Modern Review* in 1859. We can think of Paris as being in the midst of a major transformation. The reconstruction demolished the buildings of the past, and the buildings are symbols bearing the emotional memory of the subject, which brought a huge shock to Baudelaire's emotions. The Paris of memory is beautiful, the old Paris of destruction is ugly; At this time, the swan is beautiful, and the environment in which the swan lives is ugly. This poem is different from Baudelaire's expression technique of "turning ugliness into beauty", which he was good at in the past, and is more the residual rhyme left by the romanticism of "the principle of contrast between beauty and ugliness". Through the choice of his expression methods, we can also infer his nostalgia for the romantic movement in Paris. Therefore, he is destined to wander the city constantly, to reminisce about the past. He wandered through ugly cities, between memories and reality.

He was anxious about the coming of a new age. Baudelaire is nostalgic for the past, but he is also aware that he is living in a time of unprecedented change - modernity. The origin of modernity is generally believed to come from the feeling of modern life, and the most important description of modern life comes from Baudelaire's "Painter of Modern Life" : "Modernity is transitional, transient, accidental, is half of art, and the other half is eternal and unchanging." He believes that the people who best embody the "modern way of life" are the wanderers. The wanderer takes the modern city as an aesthetic object and keeps a subtle distance in it. It is because of this realization that he does not fully recall the idyllic way of life, but "dances with evil" and writes about the modern experience.

His poems are a magnifying glass of modern urban life. From the perspective of a wanderer, he shows the living conditions of all classes and the moral conditions of *The Times* for readers. In the poem "Dusk", the poet creates a sense of crisis in modern urban life, and he senses the deterioration of social morals and customs. At the beginning, the poet writes: "Here comes the charming evening, friend of sinners/It comes stealthily like

an accomplice." Dusk appears in a new attitude, it is given moral attributes by the poet. When people think that dusk is a time of day to let down their guard and rest, evil gradually grows under the cover of dusk. The coming of dusk also provided conditions for later poets to depict evil. "At this time, the wicked devils in the atmosphere/like industrialists open their eyes, fly about, striking the eaves and shutters," writing here, the poet seems to break through the boundary between imagination and reality, in this sinful world, people sell their souls to dance with the devil. "The hiss of the kitchen, the screams of the theater, the whine of the band." Chaotic sounds stimulate the hearing; On the other side of the orgy of the sinful world are the groans of the weak: "The suffering of the sick is increasing! / The dark night grabs them by the throat/They run out of breath and go to the public abyss." The opposition between the two sets of images creates a great tension within the poem.

2.The Other in the Mirror: Li Jinfa's "City Wanderer" Image

French philosopher Lacan believed that the subjectivity of the individual is formed through the reflection of the self in the mirror. The mirror can be any medium that reflects the individual's image. The individual can know his own image through the other in the mirror image, and form the self-identification and subjective construction from it. In 1919, at the age of 19, Li Jinfa went to Paris to study arts. He would be exposed to Western culture in the city, which had a major influence on his poetry writing. Some of his poems reflect the interactive relationship between self and "the other in the mirror" through the description of foreign city life.

Unlike Baudelaire, Li grew up in a small village in Guangdong Province, receiving traditional private school education since childhood, deeply influenced by Confucianism, and liked to read Chinese classical works as a child. He grew up in the environment of farming civilization, and the factors of urban civilization had little influence on his growth. In his youth, he gradually left his hometown, first to the county town, then to Hong Kong, and finally to France to study arts. From then on, the city, as another, entered his writing. And he is a special urban wanderer, an Oriental wandering in a Western city, a man who grew up in a farming civilization wandering in a strange urban civilization.

The child first completes the confirmation of self-integrity by recognizing the shadow of "self", that is, "other". The lack of "ideal self" in the mirror image will lead to the loss of personal self-awareness and the dislocation of self-cognition. Li Jinfa, who came to Paris for the first time, is like an ignorant child who knows nothing about the laws of city operation. Therefore, he tries to find his own identity by wandering, learning modern experiences while wandering.

He discovered French and European literature and art while wandering the city. Culture is the soul of a city, and culture shapes the temperament of a city. Compared with the wandering of footsteps, the wandering of the spiritual level is a metaphysical wandering. In his poems, readers can read about his obsession with French culture. From the surface of the text, his poems often appear in French, such as "A mon ami de la-bas", and even directly

wrote the poem "L'impression" in French. On closer reading, his text repeatedly appears to pay tribute to French cultural celebrities, in "Verlaine" in "I am lost in your chapters/with the laughter of friends." In the Talking with Verlaine, the author starts a dialogue with Verlaine in the text to express the poet's thoughts on life and emotion. Western literary imagery also appears frequently in his text, The Goddess of Beauty: "The torrent of the valley/has stopped with the passing of nymphe." French nymphe refers to the fairy who lives in the mountains and rivers in Greek mythology. This image personifies the rapids and creates a mysterious atmosphere. He once visited the Palace of Nepenthes in Potsdam and wrote: "The Palace of Nepenthes is so lonely that it cries out/and the fences of eternal silence/are weary of scrutiny." The wanderers transfer their loneliness to this ancient building, a kind of nostalgia arises. In order to adapt to the Western context, Li Jinfa must regard Western civilization as the "other" of his identity, which is reflected in the use of a large number of foreign languages and Western literary images in his texts. In the process of wandering in the city, Li Jinfa distinguished "the other in the mirror" and "self" by imitating the lifestyle, words and deeds in the western context, and finally established the self-subject consciousness.

He has an ambivalent attitude towards the "other in the mirror". In his wanderings, he also discovers the drawbacks of capitalist civilization and his awkward status as an Oriental. He sees people ruthlessly seizing wealth, "burrowing under the black market" and "cloaking its treasures" (Ugliness); Men fight against each other, as "brothers of all creatures, all born to seize and conquer" (Wail); Among them, "Whispering of Paris" is a profound description of the darkness behind the splendor of Paris: "People in the crowd/thin horses panting under the wheel", "the heavy burden on the back of the street/regardless of the roost/dust under the wheel/full of sleep on the tired eyes." He realized that as an Oriental, he could not fully integrate into Western society, and he revealed his homesickness in his poem: "Oh, the wandering years/brought us laughter, crying/only left this scar."

"Wandering" could also sum up the general psychology of intellectuals in the 1920s. The climax of the May Fourth Movement receded, and intellectuals began to feel at a loss, fear, loneliness, and pain. They wandered the roads. When the trend of Chinese modernist literature appeared, China had not yet enjoyed the benefits of capitalist industrial civilization, so it imitated capitalist industrial civilization as its "other in the mirror".

3. Intertextuality Across Time and Space

The French philosopher Julia Christeva believes that one text is always related to another text in one way or another. Any text is produced on the basis of the remains or memory of its previous texts, or formed in the absorption and conversion of other texts, because any literary work is always immersed in the cultural system composed of the literature, philosophy, religion, tradition, etc., and at the same time has a mutual influence with the culture of other nations in the world. Li Jinfa was the first poet to introduce symbolism into China, and was regarded as the Baudelaire of the East because of his study of Western

symbolic poetry and his novel and bizarre poems. The intertextuality of their poems is formed to a large extent. For example, the image of "city wanderer" in Baudelaire and Li Jinfa's poems is both related and different.

For example, the theme of "encounter" appears in both poems. The modern city is a copy of the same, the poet is wandering in this cold modern city, he wants to find poetry. Poetry exists in the moment of "encounter". Thus, "Encounter" becomes a way for poets to confront modernity. Baudelaire's theme of "encounter" is well reflected in *To a Woman Passing by* by Arm:

*The street was deafening around me
 Passing by a man dressed in mourning, showing severe sorrow,
 A slender woman with a beautiful hand
 Swaying up her lace dress;
 Light and noble, revealing legs like statues.
 From her like a storm
 Eyes of lead sky,
 I tremble like a madman,
 The ecstasy of the drink and the charm of the beauty.
 There was a flash of electricity, and then darkness!
 - With your glance
 Suddenly made me feel like a reborn, lost beauty,
 Can't I see you again except in the next life?
 Let's go! It's far away! It's too late! It may never be possible!
 Because, from now on, we're all missing each other,
 Though you already know that I once loved you!*

The first paragraph makes the reader aware that the poet is in a crowded crowd, but instead of writing directly about the crowd, he personifies the street as "deafening" when suddenly he encounters a beautiful and sad woman. The encounter made him forget the surrounding environment, the world seemed to be left only "me" and her, the eternal world condensed in this moment of encounter. The second paragraph unfolds between "me" and her, and the poet cleverly lengthens this moment of feeling. At the peak of the emotion, the turning point comes "There was a flash of electricity, and then darkness!" The image of "a flash of electricity" is exactly corresponding to the feeling of "I tremble like a mad man" in the previous paragraph, emphasizing the fleeting encounter, the poet returns to reality from mania, and then looks forward to the next encounter, "Can't I see you again except in the next life?" In this poem, Encounter becomes a device for controlling the change of time. It makes it possible to embrace the moment, and it makes the moment extend into eternity. At the same time, in the encounter, the human personality can also be revived in the modern city.

Similarly, Li Jinfa's poems also have the theme of "encounters" among city wanderers. The poet describes what he saw in the carriage in the *Lyon Car*. However, this poem is not only about encounters with women, it also describes encounters with scenery:

*The dim light woefully illuminates everything,
 Turning his pink forearms gray.*

*The shadow of the bonnet hid their faces,
 Like the moon disappearing in the clouds!
 The shadow of the hazy world,
 For a moment not to be missed,
 Away from us,
 Without thinking.
 The weariness of the valley is only the glow of the moon,
 And the swaying of the strip,
 Put it to a deep sleep.
 The light green of the grass shines on the cuckoo's feathers;
 The noise of the wheels tears up all silence;
 The light of the far city shines in the little window,
 But not able to reveal the cheeks of the sleepy,
 And deep in the heart of the bottom of the boredom.
 Oh, heartless night air,
 And curled my wings.
 The sound of the stream,
 Drifting with the clouds,
 Does it fade my blonde hair?
 In the unknown distance,
 The moon is like the half corner of the hook,
 Ten thousand people laugh,
 The crowd wept,
 Hiding in the same body -- a faint black shadow
 Can't tell it's blood,
 It is firefly!*

In the first paragraph, the poet describes the dark environment inside the carriage. First he encounters a group of women, but cannot see their faces clearly. The poet writes that "pink forearms, turning grey", a change that defamiliarizes perception and leaves the reader with associations that individuality in modern urban civilization is always forgotten. The last sentence is even more ingenious, comparing the "soft hat" to the "cloud" and the "face" to the "moon". The hat covers their faces like the cloud covers the moon, suggesting the poet's melancholy mood. The poet did not like Baudelaire's ecstatic psychology when he met, he just objectively presented the picture of the encounter with the woman in the carriage, did not reveal subjective emotions, even the face, the eyes did not show. In the third verse, he shifts his attention and encounters the scene outside the window. The valley, the moon, the grass, the distant light, light and sound form a hazy picture. In the last two sentences the poet returns to his subjective emotions, and he "encounters" himself. The poem presents us with an image similar to Benjamin's urban wanderer - a male observer and an independent free walker. He appeared in the modern city at night, surrounded by nihilistic emotions in a certain railway carriage, but this "encounter" made him obtain unexpected satisfaction.

The theme of "encounter" appears many times in Baudelaire and Li Jinfa's texts, which is a noteworthy phenomenon. Both of them "encounter" from the perspective of

city wanderers, the encounter is moving, the encounter is also moving, the process of "encounter" becomes the brief interaction of two strange lives, so doomed to the fleeting behavior of "encounter". The encounter also acquires an eternal experience through the gaze of the met.

4. Conclusion

As city wanderers with different identities, there are some differences in the image of "city wanderers" in the text. Baudelaire lived in the middle of the 19th century, at the beginning of modernization, and his poems describe a sense of anxiety about the end of the old era and the arrival of the new era. His wandering is time level, from "wandering in the old city" to "wandering in the modern city", the wandering field has not changed.

Li Jinfa was an Oriental student studying in France in the 1920s, and the degree of modernization was further deepened. His wandering is spatial, from the eastern farming civilization to the western modern city wandering, wandering occurs in the foreign land. In his text, there is a kind of agricultural literature temperament, which is related to his past life experience. He is good at describing natural scenery, and has the freehand characteristics of classical Chinese poetry, expressing sentimental emotions, but less grasp of modern experience. The use of urban imagery is far less intensive and deep than Baudelaire.

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Art Education in Museums: Based on the Comparison Between China and France

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Abstract:

This study investigates museum-based art education in China and France, focusing on pedagogical approaches and outcomes. Utilizing museum case studies, the research highlights the shared acknowledgment of art education's importance in holistic student development. While China integrates art education into formal curricula, France emphasizes experiential learning and interactive exhibitions, evident in its comprehensive museum educational programming. The findings emphasize the necessity of balanced frameworks merging formal and experiential learning, advocating for enriched museum offerings, cross-cultural exchange, and innovative pedagogies to enhance student engagement with diverse artistic expressions.

Keywords:

Museum education, art education, comparative analysis, pedagogical approaches, cultural exchange

I. Introduction

In the tapestry of human existence, art weaves threads of hope, happiness, and comfort, transcending mere aesthetic appreciation to become an intrinsic part of our daily lives. As societal landscapes evolve, the importance of fostering artistic sensibilities among the youth gains prominence, for they are the torchbearers tasked with navigating the complexities of an increasingly interconnected world. In this context, the imperative of imbuing students with the ability to perceive and engage with art becomes paramount. While traditional educational paradigms often prioritize cognitive development, the cultivation of emotional intelligence and aesthetic discernment remains a pressing need. It is within this milieu that art education emerges as a potent tool for nurturing holistic growth and fostering a deeper connection with the world around us. Within the hallowed halls of museums, where the echoes of artistic legacies reverberate, lies a treasure trove of experiential learning opportunities waiting to be harnessed. Thus, art education in museums presents a compelling avenue for empowering students with the capacity to not merely observe but to immerse themselves in the myriad hues of human expression, thereby enriching their lives and expanding their horizons.

The imperative of investigating the impact of cultural and historical contexts on museum-based art education resides in its pivotal role in shaping pedagogical methodologies and enriching learning experiences. Museums, beyond mere repositories of artifacts, emerge as educational arenas that mediate cultural narratives and historical legacies, thus positioning themselves as agents of societal discourse and cultural transmission. An in-depth examination of these contextual influences not only enriches our understanding of museum practices but also informs the formulation of more nuanced and culturally sensitive educational interventions.

Through a literature review, we'll distill the insights gleaned from previous scholarship, unraveling the tapestry of similarities and disparities in art education between China and France, rooted deeply in their cultural and historical fabrics. Employing the illuminative lens of the case study method, we'll navigate towards the Forbidden City and the Palace of Versailles, symbolic bastions of cultural heritage, selected to epitomize their respective nations' museum landscapes. Thus framed, we pose the main question: How do cultural and historical contexts in China and France shape the approaches and effectiveness of art education within their museums?

2. Literature Review

Art education in museums offers a diverse learning experience exploring culture, history, and politics. Maria Gregoriou's study, focusing on 9-10-year-old children, sheds light on how teachers encourage creative thinking during museum visits. This involves not just teaching methods but also understanding cultural backgrounds, historical contexts, and political settings.

Museums are crucial for preserving and sharing cultural heritage. Gregoriou's work emphasizes the need to include local cultural traits in museum-based art education. Teachers

help students grasp the cultural details of artworks through storytelling and participation. Further insights into the cultural impact of museum education are found in the research of John H. Falk and Lynn D. Dierking (2000) and Eilean Hooper-Greenhill (1994).

Artworks in museums often hold historical insights, revealing past societies and civilizations. Teachers must explain artworks within historical contexts to help students see the link between art and history. Understanding this connection enriches students' appreciation of art as a reflection of societal change. Studies by David Anderson et al. (2004) and George E. Hein (1998) provide detailed examinations of the historical development of museum education, shedding light on museums' evolving role in education.

Political dynamics significantly influence museum operations and management, affecting exhibition curation, artwork selection, and educational programming. Teachers must navigate these political influences to ensure fair and unbiased art education in museums. Additionally, artworks may convey political messages, requiring careful consideration in their presentation and interpretation.

School trips to museums are valuable for immersive learning experiences, fostering holistic student development. However, challenges such as creating meaningful learning experiences and designing age-appropriate exhibitions persist. Effective partnerships between schools and museums are crucial for overcoming these challenges and improving educational outcomes.

Teachers play a vital role in guiding museum-based art education. While confident in traditional classrooms, teachers may feel insecure during museum visits. Training programs to equip teachers with necessary skills for navigating museum environments can enhance the effectiveness of art education initiatives.

In conclusion, art education in museums intertwines with cultural, historical, and political aspects. By recognizing and addressing these factors, educators can enhance students' learning experiences during museum visits. Continuous research and collaboration between educational institutions and museums are vital for improving the quality and effectiveness of museum-based art education.

In addition to recognizing the interconnectedness of cultural, historical, and political elements in museum-based art education, we've noticed that it still exists several gaps in this domain. Further research is needed to understand the long-term impact of museum visits on students' academic and socio-emotional development. Additionally, there's a need for studies exploring effective teaching strategies and the role of technology in enhancing museum-based learning experiences. By addressing these gaps, this article aims to contribute to the discourse on art education in museums and provide valuable insights for educators and researchers.

3. Methodology

This study employs the case study method for comparative analysis. Specifically, we focus on two iconic museums, the Forbidden City in China and the Palace of Versailles

in France, selected as representative case studies. The rationale behind this selection lies in their status as seminal cultural institutions, embodying the rich historical and artistic legacies of their respective nations. These two museums serve as microcosms of broader cultural and educational paradigms, making them ideal subjects for probing the influence of cultural and historical contexts on art education practices. The criteria for their selection hinge on their historical significance, cultural prominence, and educational outreach efforts. By delving into the curatorial strategies, educational programs, and visitor experiences of these museums, we aim to shed light on the nuanced dynamics shaping art education within the distinct cultural milieus of China and France. Through this comparative lens, we seek to deepen our understanding of how cultural and historical contexts mold the approaches and effectiveness of museum-based art education.

4. Cultural Context and Art Education

The cultural context significantly shapes the approaches to art education within museum settings in both China and France. Each country's unique cultural heritage influences the conception and implementation of "art education in museums," reflecting their historical legacies and contemporary educational philosophies.

China, with its millennia-old civilization and rich cultural diversity, views museums as vital repositories of historical knowledge and cultural symbolism. These institutions serve as custodians of the nation's cultural legacy, offering immersive experiences that deepen students' understanding of traditional Chinese values and artistic expressions. Through interactive exhibits and cultural activities, students engage in cross-cultural dialogue, fostering a global perspective and enhancing their communication skills.

Similarly, France boasts a profound art tradition and museum culture, positioning itself as a global hub for artistic expression. With numerous world-class museums and art collections, French museums are imbued with the fusion of art history and cultural heritage. The evolution of French educational philosophy towards cultivating students' creativity and cultural literacy has transformed museums into vibrant educational spaces. Immersive experiences within French museums encourage students to explore their creativity and understand artistic expressions within diverse cultural contexts.

In both China and France, museums serve as repositories of cultural heritage and historical narratives, reflecting the values, beliefs, and artistic expressions of their respective societies. This shared emphasis on preserving and promoting cultural legacies underscores the significance of museums as educational spaces where students can engage with their cultural heritage firsthand.

Furthermore, both countries prioritize the integration of art education into broader educational frameworks, recognizing the value of fostering creativity, aesthetic appreciation, and cultural literacy among students. Museums in both China and France offer immersive experiences that transcend traditional classroom learning, providing students with opportunities to interact with artworks and artifacts in meaningful ways.

Moreover, the role of museums as dynamic educational platforms extends beyond static exhibitions to include interactive programs and community engagement initiatives. In both China and France, museums actively collaborate with educational institutions and community organizations to design diverse educational activities that cater to a wide range of audiences, fostering a culture of lifelong learning and cultural enrichment.

Despite these similarities, differences in cultural values, educational philosophies, and socio-political contexts also shape museum education practices in China and France. While Chinese museums often emphasize the transmission of traditional cultural values and historical narratives, French museums prioritize creativity, aesthetic appreciation, and critical thinking skills. Understanding these cultural nuances is essential for designing museum education programs that resonate with the diverse needs and aspirations of students in both countries.

In conclusion, while there are shared cultural elements that influence museum education practices in both China and France, there are also distinct differences shaped by each country's unique cultural heritage and educational priorities. By recognizing and leveraging these cultural nuances, educators can design more effective and culturally responsive museum education programs that engage and inspire students across different cultural contexts. Further research and collaboration between educational institutions and museums are necessary to continue advancing museum-based art education on a global scale.

5. Historical Influences

The historical development of museum-based art education in China and France has been shaped by a combination of cultural traditions, governmental initiatives, and international influences. Understanding this historical context is crucial for analyzing how past events have influenced current educational practices in museums in both countries.

In recent decades, China has witnessed the gradual emergence of integrating museums with art education, with the state increasingly emphasizing the importance of culture and museums. Notably, since the 13th Five-Year Plan, the Chinese government has highlighted the role of museums as scientific and cultural institutions integrating collection, research, and education. This transformation has seen museums evolve from mere repositories of history and culture to essential venues for promoting art education. Such a shift reflects both China's rich cultural heritage and the government's commitment to the development of cultural and museum undertakings.

Similarly, the role of museums in art education in France can be traced back to the mid-20th century. As early as 1947, Michel Fauré, director of the Musée des Arts Décoratifs in France, underscored the importance of museums in the education of young people, advocating for close cooperation between museums and the Ministry of Education. However, prior to the 1960s, art education in France primarily focused on music and fine arts teaching, neglecting deeper understanding and appreciation of works of art. It was only with the establishment of the French Ministry of Culture and the implementation of cultural

initiatives in the late 1950s that the intrinsic link between artistic enlightenment and the understanding of works of art began to be recognized.

Historical factors have played a crucial role in promoting the practice of "art education in museums" in both China and France. China's long history and rich culture have endowed museums with abundant educational resources, providing them with a unique advantage in art education. Furthermore, continuous state investment and support for cultural and museum undertakings have laid a solid material foundation for the development of art education.

In France, the advocacy of UNESCO and pioneers of French culture, combined with cultural policies implemented by the Ministry of Culture, have facilitated the in-depth development of art education in museums. Additionally, the concept of integrating culture and art education into school teaching, as proposed in the 1968 seminar on "Establishing a New Type of School," has encouraged cooperation between the Ministry of Education and the Ministry of Culture, enabling wider utilization of museum education resources in school education.

In conclusion, the historical evolution of museum-based art education in China and France underscores the significance of cultural traditions, governmental initiatives, and international influences in shaping current educational practices. Examining these historical influences provides valuable insights for educators and policymakers to further develop and enhance art education in museums to meet the evolving needs of society.

6. Case Studies

The collaborative exhibition "the Forbidden City and the Palace of Versailles - Sino-French Interactions in the 17th and 18th Centuries," held in April 2024 at the Mandarin Hall of the Palace Museum, not only provided a nuanced exploration of two iconic cultural bastions but also served as an exemplary platform for art education in museums. Curated jointly by the Palace Museum and the Palace of Versailles, the exhibition sought to elucidate and showcase the diplomatic, cultural, and artistic exchanges between China and France during the 17th and 18th centuries. Through a meticulous selection of approximately 200 pieces of cultural relics from the collections of the Palace Museum, the Palace of Versailles, and other institutions, the exhibition afforded visitors a unique opportunity to delve into the shared histories and intertwined artistic legacies of the two nations while engaging in immersive art education experiences.



Exhibition title at the entrance (photographed by the author)



Official images from the Palace Museum

One of the salient parallels between the Forbidden City and the Palace of Versailles lies in their roles as emblematic embodiments of royal authority and cultural opulence, offering visitors a tangible glimpse into the cultural and historical factors that shaped their respective civilizations. Both sites served as the political and cultural nuclei of their respective empires, housing the residences of influential monarchs and showcasing the epitomes of art and architecture of their epochs. By immersing themselves in the architectural splendor and opulent interiors of the Forbidden City and the Palace of Versailles, visitors can palpably feel the grandeur and prestige associated with imperial power, while gaining insights into the cultural and historical contexts that underpinned the development of Chinese and French civilizations.

Furthermore, the exhibition facilitated cross-cultural comparisons and appreciation of the art treasures of China and France, enabling visitors to visualize the similarities and differences and complementarities between the two cultures. Through guided tours, interactive workshops, and multimedia presentations, visitors were encouraged to engage critically with the exhibited artifacts, deciphering their symbolic meanings and contextual significance within the broader narrative of Sino-French interactions. By juxtaposing Chinese and French artifacts side by side, the exhibition fostered a deeper understanding of the cultural exchanges and mutual influences that shaped the artistic landscapes of both nations during the 17th and 18th centuries.

As Chinese and French individuals, visitors to the exhibition were presented with invaluable opportunities to learn from the shared cultural heritage and historical legacies embodied by the Forbidden City and the Palace of Versailles. For Chinese visitors, the exhibition served as a poignant reminder of China's rich cultural heritage and illustrious history, instilling a sense of pride and appreciation for the country's enduring contributions to world civilization. By studying the artistic achievements and diplomatic exchanges documented in the exhibition, Chinese visitors could gain a deeper understanding of China's historical interactions with the Western world and draw inspiration from the cultural resilience and adaptability demonstrated by their ancestors.



The entrance of this exhibition



Comparison of Chinese and French Emperors of the same period



Cangjie in the eyes of a French painter



The Qianlong Emperor by Chinese painter Jin Tingbiao and French painter Lang Shining

Similarly, for French visitors, the exhibition offered a captivating exploration of France's cultural encounters with China during the 17th and 18th centuries, shedding light on the transformative impact of cross-cultural exchanges on French art, architecture, and society. By examining the Chinese artifacts and artworks displayed in the exhibition, French visitors could gain fresh insights into their country's artistic evolution and cultural identity, while appreciating the enduring legacy of Sino-French cultural exchanges. Through guided discussions and educational programs, French visitors were encouraged to reflect critically on the historical narratives and cultural representations presented in the exhibition, fostering a deeper appreciation for the complexities of intercultural dialogue and mutual understanding.

In conclusion, the collaborative exhibition "Forbidden City and Versailles" exemplifies the potential of museums as dynamic educational spaces for fostering cross-cultural understanding and appreciation. By engaging visitors in immersive art education experiences and facilitating critical dialogue about cultural heritage and historical narratives, museums can play a pivotal role in promoting intercultural dialogue and mutual learning between nations. As custodians of cultural heritage and repositories of artistic treasures, museums have a responsibility to cultivate global citizens who are equipped with the knowledge, empathy, and cultural literacy to navigate an increasingly interconnected world. Through exhibitions such as "Forbidden City and Versailles," museums can inspire visitors to embrace the rich tapestry of human diversity and forge meaningful connections across cultures and civilizations.



Transparent enamel lidded box with interior compartments and golden floral design on blue ground



*乾隆款画珐琅缠枝花卉开光西洋仕女图执壶
Ewer with painted intertwined floral design and ladies in enamel*

7. Discussion

France promotes museum art education through various initiatives. Initially, the French Government incentivizes youth to access museums either freely or at a subsidized rate, utilizing strategies such as preferential pricing and cultural passes. These measures have democratized art education and mitigated financial barriers for student museum visits. Additionally, French museums actively collaborate with educational institutions to orchestrate art programs and events, including high-caliber courses near landmarks like the Louvre. Such endeavors not only furnish abundant artistic learning opportunities but also foster a profound comprehension of exhibited artworks and cultural contexts. Furthermore, select French museums, such as the Ancient Penitentiary in Paris, incorporate digital interactive technologies, permitting visitors to delve into historical narratives through smart

tablet devices, thereby enhancing engagement and immersive experiences. Collectively, these endeavors bolster the evolution of museum art education in France, positioning it as a pivotal component of French cultural pedagogy.

In China, the synergy between museums and schools similarly catalyzes art education. For instance, collaborative efforts between the Palace Museum, Shanghai Museum, and local educational institutions yield a spectrum of art education engagements, spanning lectures, workshops, and guided tours. These initiatives aim to deepen students' grasp of traditional Chinese culture and artistry while nurturing their aesthetic discernment. Concurrently, Chinese museums harness digital platforms to enrich educational resources, exemplified by the National Museum of China's digital exhibitions and the Palace Museum's digital cultural repository. Such resources offer students convenient avenues for immersive explorations of Chinese heritage and history, both within the classroom and beyond. This collaborative paradigm between museums and schools furnishes robust scaffolding for advancing art education, concurrently fostering cultural heritage transmission and preservation.

In the future, China stands to glean insights from the French model to fortify museum art education. Foremost, the establishment of a cultural pass system akin to France's can afford students preferential or cost-free museum access, thus incentivizing broader youth participation in artistic endeavors. Furthermore, bolstered collaboration between museums and schools can orchestrate an array of art courses and engagements tailored for students, encompassing thematic lectures, workshops, and guided tours. By synergizing museum artifacts and resources, these activities can engender richer educational experiences, nurturing students' comprehension and appreciation of traditional Chinese cultural and artistic legacies. Moreover, sustained investment in digital educational resources within museums, such as digital exhibitions and online learning platforms, will democratize access to museum collections and artifacts, expanding students' artistic learning horizons. Lastly, governmental funding initiatives can underpin art education projects and activities, incentivizing museum-school partnerships to spearhead art education advancement. These strategic interventions are poised to propel the trajectory of art education within Chinese museums, fortifying cultural heritage transmission and preservation endeavors.

8. Conclusion

In summary, the comparative exploration of art education in museums in China and France underscores the profound influence of cultural and historical contexts on pedagogical approaches and educational practices. Through a synthesis of literature review, case studies, and discussion, several salient insights emerge.

Firstly, museums emerge as dynamic educational arenas wherein cultural narratives and historical legacies are mediated, offering immersive learning experiences that transcend traditional classroom settings. Both China and France prioritize the integration of art education into broader educational frameworks, recognizing the value of fostering creativity, aesthetic appreciation, and cultural literacy among students.

Secondly, while shared cultural elements influence museum education practices in both nations, distinctive differences are shaped by each country's unique cultural heritage and educational ethos. China's emphasis on cultural preservation and traditional values stands in contrast to France's focus on creativity and critical thinking, reflecting deeper societal values and historical trajectories.

Thirdly, historical influences exert a significant impact on museum-based art education in both China and France. State initiatives, cultural policies, and international influences have contributed to the evolution of museum education practices, underscoring the dynamic interplay between past legacies and contemporary realities.

Lastly, the case study of the collaborative exhibition "Forbidden City and Versailles" illustrates the potential of museums as catalysts for cross-cultural understanding and appreciation. By engaging visitors in immersive art education experiences and facilitating critical dialogue about cultural heritage and historical narratives, museums can foster intercultural dialogue and mutual learning between nations, contributing to a more interconnected and empathetic global community.

Looking ahead, continual research, collaboration, and innovation are imperative for advancing museum-based art education and addressing the evolving societal needs. By recognizing and leveraging the cultural and historical contexts that inform educational practices, museums can continue to serve as vital hubs for learning, creativity, and cultural exchange, enriching the lives of individuals and communities worldwide.

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Arcade Huang and French Sinology: From Missionary to the Formation of Anti-Confucian Thought

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Abstract:

As a Chinese Christian who settled in France, Arcade Huang brought his reflections and observations from the East to Europe, engaging in deep intellectual exchanges with Enlightenment thinkers such as Montesquieu. During his time in France, he criticized the formalization of traditional Chinese rituals and the deification of Confucius, believing that these customs were marked by superstition and stood in opposition to Christian spiritual values. Huang's views offered early French Sinology a critical perspective that differed from the Sinophilic school, influencing French Enlightenment thinkers' perceptions of China, particularly reinforcing Montesquieu's critiques of China's autocratic state and ritual culture. Through his interactions with French scholars, Huang became a key figure in Sino-French cultural exchanges, leaving a lasting impact on the development of French Sinology.

Keywords:

Arcade Huang, anti-traditionalism, early French Sinology, perceptions of China, Montesquieu

I. Life and Thought Formation of Arcade Huang

French Sinologist Étienne Fourmont once remarked, “A Chinese man in Europe is something that everyone takes note of.”¹ This man was Arcade Huang, the first Chinese person to settle in France, a missionary, translator for King Louis XIV, and compiler of France’s first Chinese grammar and dictionary. By historical coincidence, Huang’s presence laid the foundation for early French Sinology and significantly influenced Montesquieu’s perception of China.

Arcade Huang (Arcadio) was born in 1679 into a Catholic family in Xinghua, Fujian (now Putian). His father, Paul Huang, was a devout Catholic, which deeply influenced Huang’s early religious upbringing. Although his father initially wished for him to take over the family’s business, this hope was not fulfilled due to his father’s early death. Under the guidance of French missionaries, Huang studied Christian doctrine and Latin, providing him with an important intellectual foundation for his later thought. During his teenage years, Huang’s rigorous religious education led him to question certain Confucian customs. At the age of 16, Huang briefly returned to his hometown to assist with family affairs but soon embarked on a years-long journey throughout China. These travels exposed him to the hardships of China’s lower classes and deepened his critical reflections on Confucianism, particularly the worship of Confucius and ancestral rites, which he viewed as excessively elaborate and superstitious.

With the eruption of the “Chinese Rites Controversy,” Huang decided to accompany French missionary Artus de Lionne to Rome. During his time in Rome, he was deeply impressed by Western religious ceremonies, describing them as “very beautiful” and contrasting them with what he perceived as the superstitious and cumbersome rituals of Chinese tradition. His exposure to Western religious practices further solidified his rejection of Confucianism and its associated rituals.

Upon settling in France, Huang took up residence in Paris and became a Chinese translator for Louis XIV, working on the compilation of Chinese grammar and dictionaries. He also married and started a family, thus distancing himself from his former role as a cleric and embracing the life of a layman. His exchanges with French scholars and thinkers, particularly Montesquieu, further shaped his critical view of Confucianism. Though Huang’s “anti-Confucian” thought stemmed from his religious beliefs and personal experiences in China, his critique significantly influenced the way French intellectuals perceived China, playing a pivotal role in the development of early French Sinology.

2. Arcade Huang’s Anti-Confucian Thought and Criticism of Confucius

Arcade Huang’s “anti-Confucian” thought is not explicitly articulated in a systematic work but is scattered across his various writings, such as the second part of *Essay de la*

1. FOURMONT M. (1731). Catalogue des ouvrages de Monsieur Fourmont l’Ainé[J]. Amsterdam, p. 47.

grammaire chinoise, titled “A Brief Description of the Chinese Empire,” the outline of *Relation universelle de l’Empire de la Chine*, his Roman diary, and the records of his dialogues with the French. His views, shaped by personal experience and his religious background, raised doubts about Confucian rituals and their role in society. In his assessments, Huang focused on the deification of Confucius and the formalization of traditional Chinese rituals. “During the height of the ‘China fever’ in the early 18th century, the French enthusiasm for understanding China is something that we can scarcely imagine today.”² Throughout his short life, Arcade Huang engaged in deep exchanges with several famous French scholars and thinkers. His ideas and attitudes toward Chinese culture, set against the backdrop of the “China fever,” influenced France’s perception of China to a certain extent at the time.

2.1 The deification of Confucius and the formalization of rituals

In his conversations with Montesquieu, Huang remarked, “China has three major sects, and the most widespread is Confucianism.” He believed that Chinese Confucian culture had gradually evolved into a religious form, with Confucius regarded as a figure similar to Jesus, universally worshipped and revered. He observed that in China, grand ceremonies honoring Confucius were held annually, Confucian temples were widespread, and the populace regularly worshipped. Confucius’s image permeated all levels of Chinese society: from state governance to scholars studying the classics to ordinary people’s daily veneration, Confucius had become the central symbol of the entire cultural system.

Here, we can draw on the insights of anthropologist Clifford Geertz to explain this phenomenon: “In religion, myth and philosophy complement each other, and religious belief represents the worship of a shared consensus.” This helps us better understand Confucius’s position in China: he is not merely a thinker but also a symbol of social order, reflecting the sanctification of collective consensus and state authority. Although Huang did not conduct an in-depth study of Confucian classics, his criticism did not target Confucius’s thought directly but questioned the deification of Confucius in Chinese society. He caustically remarked, “Confucius is nothing more than a hypocrite who plays with words,” reflecting his dissatisfaction with the idolization of Confucius. He pointed out that although Confucius clearly stated in his writings that he was not a saint, Chinese society still revered him as an infallible “sage,” which was, in fact, a means for Chinese literati to maintain power through the civil service examination system.

Huang further criticized China’s method of reinforcing Confucius’s image through the civil service examination system. He believed that the examination system made Confucian classics the only path to success, restricting intellectual diversity and confining thought to the memorization and veneration of these texts. Although Chinese society during the Kangxi Emperor’s reign appeared prosperous on the surface, Huang saw the formalization of Confucian rituals as a tool of political control. Due to the limitations of his time, Huang could not directly point out that the root of these problems lay with the feudal rulers, but he

2. XU M L. (2014). *Arcade Huang and Early French Sinology*[M]. Revised ed., Commercial Press, p. 204.

aimed his criticisms at the deification of Confucius and the idolization of Confucian thought.

The deification of Confucius began to develop during the Han dynasty and reached new heights during the Qing dynasty. In China, Confucius was not only revered as the “Supreme Sage and Teacher” but also became an important symbol of national ideology. The veneration of Confucius by successive emperors was reinforced through a series of rituals and institutions. Especially during the Qing dynasty, Confucian temples were spread throughout the country, and the rituals honoring Confucius became highly elaborate and sacralized. During the reigns of Emperor Kangxi and Emperor Qianlong, Confucius was revered as a symbol of the state, and the worship of Confucius became a significant national ceremony. Confucian teachings dominated the civil service examination, and scholars sought official positions by studying *The Four Books and Five Classics*. Therefore, Confucius’s image was no longer that of a mere thinker but that of a “Confucian sage,” and he became sanctified to the point that, on the annual Confucius worship days, grand ceremonies were held in major cities, attended not only by scholars but also by the emperor and officials.

The early Western missionaries who came to China, such as Matteo Ricci and Robert Morrison, offered different perspectives on the veneration of Confucius. Ricci pointed out in his writings that the worship of Confucius in China had surpassed mere respect for a thinker and had transformed into a religious ritual. To the missionaries, the deification of Confucius was seen as a form of idolatry incompatible with Christian doctrine. For instance, Morrison expressed doubts about the veneration of Confucius in Confucianism, arguing that this form of worship lacked a direct connection between the individual and God.³ They compared the status of Confucius in China to that of saints in Christianity, noting that both were supported by social and political systems. However, unlike Christian saints, the veneration of Confucius lacked a supernatural dimension and was more focused on secular moral reverence.

Huang’s dissatisfaction was not only due to his questioning of Confucius’s personal image but also closely related to his Christian faith. As a Christian intellectual, Huang believed strongly in the necessity of a direct spiritual connection between humans and God, rather than expressing faith through idol worship or complex ritual ceremonies. He criticized Confucian rites, especially the idolization of Confucius, arguing that these rituals represented not only excessive veneration of Confucius but also contradicted the core Christian doctrine that opposes idolatry. He believed that this form of worship was more about maintaining social order in the present world than seeking the elevation of the soul and spiritual liberation.

2.2 Confucianism and christianity: differences in ritual formalism and spiritual pursuits

In Arcade Huang's view, there are significant differences between Confucianism and Christianity in their approaches to rituals and the pursuit of the spiritual world. First, Confucian rituals, especially those related to the worship of Confucius and the veneration

3. MORRISON R. (1817). *A View of China for Philological Purposes*[M]. East India Company, p. 25.

of ancestors, are overly formalized, emphasizing external ceremonies without inner spiritual pursuit. These complex rituals not only express the veneration of Confucius but also serve as tools to consolidate the social hierarchy and the authority of rulers. Huang criticized this ritual formalism, believing that it weakened people's intellectual vitality. In contrast, Christian rituals are much simpler and emphasize direct communication between humans and God. Christianity's core is the sanctity of faith, focusing on the salvation of the soul and the transcendence of the spiritual world. Huang believed that this characteristic made Christianity spiritually deeper than Confucianism, which focused more on the ethics and social order of the present world, neglecting concerns about the afterlife and the soul.

In addition, Huang also criticized the phenomenon of idol worship within Confucianism. Although Confucianism does not have clear religious deities, the worship of Confucius and ancestors has effectively transformed into a form of idol worship. This form of worship is widely accepted in Chinese society, becoming a part of maintaining social order. However, Huang pointed out that Christianity emphasizes faith in one God and opposes all forms of idol worship, making Christianity more pure and reasonable from a religious perspective.

Through such comparisons, Huang found the fundamental difference between Confucianism and Christianity in East-West cultures: one focuses on worldly order, and the other on the salvation of the soul. This comparison not only reflected his recognition of Christian faith but also revealed his critique of the ritual and worship forms in Confucian culture.

Huang particularly pointed out the different understandings of “saints” between the East and the West in his comparison:

“Generally, those who are good, virtuous, and wise are set to become saints, declared so by the Pope in St. Peter’s Basilica; and before being officially recognized as saints, they are called ‘Blessed’ and, once canonized, they are called ‘Saint So-and-So.’ For instance, the fifth Pope Bia was dedicated to serving God during his lifetime, practicing virtue, and performing great deeds. After his death, many miracles appeared, demonstrating his sanctity. Because of his virtuous life, he was canonized as a saint, and more than a hundred years have passed since. Oh! The saints of the Holy Catholic Church were so virtuous, humble, and loving toward others in their lifetimes, recognizing the Lord of Heaven and Earth and guiding people toward the Kingdom of Heaven. They were wise about the eternal reward and punishment after death, urging people to lightly regard worldly affairs and to trample underfoot all worldly honor and pleasure, focusing instead on the eternal rewards and endeavors of the Kingdom of Heaven. How could they be compared to the so-called saints of China? These saints neither know the true origin of all things in Heaven and Earth, nor do they recognize the eternal retribution after death. They do not understand the source of goodness or the true power that enables one to do good. They only pursue worldly vanity and temporary pleasures, worshipping parents and ancestors as if they were the great lords of Heaven and Earth. How could they possibly understand the proper Christian order, which first calls for the veneration of God, then the filial love for parents?”⁴

Huang pointed out that saints in Western Christianity, such as those canonized by the

4. XU M L. (2014). *Arcade Huang and Early French Sinology*[M]. Revised ed., Commercial Press, p. 327.

Pope, were recognized for their personal devotion, virtuous deeds, and the miraculous signs revealed after their deaths. These saints not only exhibited high levels of virtue and humility during their lives, but their sanctity was further proven by the miracles that occurred after their deaths. Their pursuit was a transcendental spiritual quest and the eternal bliss of the afterlife. This emphasis on the salvation of the soul and the eternity of the spirit reflects the importance of transcendence and the afterlife in Western religious thought. In contrast, Huang criticized the so-called “saints” in China—particularly Confucius—arguing that they lacked an understanding of the true nature of Heaven and Earth, nor did they recognize eternal retribution in the afterlife. He believed that Chinese saints were more focused on worldly vanity and temporary pleasures, expressed especially through the veneration of parents and ancestors. This focus on the present world stood in stark contrast to Christianity’s focus on the eternal rewards of the Kingdom of Heaven.

While analyzing the differences between Eastern and Western saints, he pointed out the realistic characteristics of saint worship in China. He compared Chinese saints with Western Christian saints, believing that Western saints (such as those canonized by the Pope) were recognized through a life of virtue and great deeds, and the miracles that followed their deaths. These saints not only demonstrated personal piety but also validated their sanctity through posthumous miracles. In contrast, Chinese saints, especially Confucius, emphasized worldly achievements and ethical teachings, rather than the pursuit of transcendence and the afterlife.

Huang further pointed out that the differences between Eastern and Western thought stem from their respective understandings of the world. Chinese Confucianism is a philosophy of realism, valuing the ethical order and social stability of the present world, whereas Christianity focuses on metaphysical spiritual pursuits. Huang cited Plato’s allegory of the cave to explain that Western philosophy considers the physical world as merely a shadow of the ideal world, and that the real world of truth transcends sensory experience, contrasting this with Confucianism’s realist philosophy. This difference is not only reflected in religious beliefs but also in philosophical thinking. Huang tended to believe that Christian thought was deeper, as it focused on the eternity of the soul and the rewards of the Kingdom of Heaven, while Confucian thought was more concerned with ethics and order in the present world.

Through his comparison of Eastern and Western saints, Huang demonstrated his defense of Christianity and critique of Confucian culture. He believed that Chinese culture’s focus on the “this-worldly” perspective lacked exploration of transcendence and the world of truth, focusing more on worldly vanity and temporary pleasures. Although he admitted that there was no absolute superiority or inferiority between Eastern and Western thought, his subjective description clearly carried a critical tone toward Confucian culture. Huang’s critical description not only reflected his personal views but also influenced how Western Enlightenment thinkers viewed Chinese culture. In Paris at the time, such critiques and comparative descriptions of Chinese thought to some extent contributed to his standing in the European academic world.

2.3 Idol worship and superstition

In his works, notes, and dialogues, Arcade Huang frequently criticized the superstitions prevalent in Chinese society. As previously mentioned, grand ceremonies were held across China on Confucius worship days, with various temples and Daoist temples conducting significant rituals. Huang pointed out that, in essence, these were all forms of “idol worship.” He noted, “There are fewer than 100,000 Christians in China, and most of them are idol worshippers. They’ve simply replaced the idols of Buddha and Laozi with those of St. Francis Xavier, St. Francis, and the Virgin Mary.” Huang saw through the core of religious beliefs, which at the time was quite an advanced perspective: “In their eyes, Jesus is no different from Guanyin, the Supreme Lord Lao, or any other object of worship—they are merely idols upon whom they pin their hopes for curing diseases, avoiding disasters, seeking blessings, or even gaining promotion and wealth.” He believed that widely practiced superstitions such as Feng Shui, fortune-telling, and reliance on the lunar calendar reflected the Chinese society’s fear of the unknown and fate. He pointed out that this superstitious behavior was essentially a coping strategy for the uncertainties of reality; it was less about religious belief and more about seeking protection and blessings in everyday life. For example, Huang noted the superstitious belief in Feng Shui in Fujian, where people thought that the alignment of a house’s main door must comply with Feng Shui principles, or else it would “drain the fortune of the entire street.” Huang argued that such beliefs in Feng Shui and reliance on auspicious days in the lunar calendar revealed the underlying spiritual insecurity of the Chinese people. To Huang, this was not just a sign of ignorance but also demonstrated the spiritual poverty in Chinese society. These practices were primarily aimed at warding off illness, avoiding bad luck, and seeking good fortune, lacking the spiritual depth and sanctity found in genuine religious faith. Huang believed that this superstition not only restricted the development of individual thought but also provided fertile ground for idol worship.

Huang's critical thoughts were inseparable from his background and the context of his time. Born into a Catholic family in Fujian, he was educated by French missionaries in his early years. This Christian teaching, with its emphasis on opposing idol worship, profoundly shaped his religious views. He lived during the Kangxi and Qianlong reigns of the Qing dynasty, a period when Confucian thought was elevated by the government to the level of a state religion, and the worship of Confucius and the associated ceremonies became part of the official ritual system. This phenomenon led Huang to critically reflect on Chinese ritual culture.

Idol worship typically refers to the veneration of specific individuals, statues, objects, or concepts, where the reverence surpasses their symbolic meaning and develops into formal worship and pursuit. In religious contexts, idol worship is often seen as a misunderstanding of sacred objects and a materialization of transcendent spiritual power. Christian faith clearly opposes idol worship, emphasizing a direct connection with the one true God (the Lord), and regards idol worship as a deviation from genuine faith.

In Huang’s criticism, “idols” referred not only to physical objects such as statues, ancestral tablets, or Confucius statues, but also to the excessive worship of Confucius,

ancestors, and various deities. He argued that Chinese ritual culture, through a series of ceremonies and rites, had deified these figures and objects, turning them into objects of worship. This included the worship of Confucius, ancestral worship, and practices such as Feng Shui and fortune-telling. Huang pointed out that such worship practices were overly formalized, driven by fear of the unknown and uncertainty, and lacked a deep understanding of the spiritual world and the essence of faith. He criticized that even among Chinese Christians, this phenomenon of idol worship persisted. Many Chinese Christians had merely replaced Buddhist and Daoist deities with the Virgin Mary or Christian saints, without truly breaking free from the essence of idol worship. Huang noted that Christianity emphasizes a direct relationship between humans and God, rather than seeking blessings through the worship of idols.

Christian faith opposes idol worship, emphasizing a direct relationship with the one true God. Christianity holds that any form of idol worship is a desecration of the sacred because it diverts human attention from God to worldly objects. Christianity emphasizes the spiritual nature of faith, where believers should establish a direct connection with God through prayer, worship, and inner piety, rather than expressing faith through rituals or idol worship.

Huang's criticism of idol worship in Chinese rituals stemmed from his Christian beliefs. He believed that the rituals and worship practices in Chinese society were material manifestations of Confucius, ancestors, and deities, lacking recognition of the sacred and transcendent. Whether it was the worship of Confucius, ancestral rites, or practices like Feng Shui and fortune-telling, Huang viewed these behaviors as rooted in fear of the unknown, rather than a deeper spiritual pursuit of faith.

Through these critiques, Huang argued that the phenomena of idol worship and superstition in Chinese society reflected a spiritual predicament. He believed that this worship of idols prevented Chinese society from breaking free from the constraints of ritualistic customs, repressing individual spiritual freedom and independent thought. In contrast, Christianity provided a purer spiritual pursuit, emphasizing a direct and unadulterated connection between humans and God, transcending formalized rituals and idol worship.

3. The Relationship Between Arcade Huang's Anti-Confucian Thought and French Enlightenment Thought

3.1 Views of China by 18th-century French enlightenment thinkers: voltaire, Montesquieu, and diderot

During the 18th-century Enlightenment, Chinese culture and Confucianism sparked great interest among French Enlightenment thinkers. Scholars like Voltaire, Montesquieu, and Diderot each had their unique perspectives on China. Understanding their views and exploring the reasons for their formation can help us further analyze how Arcade Huang's ideas influenced French Sinology.

Voltaire had a positive attitude toward Chinese culture, praising its traditional philosophy and moral values. He believed that China's political system and Confucian ethics provided Europe with a model to learn from, especially in his portrayal of the Chinese emperor as a wise and benevolent "philosopher-king."⁵ Voltaire's admiration for Confucianism reflected his pursuit of reason, morality, and secularized politics. Therefore, Voltaire often used Confucian values to reflect on Europe's social flaws, particularly regarding religious intolerance and political despotism, making him a representative of the "Sinophilic" school.

In stark contrast to Voltaire were Montesquieu and Diderot. Their views of China were more critical, each focusing on different aspects. Montesquieu criticized China's ritual system, considering China a typical "despotic state" where social ethics and Confucian rituals were used to maintain the hierarchical order and the authority of rulers. Diderot, on the other hand, focused on the religious views of the Chinese, pointing out the idol worship and superstitions in Chinese society. In Diderot's view, China's religious practices were far from the reason and scientific spirit pursued by the Enlightenment. Thus, he maintained a cautious and critical attitude toward Chinese culture.

The views of these thinkers were not formed in a vacuum but were influenced by various factors. On one hand, 18th-century France was at the height of the Enlightenment, and thinkers were committed to reflecting on their own society and political system through the study of foreign cultures. China, as an ancient civilization that differed vastly from Europe, provided them with a rich source of material for reflection and comparison. On the other hand, their perceptions of China were also influenced by their interactions with Chinese scholars and missionaries, with Arcade Huang being a key figure who profoundly impacted Montesquieu's views on China.

3.2 Interaction between arcade Huang and Montesquieu

As the first Chinese person to settle in France, Arcade Huang not only laid the foundation for the development of early French Sinology but also deeply influenced Montesquieu's view of China. Huang was born into a Catholic family in Fujian, China, and was immersed in Christian teachings from an early age, which laid the groundwork for his later intellectual formation. Due to his religious beliefs and personal experiences, Huang developed critical views of Confucian rituals and their social functions, which played a key role in his interactions with Montesquieu.

After settling in France, Huang worked as a Chinese translator at the court of Louis XIV, where he had extensive contact with the French intellectual community. He criticized the formalized worship of Confucian rituals in Chinese society and the deification of Confucius, pointing out that these phenomena resembled superstitious behaviors in Western societies. Huang believed that Confucian culture had gradually been transformed into a form of religion, with Confucius being deified as a symbol akin to Christian saints, becoming the center of belief across all levels of Chinese society. Huang's views were closely tied to the "Chinese Rites Controversy" of the time. He argued that Confucian rituals were excessively

5. VOLTAIRE. (1963). *Essay on Customs*[M]. Garnier-Flammarion, p. 123.

complex and superstitious, contrary to the Christian emphasis on simple and pure spiritual pursuit.

In his conversations with Montesquieu, Huang noted, “China has three major sects, and the most widespread is Confucianism.”⁶ He observed that the widespread practice of Confucian rituals in Chinese society had led to the deification of Confucius, who had become a figure similar to Jesus in Christianity. This deification was reflected in the numerous Confucian temples across the country, with grand ceremonies held annually to honor Confucius. The worship of Confucius permeated all aspects of life, from state governance to everyday activities. Huang believed that this deification of Confucius was essentially a form of idol worship, using Confucian rituals to maintain social order and political authority.

Huang’s criticisms piqued Montesquieu’s interest and, to a certain extent, reinforced Montesquieu’s critical views of China. In *The Spirit of the Laws*, Montesquieu mentioned China, describing its social structure as a typical “despotic system,” emphasizing the role of rituals in maintaining social hierarchy. Huang’s critique of Confucian rituals provided Montesquieu with a new perspective on understanding Chinese society, leading him to view Confucian rituals and thought as tools of a despotic regime, rather than the moral system Voltaire had praised.

3.3 Montesquieu’s view of China: a reconstruction influenced by arcade Huang

In Montesquieu’s notes and writings, one can see clear traces of Huang’s views. Montesquieu provided detailed records and critiques of Chinese rituals, religion, superstitions, customs, and institutions, evaluating Chinese society in a critical tone. He argued that China’s ritual system was overly complex, focused on form rather than genuine moral values. This formalized ritual system not only restricted personal freedom but also became a tool for rulers to maintain despotic control.

Through his interactions with Huang, Montesquieu compared China’s ritual and moral system with the Enlightenment ideas of Europe. He pointed out that China’s view of the relationship between Heaven and humans (Tianren) was fundamentally different from Europe’s relationship with God. In China, Confucian thought emphasized the ethical order and social stability of the present world, neglecting the pursuit of transcendence and the spiritual world. Montesquieu criticized the intermingling of atheism and theism in China. On the one hand, China’s literati, in defending Confucian orthodoxy, emphasized material and moral order in daily life. On the other hand, the spread of Buddhism and Daoism, along with the popular worship of multiple deities, resulted in a society filled with superstition and mysticism.

Montesquieu argued that the coexistence of rituals and superstition reflected contradictions in Chinese society. He pointed out that China’s ritual system was essentially a tool for maintaining political authority, rather than the embodiment of morality and

6. XU M L. (2014). *Arcade Huang and Early French Sinology*[M]. Revised ed., Commercial Press, p. 337.

reason that Voltaire had claimed. Huang's critique of the deification of Confucius and the formalization of Confucian rituals deepened Montesquieu's understanding, allowing him to see the close relationship between rituals and China's despotic political system. Through his critique of Chinese society, Montesquieu sought to provide the European Enlightenment with an alternative perspective, reflecting on Europe's own social and political issues.

Montesquieu's critiques contrasted with the Sinophilic trend in China studies at the time. In 18th-century Europe, "China fever" was at its height, and many were filled with admiration and curiosity about Chinese culture. However, Huang's personal experiences and religious background provided Montesquieu with a critical stance toward China. This critique not only reflected Huang's dissatisfaction with the formalization of Confucian culture and idol worship but also sparked deep discussions among Enlightenment thinkers about the relationship between Confucian rituals, social structure, and despotic rule in China.

3.4 Conclusion

Arcade Huang's thoughts and his exchanges with Montesquieu had a significant impact on French Enlightenment thought. Based on his religious beliefs and direct observations of Chinese society, he criticized the formalization of Confucian culture and the deification of Confucius. This critique not only reinforced Montesquieu's negative views of China but also introduced a critical perspective into French Sinology. Through Huang, Montesquieu saw the connection between rituals in Chinese culture and its despotic political system, and he used this understanding to critique Chinese society, thereby providing the Enlightenment with a framework for self-reflection.

Academically, Huang's views provided early French Sinology with an alternative perspective to the Sinophilic admiration of China. His critical descriptions reflected his personal thoughts and influenced Enlightenment thinkers' views on China, promoting intellectual exchange between China and France. This cross-cultural dialogue not only deepened Europe's understanding of China but also left the imprint of Huang's ideas on the works of Enlightenment thinkers, becoming an important part of the history of French Sinology.

4. Final Thoughts: Arcade Huang's Influence on French Sinology

As the first Chinese person to settle in France, Arcade Huang (Arcade Huang) held a unique and important position in French Sinology. Serving as a Chinese translator at the court of Louis XIV, he was not only one of the earliest compilers of Chinese grammar and dictionaries but also became a window through which French intellectuals could understand Chinese culture and society.

First, Huang's influence in France stemmed from his unique background and experiences. As a Christian who had traveled from China to France, he brought with him a firsthand understanding of different aspects of Chinese society and Confucian culture.

His experiences and insights provided French scholars with a perspective distinct from the dominant views of the missionaries of the time. In writing *Essay de la grammaire chinoise* and a Chinese dictionary, Huang not only demonstrated his mastery of the Chinese language but also played a crucial role in cultural exchanges between China and France. Despite some shortcomings in his linguistic works, it was precisely his pioneering efforts that allowed French scholars to gain a more systematic understanding of the Chinese language, thus advancing early French Sinology.

Second, Huang's influence was further enhanced by his interactions with various scholars and intellectuals in the French academic world. He engaged in deep exchanges with Enlightenment thinkers and Sinologists such as Montesquieu, Nicholas Fréret, and Étienne Fourmont. In these interactions, he not only shared his insights on Chinese culture but also spurred French intellectuals to reconsider Chinese society through his critiques of Chinese rituals, social structures, and Confucian thought. His views provided the French Enlightenment thinkers with a critical stance toward China's rituals and social structure, thereby influencing France's view of China at the time.

The French scholars' evaluation of Huang also reflects his influence in the field of Sinology. Nicholas Fréret praised Huang as being "always gentle and humble, with a calmness of spirit that surpasses that of an ascetic." Étienne Fourmont noted that in front of friends, his "melancholy vanished without a trace" and praised him for his habit of carefully documenting his observations. Although some of Huang's scholarly manuscripts were not fully preserved after his death, his efforts and contributions laid the foundation for the development of French Sinology and provided invaluable material for French scholars' study of China.

It was precisely due to Huang's influence in French Sinology that his interactions with Enlightenment thinkers and the spread of his ideas became possible. This also provided a significant background for his later exchanges with Montesquieu and his impact on French Enlightenment thought.

Between France and China: A Symphonic About Culture

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I. Introduction

The research focuses on the culture exchange between France and China through the Silk Road. And it will take the music drama communication and spread as a specific sample.

The musical is a new type of stage drama that originated in England and developed in the United States in the 20th century. It is a modern stage art form that combines music, dance and drama. It is dominated by dramatic performances that tell the story, combined with easy to understand singing performances and spectacular dance performances. In addition, the musical also uses auxiliary elements such as stage props, lighting design and costume design to show amazing stage effects^[1].

These years, it has got popular among young people. At the same time, it had developed further differently compared with before.

Taking its practical significance into consideration, it was listed as the research object. The Researcher aims at understanding more about the characters in the two countries and knowing more about the possibilities in music drama and culture communication.

I.1 Research purpose

The purpose of this research is to explore the cultural phenomenon behind the music drama communication between France and China. Specifically, it aims to discuss following problem:

1) *The present situation of French and Chinese music dramas communication*

China and France are both great historical and cultural powers, and good diplomatic relations have been established in recent years. The attendant benefit is the culture of both countries. It has achieved great success, and also lays a strong enough foundation for after development.

2) *The influence from music drama audiences on its development*

There is no doubt that the best art should be suitable for people of all ages, but that needs a lot of time to achieve. What we should pay attention to firstly is the audience now. It's a realism world, so the music drama industry needs to commercialize, in other words, it needs more profit which comes from the audience now to maintain its development and attract more new audience.

The discussion about this problem is relating to its future developing direction.

3) *The barriers in the culture exchange*

With different backgrounds, we mean to face many difficulties from language, value, history and so on during the intercultural conversation.

In this research, it would be taken into consideration.

4) *The future and possibilities of culture exchange between France and Chinese*

The result of the research could be a reference, and in the after works, which could enable the cultural development satisfy consumers better.

Through exploring for the music drama, the relationship between two countries will be tied more closely.

1.2 Research significance

1) *The exchange of art*

Music drama as a comprehensive performing art that combines music, dance, theatre and other art forms, has its unique charm and infectious power. Through the exchange of Chinese and French music drama, it can promote the mutual understanding and appreciation of culture and art between the two countries, and enhance the friendship and between the two peoples.

2) *The conversation about culture*

Sino-French music drama exchanges can promote the cooperation and development of the cultural industries in the two countries. As an important cultural product, music drama theatre has a broad market prospect and commercial value. Through exchanges, the two countries can explore the mode of cooperation in the creation, performance and promotion of music dramas, and jointly promote the development of the music drama industry.

3) *A chance for relevant talents*

Sino-French music drama exchanges can also provide useful reference and inspiration for art education and talent cultivation in both countries. By learning from each other and exchanging experiences, the two countries can improve the level of music drama creation, performance, education and other aspects, and cultivate more excellent music drama talents.

4) *A treasure for human civilization*

Sino-French music drama exchanges also have important historical significance. As two countries with a long history and splendid culture, China and France have unique traditions and characteristics in the field of music drama. By exchanges, the historical origin and cultural connotation of music drama of the two countries can be excavated, leaving a valuable legacy for the history of cultural exchanges between the two countries. To sum up, the significance of studying the music drama exchanges between China and France lies in promoting the cultural and artistic exchanges between the two countries, promoting the cooperation and development of the cultural industry, providing reference and inspiration for art education and talent cultivation, as well as having important historical significance.

2. Background

2.1 The basic situation of the music drama

Music drama originated in the late 19th century in Britain, when it was called "musical drama comedy", which evolved from comic opera and operetta. It is a stage art form combining singing, dialogue, performance and dancing. Music drama has experienced various stages such as style diversification, cross-border cooperation, technological innovation and so on. Its style is becoming more and more diverse, covering various musical

drama styles and themes, and even began to conduct cross-border cooperation with movies, television and other media, which has made musical dramas warmly welcomed worldwide.

Nowadays, music drama has made a lot of technological innovations in stage design, lighting effects and so on.

Music drama is becoming more and more popular.

French musical dramas undoubtedly play a key role in the world music drama field. Depending on the excellent literary heritage, French music drama is as poetic as its culture, with the characteristics of "emphasizing songs and weakening narration".

The evaluation of Chinese theater practitioner Fei Yuanhong arouses people's dreams. He says that the romance, imagination and blank space that Chinese traditional drama pursues.....all of these coincide with the core of French aesthetics^[4].

There are countless classic works of French music drama, which is enduring. Previously, there were STARMANIA, Romeo and Juliet, and later, there were Mozart l'opéra rock, Molière, etc., which are widely popular among young people in the Chinese market.

Meanwhile, the development of Chinese music drama is in the ascendant. French music drama have opened up a new path in the world where Britain and America dominate the aesthetic discourse. A development path based on its national culture undoubtedly gives a perfect example to the same ancient China.

2.2 The communication is growing vigorously

In recent years, French music drama tours in China have been in full swing, with a hot market. High-quality performances are sold out, and tickets are hard to get. Many audiences even follow the troupes to different cities to watch performances.

French musical drama artist Laurent Ban mentioned in an interview from the 2019 tour that the support of Chinese audiences has actually provided great living space for the development of French musical dramas.

In today's social development, the artistic influence of theater is obviously far inferior to that of films and TV series. It is difficult to support an excellent play to be performed for ten or twenty years with the limited market share in France.

So from a cultural perspective, it is a resonance of the soul. And from a business perspective, it is also a mutually beneficial transaction.

In the previous China tour, "Mozart l'opéra rock" visited Shanghai and earned more than 19 million yuan. The French music drama "Le rouge et le noir - L'Opéra Rock" adapted from Stendhal's masterpiece hit the Chinese market in 2019. The box office of Shanghai station alone exceeded 2 million yuan in 12 hours.

Then the epidemic emerged and the tour was forced to stop. In the following three years, due to various reasons, the tour exchanges between the two countries almost came to a halt.

Enter this year, 2024, the 60th anniversary of the establishment of diplomatic relations between China and France. The Chinese media called this year "the spring of China-France cultural exchange".

In the previous dialogue between the leaders of the two countries, former French President Emmanuel Macron specially mentioned the topic of French music drama going to

China.

By March 2024, the cultural exchanges represented by Chinese and French musical dramas have obviously lived up to this expectation. First, excerpts from the French music drama "Cathédrale Notre Dame de Paris" were featured on the Chinese Spring Festival Gala, singing the first melody of spring. Then the box office of "Rock Mozart" in Suzhou exceeded 3 million yuan on the first day. A series of dramas have announced their China tour plans.

2.3 The communication depending on the Silk Road

The scale of the Sino-French musical drama theatre exchange continues to grow. It is a fusion of two cultures and a dialogue between two economies. China and France will celebrate the 60th anniversary of their diplomatic relations in 2024, and cultural exchanges will reach a peak in this regard. We cannot ignore mentioning the Silk Road when talk about this.

The Silk Road originated in China during the Western Han Dynasty (around 138 BC) when Zhang Qian, an envoy sent by Emperor Wu of China to the Western Regions, travelled through the region. It evolved over the centuries and became a link for cultural, economic and political exchanges between Asian and European countries along the ancient route. Of course, the development process of the Silk Road was halted for a long time by the world-wide environment of feudalism, colonisation and wars, which will not be discussed in detail here. After the establishment of New China, China is willing to establish friendly and cooperative relations with other countries in the world, especially after the reform and opening up, it opened a series of related projects based on the ancient Silk Road.

After so many years of development, the Silk Road has also come to have a broader definition, from the Land Silk Road to the Maritime Silk Road. The road takes Asia and Europe as its basic disc, and radiates to drive the development of a number of regions such as Africa.

China and France are both historical and cultural powers, along the Silk Road, with their own unique national treasures. In recent times, the two countries have established good diplomatic relations with the beautiful and eclectic desire to be together. In the protection of their own national cultural characteristics at the same time, let their own culture to go out, let the culture of others to come in.

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According to Chinese media Xinhua News Agency, the Year of Culture and Tourism has been organized in close cooperation and carefully prepared by China and France on the occasion of the 60th anniversary of the establishment of diplomatic relations between the two countries. Hundreds of activities in the fields of performing arts, visual arts, cultural heritage and tourism promotion are expected, including the opening concert to celebrate the 60th anniversary of the establishment of diplomatic relations between France and China and the Year of Culture and Tourism, the "Hello China" tourism promotion, the "Versailles and the Forbidden City" tourism promotion, and the "Versailles and the Forbidden City" tourism promotion! China", the "Versailles and the Forbidden City" exhibition, and so on[3].

China-France exchanges cover a wide area, the extent of the depth of the modern society as a model of friendly countries exchanges.

France's "new solidarity" newspaper editor-in-chief Christine Bie believes that over the past 60 years, France and China's friendship has never wavered, the two countries fruitful economic cooperation. "The best feature of France-China relations is the willingness of the two historic sovereign states to act for world peace and stability^[3]."

Liazid Benhami, vice president of the France-China Friendship Association in Paris, France, said a new era is opening in France-China relations, with both countries committed to dialogue within an open, multilateralist framework. At a time when global challenges abound, conflicts are intensifying and climate change will lead to economic, food and migration crises around the world, France and China's efforts to promote multilateralism are welcomed by other countries^[3].

The China Import and Export Fair, one of the country's major landmark economic events, is a window of opportunity for French companies to tap into the Chinese market. France has participated in six consecutive sessions of the Fair, and the number of exhibitors, exhibition area, intended turnover and other exhibition indicators of each session have ranked among the top among all countries in the world. It is learnt that France will be invited to be one of the Guests of Honour of the 7th Fair. A magnificent blueprint printed by people and government.

The cultural and economic exchanges between China and France have a beautiful blueprint. Such exchanges are not only reflected in the trade exchanges between the two countries, but also in the in-depth co-operation between the two sides in the fields of culture,

art, science and technology.

First of all, in the field of culture and education, China and France have carried out a number of cooperation projects. For example, the "Sino-French Cultural Spring" is an event aimed at introducing French culture to Chinese audiences. Such activities not only enhance mutual understanding between the two countries, but also open the door to the Chinese market for the French cultural industry. Meanwhile, with the deepening of Sino-French cooperation in the field of education, cultural exchanges between the two countries will become more frequent and deeper in the future.

Secondly, in the economic field, China and France also have a wide range of co-operation space. China is one of the largest consumer markets in the world, while France has the world's leading luxury brands and high-end manufacturing. The co-operation between the two sides brings great business opportunities for each other. In addition, with the promotion of the "Belt and Road" initiative, China and France will achieve more results in infrastructure construction, energy and other areas of cooperation.

Finally, in the field of science and technology innovation, China and France also maintain close cooperation. The two sides have carried out a series of joint research and development projects in areas such as artificial intelligence and biotechnology, and the successful implementation of these projects will inject new momentum into the scientific and technological progress and social development of the two countries.

Overall, cultural and economic exchanges between China and France have a broad prospect and a bright future. With the deepening of co-operation between the two countries, it is believed that the two sides will achieve mutual benefits and win-win situation in more fields, and jointly promote the peace and development of the world.

3. Analysis of the Development of the Communication in Music Drama Between Two Countries

France is located in Europe, by the opera culture, developed light opera also for the development of musical drama theatre laid a good foundation.

And China for a long time China has its own unique musical drama art form, opera. This has dominated the aesthetics of the Chinese people for thousands of years. There is no such thing as high or low art, but connecting with the world is not the same as giving your own cultural charm. musical drama theatre culture coincides with the Chinese people's open-mindedness and pursuit of a better life, and once introduced, it has gained a large number of young people. At the same time, it has also formed a number of excellent dramas, such as "Nie Xiaoqian and Ning Caixian" and "Tiger Gate", which are jointly created by Sanbao and Guanshan, the representative figures of Chinese musical drama theatre.

The cultural differences between the two countries and the different degree of development of musical drama theatre have created the ground for exchange. Therefore, the article will start to analyse the differences in the development of musical drama theatre between the two countries.

3.1 Differences in musical drama theatre audiences

After learning from French musical drama theatre fans, one of the significant differences makes the author quite surprised. It is understood that the French musical drama theatre audience is mainly middle-aged and old-aged audience, occupying more than half, especially for the classic "STARMANIA". In the Chinese theatre, on the other hand, the audience is basically all young people. Among them, women in their twenties and thirties are the main force, comparing with France, the audience is further clear and more limited.

And by the influence of the audience, the popularity of the two countries are also very different. For example, the French musical drama "Rock 'n' Roll Red and Black" has become



2020 French musical China tour promotion

the "white moonlight" of many musical drama theatre people, as it has been jokingly called "all of China is looking forward to its re-staging" in China. In France, however, the reviews were not as favourable as they could have been.

For a work of art, we can not assert its superiority or inferiority, but for a particular group of people to choose is obviously a priority.

3.2 Historical and cultural differences

A unique history creates a unique culture. Both China and France have a deep history, and have been able to support themselves in the midst of many crises. There are commonalities as well as differences.

Both are indispensable in cultural exchanges. If the two cultures have nothing in common, then the so-called exchange will become a chicken and duck talk. If the two cultures are similar, then the exchange is meaningless.

France and China share a similar geographical structure, which in turn creates a similar social structure. The clear distinction between the mountains and the plains, the dominance of the metropolis, indirectly contributed to the development of an agricultural civilisation. In an agrarian society, the distinctive class and feudalism were rooted in the lives of the people.

Even in modern times, when France became a modern capitalist country and China entered into socialism, the influence of the old agrarian society could not be ignored.

An example of this is the anti-feudal themes that are prominent in the literature of both countries. Whether the point of entry is love, politics, or class-crossing, this is always the case.

3.3 Differences in business models

There are not a few scripts of French musical dramas localised and prepared for localisation in China. However, Chinese musical dramas rarely have the opportunity to go abroad, even if they are among the best masterpieces. The author believes that there are

several reasons for this: one of them is the cost of conversion. The cornerstone of modern musical drama theatre is business, we can not put aside the economy to talk about culture, the two can not be independent. The second is the fierce competition that cannot be avoided even if the conversion is successful. There are many competitors in France, which brings us back to the first problem. The third and most crucial contradiction: the cultural divide, social and linguistic differences.

3.4 Obstacles to the Sinicisation of French musical dramas

With the expansion of domestic musical drama audiences and the gradual improvement of the industrial chain, several production companies have established a complete set of mechanisms for introduction and adaptation. However, there is a troubling phenomenon - the performance of the Chinese version of a long-lasting drama adapted in foreign countries is not as satisfactory as it should be.

Take the recently staged Chinese version of *Rock 'n' Roll Mozart* as an example, the negative reviews are endless, and it is difficult to become an "evergreen".

The reason for this is not that the producers have not invested enough in costumes and funds, but the lack of "artistic soul". The assembly line model can certainly not make mistakes, but also doomed to not have innovation. If the so-called "Chinese version" is to take the original version of the original over, costume a copy, fill in a few lines of lame Chinese lyrics, looking for some star performers to sing on stage, then with the original version of the difference in where? Why would the audience buy tickets to the theatre?

The contemporary Chinese original musical comes from the traditional folk song and dance, but it is not the same as the traditional folk song and dance. It must have a process of picking, collating, subrating and sublimating, and embark on the perfect integration of nationality and internationalization^[2].

The business model of musical drama theatre has its own uniqueness. With a ticket costing hundreds or even thousands of dollars, the cost of trial and error is too high. Therefore, a considerable portion of the audience focuses on the quality of the show, and becomes familiar with the show before entering the theatre. This is also destined in this commercial soil, word of mouth is king, quality is king.

Premature commercialisation has both advantages and disadvantages. However, in the process of Chinese adaptation, the producers obviously still need to polish with care and accumulate experience.

3.5 Difficulties in promoting Chinese musical dramas in France

I think the obstacle for Chinese musical drama theatre to go to France, or even to the whole world, is obvious. It is "language".

The Internet often refers to Chinese as a "language compression pack". The use of allusions and ancient poems is inevitable in Chinese literature and art. These conventions can often sum up the meaning of a sentence in just a few words.

When translating subtitles, then, it is difficult to match one sentence with another. This

may seem harmless, but it's irritating when large subtitle pairs and annotations fill an hours-long video. musical drama theatre in particular is a literary form that outputs content at a high intensity.

While translation is still a challenge, dubbing is even more difficult. How do you tell the heavy historical and social context between a few sentences of expression, while taking into account the melody and rhythm of the song? This process is a test of the author's linguistic skills, but also a test of his cultural skills and artistic and literary creativity.

The author will only talk about it superficially from the perspective of audience and language. musical drama theatre is a form of art that combines both music and literature. In addition to the above, there are still many other difficulties to be overcome. The musical drama is a form of art that combines music and literature, and there are many other difficulties to overcome.

4. Conclusion

The economic development of the two countries and the improvement of people's living standards have put forward new requirements for the development of literary and artistic works. No matter what kind of art form, its essence expresses the people's pursuit of a better life and expectations for social development. Cultural exchanges are in fact the search for soul resonance among different peoples.

Culture is the root of a nation, the mind of a nation. The development of culture helps people from different countries to understand and communicate with each other.

Lea Bessie said: "In 2024, the France-China Year of Culture and Tourism and the Paris Olympics provide a unique stage for promoting cooperation between the two countries, and I hope that these cultural and sports activities will promote better mutual understanding and respect between the two countries."^[3]

French sinologist Rémy Mathieu expressed his hope that the France-China Culture and Tourism Year will give new impetus to the cooperation between the two countries in the fields of culture and tourism, especially academic and artistic exchanges^[3].

On the occasion of the 60th anniversary of the establishment of diplomatic relations between China and France, the "Belt and Road" has become an excellent platform for cultural exchanges.

The "Belt and Road" initiative not only promotes economic cooperation between China and the countries along the route, but also provides a broad platform for cultural exchange and cooperation. As an important part of the cultural relationship between the two countries, the Sino-French musical drama cultural exchange is of great significance in enhancing mutual understanding and friendship between the two peoples.

Looking back, China and France have achieved remarkable results in cultural exchange. For example, the successful performances of the original French musical dramas Don Juan, Rock 'n' Roll Mozart and Notre Dame de Paris in Nanjing and Zhuhai have demonstrated the glamour and artistic value of French musical dramas, as well as the Chinese side's respect

and love for French culture. These performances have not only enriched the cultural life of the audience, but also promoted the integration and resonance between China and France in theatre arts.

Looking ahead, with the in-depth promotion of the "Belt and Road" construction and the continuous development of China-France relations, we have reason to believe that cultural exchanges between the two countries will become more frequent and deeper. In the future, there may be more French musical drama works coming to the Chinese stage, and more Chinese traditional cultural elements will be integrated into French musical dramas. This kind of cross-border co-operation will help to break the boundaries of traditional art forms and promote the mutual reference and innovative development of Chinese and French cultures.

In addition, with the advancement of modern technology and the development of new media, the form and content of Sino-French cultural exchanges will continue to be innovative. In the future, there may be more cultural exchange activities supported by digital technology, such as online concerts and virtual reality art exhibitions. These new technological means will inject new vitality into Sino-French cultural exchanges and promote the dissemination and popularisation of the cultures of the two countries.

In conclusion, the Sino-French musical drama theatre cultural exchanges under the "Belt and Road" initiative provide us with valuable opportunities and platforms. In the future, we should continue to strengthen cultural exchanges and cooperation between the two countries, and jointly promote the deepening and development of Sino-French relations. By learning from each other and drawing on each other's experience, we can jointly create richer and more diverse cultural and artistic works and make positive contributions to the prosperity and progress of world culture.

When China meets France, it is like a wonderful symphony with highs and lows and harmonious resonance. The relationship between the two countries is as bright as the stars. The friendship between the two countries is like the Yangtze River, with a long history.

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Through the Two Paintings "Prosperous Suzhou" and "the Ball at the Moulin De La Galette," to See the Society and Cultural Communications between China and Europe in the Early to Mid-Qing Dynasty

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I. Introduction

During the 17th and 18th centuries, Chinese society was under the Qing Dynasty, characterized by a high degree of autocracy and centralization in politics. Economically, thanks to the steady improvement in agricultural production and local governance, the era known as the "Kangxi and Qianlong Prosperous Period" emerged, showcasing a flourishing scene. This period represented a typical agrarian state with a small-scale peasant economy at its core, complemented by a rapidly emerging and rising commodity economy. In 1759, Xu Yang created "Prosperous Suzhou," also known as "Prosperity Breeds Prosperity Picture," depicting the city of Suzhou with dense buildings and bridges, bustling trade, and a harmonious and colorful market life, showcasing the prosperity of the Qing Dynasty at its peak. Meanwhile, in Europe, the Industrial Revolution was in full swing, gradually forming a modern societal structure oriented around industrial production. Europeans actively explored the world through the seas to strengthen themselves. Accordingly, European lifestyles and aesthetics evolved towards integration and diversity under an expanding horizon. Housed in the Musée d'Orsay, "The Ball at the Moulin de la Galette" presents a modern, entertainment-filled joyous scene, profoundly reflecting this aspect. "Prosperous Suzhou" and "The Ball at the Moulin de la Galette" offer us distinctly different prosperous scenes from the East and West. Through these windows, we can glimpse the different aspects of China in the early to mid-Qing period and Europe at the beginning of the Industrial Revolution. Moreover, the term "Chinoiserie" has been increasingly mentioned in the historical academia in recent years, indicating that Europe had already begun to absorb Chinese elements in various aspects at the beginning of the industrial era, forming unique blends and innovations. Conversely, although Qing Dynasty China remained relatively closed for a long time, its exchange with the West was never completely interrupted. The contact between the East and West during this period was not only manifested in the flow of goods but also in the dialogue and conflict between Western culture, represented by the Christian Church, and China. This paper aims to outline the approximate appearance of the bilateral exchanges between Chinese and European societies about two hundred years before the outbreak of the First Opium War in 1840, as well as to analyze the real nature of the societies beneath the surface of social progress and prosperity that occurred almost simultaneously at both ends of the Eurasian continent, which ultimately led them towards different fates.

2. The European Industrial Civilization and the Chinese Elements in it

Housed in the Musée d'Orsay in Paris, France, "The Ball at the Moulin de la Galette" is a masterpiece that depicts a scene of an outdoor dance party, indirectly reflecting the lifestyle and its changes among Europeans during the Industrial Revolution of the 19th century. The Moulin de la Galette, located in the Montmartre district of Paris, was a famous social venue with a large indoor ballroom and a garden dense with trees. On holiday evenings, the place

buzzed with crowds of people drinking, making merry, or dancing gracefully. The characters in the painting, dressed in fashionable attire, with men in neat suits and women in elegant long dresses, dance in the shade of trees, surrounded by onlookers. Through bright colors and lively brushstrokes, the painting conveys a relaxed and joyful atmosphere, showcasing the leisure life of the middle class at the time.

This painting reflects how, with the advancement of the Industrial Revolution and the acceleration of urbanization, the social structure in Europe changed, and the rise of the middle class brought about new lifestyles and leisure habits. Parks, ballrooms, and other venues became important places for socializing and entertainment for the urban middle class, reflecting their pursuit and enjoyment of a good life.

"The Ball at the Moulin de la Galette" offers a mirror to the life of the people in the industrial era. Moreover, at that time, society had intricate connections with the "mysterious ancient country" of China, which is to say, around the 18th century, Europe's fascination with Chinese elements and culture reached an almost frenzied level, commonly referred to in historical research as Europe's "Chinoiserie."

At that time, China was viewed as a distant and mysterious civilization, its rich culture and historical traditions greatly interested European intellectuals and artists, who were full of imagination and longing for everything Chinese. Coupled with the maturity of maritime trade routes and European exploration of Asia, Chinese goods such as silk, porcelain, and tea began to flow into the European market in large quantities through ports along China's southeast coast. Due to their limited availability, these goods were favored by the upper classes as symbols to showcase their status, thereby sparking Europeans' curiosity and interest in China. Europe's "Chinoiserie" was reflected in various aspects of society, such as architecture, gardens, decorative arts represented by porcelain, and so on. Even the introduction of Chinese tea and tea culture to Europe immediately led to the creation of the "afternoon tea" culture in Britain, profoundly changing European aesthetics and living habits.

Europe's "Chinoiserie" also had an impact on political thought. Many Enlightenment thinkers supported and endorsed China's system, using it as a contrast to criticize the dark politics of Europe. For example, Montesquieu in his work "The Spirit of the Laws" highly praised the Chinese political system, considering China's monarchy to be a mild form, and emphasized the importance of law in governing a country. He admired China's moral education and administrative system, believing that the Chinese government could maintain order through morality rather than fear, aligning with his own political philosophy.

The phenomenon of "Chinoiserie" indeed suggests that Europe had already begun to absorb Chinese elements in various aspects at the beginning of the industrial age, forming unique blends and innovations.

3. The Prosperous Era of the Qing Dynasty as Depicted in the Painting "Prosperous Suzhou"

During the Qing Dynasty in China, especially during the reigns of Emperors Kangxi, Yongzheng, and Qianlong, Chinese society experienced a golden age that lasted for more than a century. It is undeniable that under the "Prosperous Kangxi and Qianlong Era," China's economy reached its zenith throughout its long history. During this period, China continued to uphold a system of absolute monarchy and a high degree of centralization. Additionally, the orthodox status of Confucianism solidified the pattern of "emphasizing agriculture over commerce," preventing any breakthrough in this area. As a result, the national economy was dominated by a natural economy that almost oppressively overshadowed the commodity economy. However, various economic factors in some towns in China were undergoing changes that were nearly revolutionary. The author will use Suzhou, as depicted in the "Prosperous Scenes of Suzhou," as an example to explore the social landscape under the "Prosperous Kangxi and Qianlong Era."

"Prosperous Suzhou," painted in the 24th year of Emperor Qianlong's reign, is a realistic painting that showcases the prosperity of Suzhou, the economic center of China at the time. The painting depicts a scene that starts from Lingyan Mountain, passes through Mudu Town to the east, crosses Hengshan and Shihu, goes through Shangfang Mountain, enters Gusu County between Lion and He Mountains, exits through Feng, Pan, and Xu gates to the outside of Chang Gate, turns at Shantang Bridge, and ends at Tiger Hill. According to estimates, the painting includes approximately 12,000 people, nearly 400 boats, more than 50 bridges, over 200 shops, and more than 2,000 buildings. Such a complex urban landscape vividly narrates the affluence of Chinese society during the Kangxi and Qianlong era. The farmlands outside the city are thriving, agricultural production is well-organized, merchants gather in the city, trade is bustling, and urban life is rich and colorful. Although the artist may have exaggerated the scenery for artistic reasons, a closer look still reveals the prosperity of this affluent area, as described by contemporaries saying "from Wu Chang to Feng Bridge, a continuous market stretches for twenty li" or "merchants gather from all directions, a myriad of goods jostling for space," clearly indicating the unparalleled prosperity of Suzhou at that time.

In the eyes of Xu Yang, the painter of "Prosperous Suzhou," Suzhou at that time had "unprecedented governance and prosperity, surpassing the Three Dynasties in terms of territorial extent and population density." Indeed, since the Song Dynasty, the economic status of the Jiangnan region, with Suzhou at the forefront, had been steadily rising. By the time of the Southern Song Dynasty, the economic center had shifted southward, and the saying "when Suzhou and Lake Tai are rich, the whole country is sufficient" had spread widely, showcasing its crucial role in national agricultural development. Starting from the mid-Ming Dynasty, Suzhou saw the emergence of large-scale "ji hu" (workshops employing wage labor), which not only replaced the traditional male farming and female weaving production model but also improved the efficiency of silk production, marking the sprout of capitalism in China. By the Qing Dynasty, Suzhou had become a highly developed metropolis in terms of handicraft industry, relying on its dense water network and the Grand Canal for convenient transportation, becoming the most important tax revenue and commodity production and processing center in the country, thus establishing the consensus that "the wealth of the southeast, Suzhou is the most significant." In summary, the

economic and cultural prosperity of Suzhou during the mid-Qing Dynasty was unparalleled nationwide, to the extent that in Beijing, the royal garden of the Summer Palace even included a "Suzhou Street" to replicate the prosperous scene of Jiangnan; Suzhou's influence even persisted into modern times, with foreigners calling the Wusong River "Suzhou Creek" after Shanghai's port was opened, due to the waterway's connection to Suzhou for trade. The prosperity and influence of Suzhou in the mid-Qing Dynasty are evident.

Upon closer examination, "Prosperous Suzhou" can be seen as an encyclopedia of Qing Dynasty civilian life. On the one hand, the streets are bustling with a large number and variety of shops, dazzling to the eye. Among them, more representative ones include fourteen silk shops, twenty-three cloth shops, eight gold and silver jewelry stores, thirty-one food and beverage stores, and seven porcelain shops... Customers are plentiful and continuous, indicating the prosperity of the commodity economy. At the same time, the painting depicts the tobacco industry, pharmaceutical industry, lantern industry, clothing and hat industry, and stationery shops, showing the richness and diversity of urban life and the completeness and perfection of the types of daily urban necessities. At this time, Suzhou also developed a highly mature urban financial system. The fourteen pawnshops and banks depicted in the painting form a complete financial market, with services including currency exchange, loans, and deposits, symbolizing the gradual development of the credit system and financial economy.

"Prosperous Suzhou" is called the "Prosperous Era Fostering Picture" because it is an extremely important historical document that verifies the economic and cultural development breakthroughs of China entering the early and mid-Qing Dynasty. Indeed, the "prosperity" of the "Prosperous Kangxi and Qianlong Era" is reflected in its high degree of exploration of its own economic form as an agricultural society. It is undeniable that Suzhou had indeed become the leader of the national economy at that time and was at the forefront of economic and cultural development. However, the positive and negative feedback this brought to the development of the Qing Dynasty was extremely detrimental. On the positive side, the Qing government would further enhance its self-conceit of being the "Celestial Empire" due to the limitations of historical and geographical concepts, increasing its exclusion of countries outside the tribute system. On the negative side, faced with the contradiction between "prosperity and affluence" and "emphasizing agriculture over commerce," the Qing government ultimately chose to tacitly allow the establishment of new economic elements in cities like Suzhou. However, it continued to bind the people to the land through ideological indoctrination to achieve social stability. The wild growth of urban economies, lacking unified economic control and accumulation, ultimately did not benefit the reinvestment and further development of capital. Moreover, cities with significant economic discourse power in China were few and far between, still not breaking free from the framework of a small-scale peasant economy. As a result, the development of capitalism in Qing Dynasty China merely stagnated at the budding stage, stillborn.

4. The Collision and Conflict of Two Major "Centrisms" in

China: The Case of the Rites Controversy during the Kangxi Period

For early and mid-Qing China, external exchanges were greatly restricted by the government. This included maritime blockades on one hand and, on the other, maintaining the traditional tributary system to fulfill the Qing Dynasty's diplomatic needs. This invariably reflected the Qing people's "Sino-centric view." Geographically, China's relatively isolated position, which made it difficult for foreign invaders to penetrate, contributed to the concept that "all under heaven belongs to the emperor." Additionally, the abundance of natural resources and favorable climate facilitated the development of a more profound civilization. Historically, despite the presence of numerous ethnic minorities in the north and west of the Central Plains who invaded and occupied the Central Plains, the mature Chinese civilization could culturally assimilate these nomadic tribes without shaking the centrality of the Central Plains civilization. In interactions between Central Plains dynasties and other East and Southeast Asian countries, the Central Plains dynasties always maintained cultural self-confidence supported by political, cultural, military strength, and economic power. This internal confidence transformed externally into hegemony, forming a unique diplomatic model—the "tributary system" under "vassal relations." China was considered the center of the world, with its vassal states, such as Korea and Siam, being "marginalized." For Qing rulers, the Chinese emperor often appeared more grandiose than the leaders of neighboring countries. This meant that, in the pre-modern and early modern Chinese society of the Ming and Qing dynasties, the concept of "Celestial Empire" was deeply ingrained in people's hearts.

Based on the establishment of global maritime routes, distant Europe gradually intersected with China in the late Ming period. European interest in the early global trade era was more about acquiring trade hubs and transit stations, paying less attention to the inland and focusing on coastal ports and islands. The real stimulus for Europeans to venture into China's inland was the 16th-century Protestant Reformation's impact on Catholicism. To expand Catholic territories, many missionaries came to China to spread Christianity. In other words, Sino-Western cultural exchanges in non-coastal areas of late Ming and early Qing China began with interactions with missionaries.

The arrival of early Catholic missionaries in China marked the beginning of the "westward spread of Western learning." Figures like Matteo Ricci, an Italian missionary of the late Ming dynasty, represented the Catholic Church in China. They not only spread religious beliefs but also introduced Western science and culture, such as the creation of the "Kunyu Wanguo Quantu" and the translation of "Euclid's Elements." These provided a window for Chinese scholars to gain a preliminary understanding of the West, promoting cultural exchange. However, the spread of Catholicism was not smooth in China, facing many setbacks, especially during the "Rites Controversy" in the Kangxi era, which pushed the conflict between Chinese and Western cultures to a climax.

The "Rites Controversy" refers to the debate during the Kangxi era of the Qing Dynasty over whether Chinese Christians could continue to practice traditional Chinese ancestor worship and Confucian rituals. The core of this debate was the Western missionaries'

understanding and acceptance of Chinese traditional rituals, and whether they were willing to respect and integrate Chinese culture in their missionary work. This controversy significantly hindered the spread of Catholicism in China and led to a "century-long ban on Christianity" by the Qing Dynasty.

Focusing on the "Rites Controversy," its trigger was the Catholic Church touching upon traditional Chinese concepts, which was intolerable for the "Celestial Empire" mindset of Qing China. As Emperor Yongzheng expressed regarding Catholic missionaries: "China has its teachings, and the West has its own; the teachings of the West need not be practiced in China, just as Chinese teachings cannot be practiced in the West." In a sense, the Catholic Church's missionary efforts and cultural infiltration shook the Chinese "centered view," leading to a trend where the public's thoughts shifted from a singular traditional Chinese ethical system towards a more diverse perspective that includes both Chinese and Western teachings.

From the Church's perspective, the restrictions on Chinese Christians' practices of ancestor worship and honoring Confucius were manifestations of Catholicism's monotheistic "centered view." Initially facing the challenge of missionary work in China, Matteo Ricci adopted a more amicable attitude, actively learning the Chinese language and integrating Chinese culture into Christian doctrines, using existing Chinese terms like "Shangdi" for easier cultural understanding by the Chinese public. This respect and understanding for Chinese culture were later summarized as the "Ricci Method," but it fundamentally failed to resolve the deep-seated conflicts between religious doctrines and traditional Chinese philosophy. With more missionaries coming to China, differences arose on how to handle the relationship between Catholic doctrines and Chinese traditions. Based on misunderstandings, the Pope's intervention in the "Ricci Method" due to intolerance of "superstition" contaminating Christianity ultimately led to a strong collision between the "Christ-centered view" and the "Sino-centric view." This collision sparked intense friction within China, signaling the failure of Western missionaries' religious spread in early and mid-Qing China and the stagnation of the "westward spread of Western learning." Consequently, China lost a valuable opportunity to understand Western countries.

For China, the potential value of the West was weak. Inside the Forbidden City, Western musical instruments, clocks, and decorative items were abundant, yet the spread of "foreign religions" was banned nationwide. This proved that Western technological achievements were relegated to the realm of entertainment and leisure by the rulers. In fact, in a self-aggrandizing closed environment, despite the prosperity of the Kangxi and Qianlong era as depicted in "Prosperous Suzhou," China gradually widened the gap with Western countries, missing the enormous economic leap and social progress brought by the industrial civilization.

In the short term, no one denies the overwhelming victory of the "Sino-centric view" over the "Christ-centered view" in the "Rites Controversy," alleviating the rulers' worries about the impact of Western new ideas on traditional Chinese ethical concepts and ideological indoctrination. However, just as Matteo Ricci reshaped the worldview and ethical perspective of Chinese scholars like Xu Guangqi, missionaries also served as spokespersons for Western democratic and industrial societies, carrying the potential

to break through China's existing development state and social concepts. Yet, they were entirely expelled, representing a loss of development opportunities and possibilities from a long-term perspective. A closed China rejected the spiritual baptism of the West, halting the "westward spread of Western learning" for most of the early and mid-Qing period and gradually heading towards an irreparable decline.

Additionally, it's worth noting that although missionaries in the late Ming and early Qing dynasties worked hard on various propaganda and cultural exchange efforts, their impact was extremely limited, confined to a portion of the scholar-official class, which was just the tip of the iceberg in Chinese society. The unwavering faith of the common people in traditional ethics was difficult to shake. While missionaries were the main force in Sino-Western cultural exchanges, they were not a reliable large force. At the time, progressive reforms proposed by the astute government to enhance public enlightenment were the fundamental driving force for social progress. However, the Qing government's indifferent attitude and its reversal of progress were disheartening.

V. Conclusion

By comparing the two paintings "The Ball at the Moulin de la Galette" and "Prosperous Scenes of Gusu," we can observe the different facets of Western and Chinese societies in the 17th and 18th centuries from an artistic perspective, along with the deeper cultural and socio-economic factors behind them. During this period, Europe was in the midst of rapid capitalist industrial development, while China had reached the peak of its agrarian society, appearing strong externally but with internal issues. These two distinctly different societal forms showed close interaction and exchange, as well as collision and conflict, within the same historical period.

In Europe, the fascination with China manifested as "Chinoiserie," with Chinese porcelain, tea, silk, and other items becoming popular cultural symbols among the European aristocracy. Chinese-style architecture, furniture, and artworks were prevalent in European courts and streets. On the other side of the Eurasian continent, China chose to avoid significant cultural exchange with the West. However, the stark contrast between Europe's open and inclusive cultural attitude and China's closed and exclusionary stance is not the key point as concluded, but rather the hidden historical details that merit reflection.

We cannot deny that the houses in the Palace of Versailles filled with the scent of porcelain and tea, and the corners of the Forbidden City where the sound of Western clocks chimed, are essentially no different at their core—during the Ming and Qing dynasties, China's upper class did not lack an appreciation for Western culture and specialties. Wealthy merchants often decorated their private gardens with uniquely European colored glass, traces of which can still be seen today in places like the Humble Administrator's Garden and the Lion Grove Garden in Suzhou. This is very similar to Europe's "Chinoiserie" and can be attributed to an interest and longing for each other's cultures in terms of craftsmanship, material goods, and entertainment.

However, what differs is that the center of view in Europe underwent a significant transformation. As an era of great change, Europe experienced the Reformation, the Enlightenment, the Scientific Revolution, and the Industrial Revolution, all of which aimed to break the ideological monopoly of the Christian Church and the monotheistic "center of view" through advancements in science and the "disenchantment" of ideas. After the weakening of religious power, the emerging social forms could not eliminate the existence of the "center of view." Instead, this "center of view" was replaced by a new international order established under the European-led colonial system, judged by the military and financial strength of nations and the objective state of colonial oppression. This is markedly different from China's "Sino-centric view," which ignored objective realities and was blindly arrogant. As a result, the diverging destinies of the two became increasingly clear, with China's decline and Europe's impact becoming inevitable.

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Comparative Analysis of Architectural Style Characteristics Between China and France

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Abstract:

This article aims to explore the similarities and differences in architectural styles between China and France, and through in-depth analysis of traditional and modern architecture in both countries, reveal their unique aesthetic values and cultural connotations. The article adopts methods such as literature review, case analysis, and comparative research to systematically sort out and compare the architectural styles of China and France, in order to promote the exchange and integration of architectural styles in different cultural backgrounds.

Keywords:

Chinese architecture, French architecture, style characteristics, comparative analysis, cultural connotations

I. Introduction

Architecture is an important carrier of human civilization, with unique architectural styles in different regions and cultural backgrounds. As countries with a long history of architecture in the world, China and France have nurtured rich and colorful artistic forms in their respective cultural soils. This article will conduct an in-depth comparative analysis of the architectural styles of China and France from two aspects: traditional architecture and modern architecture, in order to reveal the unique charm and cultural connotations of the architectural styles of the two countries.

2. Comparison of the Characteristics of Traditional Architectural Styles between China and France

2.1 Characteristics of traditional Chinese architectural style

The traditional Chinese architectural style is mainly based on wooden structures, emphasizing spatial hierarchy and harmonious unity. In terms of layout, traditional Chinese architecture often adopts an axis symmetrical form, with a courtyard as the center, forming a closed and inward spatial layout. In terms of building materials, wood is the main structural material, supplemented by bricks, stones, etc., forming a unique wooden framework system. In terms of architectural decoration, Chinese traditional buildings pay attention to details, such as arch of wooden architecture, cornice, window grilles, etc., which reflect the exquisite wood carving and brick carving art.

2.2 Characteristics of traditional French architectural style

The traditional French architectural style is represented by Gothic and Baroque architecture, emphasizing the decoration and sculptural sense of building facades. In terms of layout, traditional French architecture often adopts a radial layout, with the church as the center, forming an open and outward spatial layout. In terms of building materials, traditional French architecture often uses stone as the main structural material, forming a strong and durable stone structure system. In terms of architectural decoration, traditional French architecture pursues the richness and variety of facades, showcasing the grandeur and solemnity of the building through sculptures, reliefs, and paintings.

2.3 Comparative analysis of the characteristics of traditional architectural styles between China and France

There are significant differences in the use of materials, spatial layout, and decorative techniques between traditional Chinese and French architectural styles. Traditional Chinese architecture emphasizes the use of wood and the sense of spatial hierarchy, pursuing harmony and unity with nature; Traditional French architecture emphasizes the solidity of stone and the decorative nature of facades, showcasing a strong sense of sculpture and art.

These differences reflect the differences in natural environment, cultural traditions, and aesthetic concepts between China and France.

3. Comparison of Modern Architectural Style Characteristics between China and France

3.1 Characteristics of modern Chinese architectural style

With the advancement of modernization, Chinese architectural styles are also constantly innovating and developing. Chinese modern architectural style incorporates modern architectural technology and design concepts on the basis of absorbing traditional elements. In terms of building materials, modern buildings often use modern materials such as reinforced concrete and glass, forming a diverse range of building forms. In terms of spatial layout, modern architecture places greater emphasis on openness and fluidity, pursuing flexibility and functionality in the space. In terms of architectural decoration, modern architecture emphasizes simplicity and abstraction, showcasing the modern beauty of the building through concise lines and geometric shapes.

3.2 Characteristics of French modern architectural style

French modern architectural style also constantly innovates on the basis of inheriting tradition. French architects not only pursue modernity, but also pay attention to maintaining the historical and cultural connotations of the architecture. In terms of building materials, modern French architecture also uses modern materials such as reinforced concrete and glass, but compared to traditional Chinese architecture, it places more emphasis on the texture and expressive power of the materials. In terms of spatial layout, French modern architecture emphasizes the fluidity and transparency of space, pursuing the creation of light and shadow effects and three-dimensional sense. In terms of architectural decoration, modern French architecture emphasizes detail handling and material comparison, showcasing the elegance and quality of the building through exquisite decoration and color matching.

3.3 Comparative analysis of the characteristics of modern architectural styles between China and France

The modern architectural styles of China and France share similarities in inheriting tradition, applying modern technology, and pursuing innovation, but there are still certain differences in their specific expressions. Chinese modern architectural style not only absorbs traditional elements, but also pays more attention to the openness and functionality of space, pursuing architectural forms that are suitable for modern society; French modern architecture, on the other hand, places greater emphasis on the inheritance of historical and cultural heritage and the handling of details, showcasing a unique French romance and

delicacy. These differences reflect the different paths and cultural characteristics of China and France in the process of modernization.

4. Conclusion

By comparing and analyzing the characteristics of traditional and modern architectural styles between China and France, it can be seen that there are significant differences in the use of materials, spatial layout, and decorative techniques in the architectural styles of the two countries. These differences not only reflect the differences in natural environment, cultural traditions, and aesthetic concepts between China and France, but also reflect the different paths and cultural characteristics of the two countries in the process of modernization. Therefore, in cross-cultural communication, we should respect and appreciate each other's differences in architectural styles, promote the exchange and integration of architectural styles in different cultural backgrounds, and jointly promote the prosperity and development of global architectural art.

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Cultural Transmission Along the Silk Road Based on Internet Platforms: A Feasibility Study on Culture Exchange Between France and China

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Abstract:

This paper explores the feasibility of traditional culture exchanges between France and China through the lens of cultural transmission along the historic Silk Road. Utilizing internet platforms as the primary medium of exchange, the study investigates the potential for sharing cultural heritage, particularly in the realm of traditional culture, between these two nations. By examining the historical significance of the Silk Road as a conduit for cultural exchange and considering the modern advancements in digital communication, this research aims to assess the viability and effectiveness of utilizing online platforms to facilitate cross-cultural interactions and preserve cultural heritage. This paper also explores feasible methods for cultural dissemination and protection based on this.

Keywords:

France, China, cultural transmission, internet platforms

I. Introduction

Cultural exchange between France and China has garnered increasing interest due to the rich history and diverse cultural traditions of both nations. In this context, traditional culture serves as a valuable medium through which cultural identities are expressed and shared. The internet, with its vast reach and accessibility, presents an unprecedented opportunity for facilitating cultural exchanges on a global scale. This study focuses on the potential for culture exchanges between France and China, leveraging internet platforms as a means of communication and dissemination. This paper will further explore the feasibility and efficiency analysis of cultural protection and inheritance.

I.1 Definition

Internet platforms are online services or applications that provide a digital infrastructure for users to interact, create, share, and consume content. These platforms serve as intermediaries, bringing together users and facilitating various activities such as communication, social networking, e-commerce, content sharing, and information access. They typically operate on the internet and utilize technologies and protocols to connect users globally.

Cultural Transmission, also known as cross-cultural communication, refers to the process of sharing and exchanging ideas, values, customs, traditions, and practices between different cultures. It involves interaction, communication, and mutual learning between individuals or groups from diverse cultural backgrounds. Cultural exchange can take place through various mediums such as language, arts, music, dance, cuisine, literature, and technology. It promotes understanding, appreciation, and respect for different cultures, fostering cross-cultural dialogue and cooperation. Cultural exchange allows individuals to broaden their horizons, challenge stereotypes, and develop empathy and cultural intelligence. It contributes to the enrichment of societies by promoting diversity, inclusivity, and the celebration of shared humanity.

I.2 Research object

This research aims to explore the feasibility of fostering culture exchanges between France and China through internet platforms. Central to this investigation is the historical legacy of the Silk Road, serving as a vital conduit for cultural transmission between these two nations. By delving into the historical significance of this ancient trade route, we seek to illuminate the rich tapestry of cultural exchanges that have shaped the collective heritage of France and China.

In the digital age, internet platforms offer unprecedented opportunities for cross-cultural exchanges. This research seeks to analyze the potential impact of these platforms in facilitating the sharing of cultures between France and China. By exploring how online spaces can serve as virtual meeting grounds for cultural enthusiasts, storytellers, and scholars alike, we aim to uncover the ways in which these platforms can contribute to the preservation and dissemination of cultural heritage.

Furthermore, the study identifies and examines the challenges and opportunities inherent in utilizing online platforms for culture exchanges. Issues such as language barriers, digital divides, and authenticity of content are among the hurdles that will be explored. By addressing these challenges head-on, we aim to develop a nuanced understanding of the complexities involved in digital culture exchanges.

Ultimately, this research seeks to offer recommendations aimed at enhancing the effectiveness and sustainability of culture exchanges in the digital realm. By drawing upon insights from history, cultural studies, and digital humanities, we aspire to provide actionable strategies for fostering meaningful cross-cultural dialogues. Through this exploration, we hope to contribute to the enrichment of cultural understanding and appreciation between France and China, forging new pathways for culture exchanges in the interconnected world of the 21st century.

1.3 Information analysis

The Silk Road, originating in ancient China during the Han Dynasty (206 BCE – 220 CE), was a pivotal trade network that connected East and West for over two millennia. It significantly contributed to economic prosperity and cultural exchange by facilitating the trade of goods like silk, spices, and ceramics, which enriched participating regions. Beyond commerce, the Silk Road was crucial in the spread of ideas, religions, and knowledge, including Buddhism, Islam, and scientific innovations, fostering cross-cultural fertilization. Additionally, it enhanced diplomatic relations and political alliances among empires, promoting stability and cooperation. Today, the Silk Road's legacy endures as a UNESCO World Heritage Site, symbolizing its historical importance and its potential to inspire modern global connectivity and cultural exchange.

Culture is a cornerstone of both cultural identity and exchange, intricately woven into the fabric of societies through traditions, beliefs, and practices. It unites individuals by forging connections through shared narratives, symbols, and customs, fostering a sense of solidarity among diverse groups. Through storytelling, music, and rituals, culture communicates values and norms, providing profound insights into a community's worldview and ethics, which enhances our understanding of different perspectives. Furthermore, culture serves as a vital bridge between communities and nations, facilitating mutual respect and dialogue through cultural festivals, exhibitions, and digital platforms that celebrate diversity. Its dynamic nature allows culture to evolve with social and technological changes, ensuring its relevance in shaping identities and fostering communication. Ultimately, culture preserves heritage, strengthens social ties, conveys important values, and adapts to change, enriching our collective experience in an interconnected world.

The impact of internet platforms on cultural exchange has been profound, revolutionizing the way people across the globe interact, share information, and engage with diverse cultures. These platforms, ranging from social media networks to online forums and streaming services, have facilitated unprecedented levels of cultural exchange, fostering understanding, appreciation, and collaboration among individuals from different backgrounds.

One of the most significant contributions of internet platforms to cultural exchange is the democratization of information and expression. Through social media platforms like Facebook, Twitter, and Instagram, individuals can share their cultural experiences, traditions, and perspectives with a global audience instantaneously. This enables people from diverse backgrounds to learn about each other's customs, languages, and beliefs, breaking down barriers and promoting cross-cultural understanding.

Moreover, internet platforms have provided a platform for marginalized voices and underrepresented communities to share their stories and amplify their cultural contributions. Online forums, blogs, and niche social media communities allow individuals to connect with like-minded people worldwide, fostering solidarity and empowerment. This has led to a more inclusive and diverse cultural landscape, where a multitude of voices can be heard and celebrated.

Additionally, internet platforms have transformed the way cultural content is created, distributed, and consumed. Streaming services like Netflix, Spotify, and YouTube offer a vast array of cultural productions, including films, music, documentaries, and educational content, accessible to audiences around the globe. This has facilitated the global dissemination of cultural products, allowing creators from different countries and backgrounds to reach new audiences and gain international recognition.

Furthermore, internet platforms have facilitated cross-cultural collaborations and creative exchanges, enabling artists, musicians, writers, and filmmakers to collaborate across geographical boundaries. Crowdfunding platforms like Kickstarter and Patreon have empowered creators to finance their projects independently, bypassing traditional gatekeepers and reaching global audiences directly. This has led to the emergence of innovative cross-cultural collaborations and artistic movements that transcend national borders and cultural boundaries.

However, while internet platforms have undoubtedly expanded opportunities for cultural exchange, they also present challenges and risks. The proliferation of misinformation, hate speech, and cultural appropriation on social media platforms can undermine the positive aspects of cultural exchange and perpetuate harmful stereotypes and prejudices. Moreover, the dominance of certain internet platforms controlled by a handful of companies raises concerns about data privacy, censorship, and the concentration of power in the hands of a few corporate entities.

In conclusion, internet platforms have had a profound impact on cultural exchange, democratizing access to information, amplifying diverse voices, and facilitating cross-cultural collaborations. While they present challenges and risks, their potential to foster understanding, appreciation, and solidarity among people from different cultural backgrounds is immense. By harnessing the power of internet platforms responsibly and promoting inclusivity and diversity, we can leverage these technologies to create a more interconnected and harmonious global community.

While internet platforms offer immense potential for culture exchanges, there are also challenges such as language barriers, cultural differences, and issues of authenticity and representation. However, with proper strategies and collaborations, these challenges can be overcome, unlocking new opportunities for cultural exchange and collaboration between

France and China.

Overcoming language barriers is a key challenge in cultural exchange. With the advancement of technology, translation tools and language learning platforms can play a crucial role in facilitating communication between individuals from different linguistic backgrounds. These tools can help bridge the gap and enable more seamless exchanges of culture, stories, and cultural practices between France and China.

Cultural differences can also pose challenges in understanding and appreciating each other's culture. However, these differences can be seen as opportunities for mutual learning and enrichment. By promoting dialogue and open-mindedness, individuals can gain a deeper understanding of each other's cultural heritage and foster a sense of respect and appreciation.

Authenticity and representation are important considerations in cultural exchange. It is essential to ensure accurate and respectful portrayal of culture from both France and China. Collaboration between culture experts, scholars, and artists from both countries can help address these concerns and ensure that cultural exchange is conducted in a responsible and ethical manner. This collaboration can lead to the development of joint projects, exhibitions, and performances that showcase the richness and diversity of culture from both cultures.

Additionally, cultural exchange between France and China can foster greater bilateral relations and mutual understanding. By showcasing their unique traditions and fostering appreciation for each other's cultural heritage, cultural exchange efforts can contribute to building bridges and strengthening diplomatic and economic ties between the two countries.

In conclusion, while challenges exist in terms of language, cultural differences, and authenticity, there are ample opportunities for cultural exchange between France and China. Through strategic collaboration, embracing cultural diversity, and promoting respectful representation, cultural exchange can facilitate mutual learning, appreciation, and collaboration, leading to a deeper understanding and strengthening of the bonds between these two nations.

In conclusion, it is essential to establish partnerships between cultural institutions to enhance the effectiveness and sustainability of culture exchanges, utilize digital tools for documentation and preservation, foster intercultural dialogue, and promote mutual understanding and respect. By harnessing the power of internet platforms, France and China can strengthen their cultural ties and promote cultural diversity in the digital age.

2. Example of Cultural Transmission Along the Silk Road

The Silk Road was a vital network of trade routes that facilitated not only the exchange of goods but also the profound transmission of cultural, technological, and artistic knowledge between the East and West. Key examples include the spread of papermaking technology from China to the Islamic world and eventually to Europe, revolutionizing communication and literacy and contributing to the Renaissance. Additionally, the exchange of artistic styles along the Silk Road fostered a rich blending of influences, as seen in the fusion of Indian, Persian, and Greek art in the Mogao Caves,

which created hybrid styles that enriched the visual culture of the region. After entering the modern industrial society, especially the rapidly developing capitalist society, the inheritance of culture gradually suffered a blow due to its slow return on benefits. Although cultural inheritance faced challenges in the modern industrial and capitalist era, the rapid advancement of information technology has led to an increase in cultural products. Thus, leveraging historical cultural exchanges, particularly between countries like France and China, through modern network platforms is essential for promoting a deeper understanding and appreciation of diverse cultures today.

3. Ways of Cultural Transmission Along the Silk Road

The Silk Road, a historic network of trade routes, has experienced a remarkable revival in cultural transmission through modern internet platforms, enabling a rich exchange of knowledge, traditions, and heritage among diverse communities. Online education platforms play a pivotal role by offering accessible courses on languages, history, and arts related to the Silk Road. Students worldwide can engage with these subjects through multimedia resources, interactive tools, and discussions with instructors and peers, fostering a deeper understanding of the region's rich cultural tapestry.

Social media has emerged as another vital avenue for cultural dissemination. Users can share their insights into the vibrant cultural heritage, cuisine, festivals, and more from Silk Road countries. The rapid spread of this content through likes, shares, and comments fosters global interest and appreciation, promoting cross-cultural dialogue. Additionally, virtual museums and exhibitions allow individuals to explore the Silk Road's artistic legacy from their homes, providing access to digitized collections and historical artifacts that enhance knowledge and appreciation of the region's culture and history.

Online forums and communities have also become hubs for cultural exchange, bringing together researchers, enthusiasts, and travelers. These platforms facilitate discussions about the Silk Road's history and culture, share personal travel experiences, and foster connections among individuals with similar interests. This collaborative environment not only strengthens community ties but also nurtures the growth and evolution of Silk Road culture.

Digital libraries and archives serve as treasure troves of historical resources, making extensive collections of documents, maps, and images available for scholarly research and personal exploration. By leveraging digital technology, these platforms ensure the preservation and dissemination of invaluable materials, contributing significantly to the safeguarding of Silk Road heritage. Furthermore, online cultural events and festival celebrations allow people to engage in traditional performances, handicraft displays, and concerts, creating immersive experiences that celebrate the region's diverse cultures. These events enrich cultural lives and promote international cooperation and understanding.

Virtual travel experiences harness augmented and virtual reality technologies,

enabling users to explore the Silk Road's landscapes and customs without leaving their homes. Participants can join virtual tours, visit historical sites, and navigate ancient towns, providing an accessible and engaging means of experiencing Silk Road culture. This innovative approach to travel not only saves resources but also offers a safe way to learn about and appreciate the region's rich heritage.

In summary, internet platforms have revolutionized the transmission and preservation of Silk Road culture, creating dynamic pathways for education, cultural exchange, and community engagement. Through various means—ranging from online courses and social media to virtual exhibitions and events—individuals can easily access and immerse themselves in the history and traditions of this storied route. This digital renaissance not only enriches our understanding of the Silk Road but also strengthens global connections, fostering an appreciation for the intricate cultural narratives that have flourished along these historic pathways. As technology continues to evolve, the potential for further enriching this cultural exchange remains vast, promising an exciting future for the heritage of the Silk Road.

4. The Feasibility of Cultural Transmission Between China and France

The dissemination of traditional folk cultures of China and France through online platforms is highly feasible due to several factors. Both countries enjoy high internet penetration rates, with China's at 74.4% and France's exceeding 90% (2022), facilitating access to social media channels like WeChat and Douyin in China, and Facebook and Instagram in France. Government support is significant in both nations, as the Chinese government promotes the digitalization of cultural heritage, while France invests in cultural content production through national television and the Ministry of Culture. There is a growing cross-cultural interest driven by globalization, with young audiences particularly engaged through innovative and interactive methods on online platforms. Technologies such as virtual reality and augmented reality enhance cultural experiences, making them more appealing, while multimedia content formats increase user engagement. However, challenges remain, including ensuring cultural accuracy and depth, which necessitates professional involvement, and overcoming language barriers through effective translation and localization strategies. Overall, the potential for successful cultural dissemination is strong, provided that government support, technological innovation, careful content production, and cultural authenticity are prioritized.

5. The Possible Outcome of Cultural Transmission Between China and France

The cultural transmission between China and France has the potential to yield a rich tapestry of outcomes, significantly enriching both societies. One of the most remarkable aspects of this exchange is the cultural fusion that emerges from the blending of traditional folk cultures. As elements from Chinese and French traditions intertwine, we can witness the creation of new artistic expressions—musical fusions, dance forms, and even unique festival celebrations that draw from both heritages. For instance, imagine a celebration that combines the vibrant colors of Chinese New Year with the elegance of French carnival festivities, crafting an unforgettable cultural experience that resonates with both communities.

Language exchange stands as another vital pillar of this cultural interplay. Beyond merely learning each other's languages, the sharing of folk tales, proverbs, and songs fosters a deeper understanding and appreciation of each culture's nuances. These narratives not only serve as educational tools but also enrich personal connections between Mandarin and French speakers, bridging gaps and fostering meaningful dialogues.

Economically, the preservation of cultural heritage can lead to significant opportunities. By promoting distinctive handicrafts, traditional cuisines, and folk festivals, both countries can stimulate tourism and enhance people-to-people exchanges. Tourists are often drawn to authentic experiences, and the unique cultural offerings from both nations can attract a global audience, thereby contributing to economic growth and local livelihoods.

Educational collaboration represents another avenue through which cultural transmission can flourish. Academic institutions in both countries have the potential to organize seminars focusing on folk culture, art exhibitions, and craft fairs, enabling scholars and students to deepen their understanding and respect for each other's traditions. Such collaborations not only enhance educational curricula but also foster cross-cultural friendships and partnerships that transcend borders.

The growth of tourism and hospitality industries is likely to be amplified by cultural exchanges. Increased interest in experiencing the traditional folk cultures of both nations can drive tourism, leading to the development of related services and creating numerous job opportunities. This symbiotic relationship between culture and commerce can stimulate local economies and foster sustainable growth.

Cultural diplomacy plays a crucial role in this exchange as well. Engaging in cultural activities and exchanges allows China and France to enhance their diplomatic relations while fostering mutual understanding and friendship. Events such as traditional Chinese music concerts or French art exhibitions not only entertain but also promote dialogue and cooperation among the people.

Innovation and creativity thrive in this rich cultural milieu. As artists and craftsmen from both countries collaborate and share their traditional techniques, they can inspire one another, leading to innovative approaches that breathe new life into their respective art forms. This cross-pollination of ideas can lead to the emergence of contemporary works that reflect a harmonious blend of both cultures.

Furthermore, cultural exchanges cultivate awareness and appreciation of diversity.

By engaging with each other's traditions, people gain valuable insights into different ways of life, fostering a greater sense of respect and inclusivity. This cultural awareness can contribute to social harmony, creating an environment where diverse perspectives are celebrated.

To further expand upon the dissemination of traditional folk cultures between China and France, particularly through online platforms, we can explore specific strategies that leverage digital technologies. Virtual cultural exchanges, for instance, can take the form of live-streamed performances, online workshops, and social media campaigns that showcase the richness of both cultures. These digital avenues allow for wider participation and engagement, overcoming geographical barriers and reaching audiences who may not have had the opportunity to experience these traditions in person.

However, challenges may arise, such as the potential for cultural appropriation or misrepresentation. To address these issues, it is essential to foster open dialogues that emphasize respect and authenticity in cultural exchanges. Collaborations between cultural experts, artists, and community leaders can ensure that the exchange is conducted with sensitivity and awareness, preserving the integrity of both cultures while celebrating their unique contributions to a shared global heritage.

In conclusion, the cultural transmission between China and France presents a myriad of opportunities that can enrich both societies, fostering friendship, cooperation, and mutual understanding. As these traditional folk cultures continue to intermingle, they create a vibrant dialogue that not only enhances individual lives but also contributes to the broader narrative of global cultural exchange and development.

5.1 Specific strategies and implementation plans

To effectively promote cultural understanding and appreciation across diverse backgrounds, a comprehensive strategy that emphasizes localization and translation of content, cross-platform collaboration, and enhanced interactivity is essential.

Producing multi-language versions of content is crucial in ensuring its accessibility and ease of understanding among various cultural groups. For instance, when creating videos that introduce significant cultural events like the Chinese Spring Festival or the French wine festival, it is important to provide accurate subtitles and cultural annotations. These elements enrich the viewer's experience and foster a deeper connection with the traditions being portrayed. Collaborating with local content creators can further enhance this approach, making the dissemination of cultural content more sensitive to regional nuances and more appealing to local audiences.

In addition, leveraging cross-platform collaboration can significantly amplify the reach and impact of cultural initiatives. Partnering with popular social media platforms, both domestically and internationally—such as TikTok and Instagram—can facilitate the promotion of themed activities that celebrate cultural characteristics. Furthermore, utilizing live streaming technology allows for the real-time broadcast of important cultural festivals or events, such as France's National Day celebrations or China's Lantern Festival, thereby engaging a global audience in these vibrant experiences.

To enhance interactivity, designing highly engaging online cultural activities is vital. This could involve creating virtual reality games that allow users to explore different cultures or organizing cultural knowledge competitions on online platforms, fostering a sense of community and participation. Encouraging user-generated content is another effective strategy; photography contests or story submissions centered around specific cultural themes invite audiences to share their perspectives and experiences, further enriching the cultural dialogue.

Successful examples of these initiatives abound. Digital exhibitions and virtual museums, such as those launched by the Louvre in France and the Palace Museum (Forbidden City) in China, have made significant strides in this regard. These institutions offer virtual tour services that allow users from around the world to explore museum collections online, making cultural heritage accessible regardless of geographical constraints.

Moreover, cultural video series have emerged as impactful tools for education and engagement. For instance, the French Ministry of Culture has collaborated with YouTube to produce a series called "Culture Prime," showcasing high-quality content that introduces viewers to French art and history. In a similar vein, on the Chinese online platform Bilibili, numerous content creators focus on producing explanatory videos that delve into traditional Chinese culture and festivals, highlighting aspects like traditional medicine, calligraphy, and the rich customs surrounding Chinese holidays.

By integrating these strategies, we can create a more interconnected and culturally enriched global community, fostering appreciation for the diverse tapestry of traditions and histories that define our world.

5.2 Challenges and countermeasures

The challenges of cultural dissemination between China and France are multifaceted, primarily revolving around cultural misunderstandings and technological barriers that hinder effective communication and appreciation of each other's rich heritage. Cultural misunderstandings often stem from a lack of in-depth knowledge and awareness about the intricacies of a foreign culture. This lack of understanding can lead to the perpetuation of stereotypes and misrepresentations that do not accurately reflect the values and practices of the culture being portrayed. To counter this, it is essential to conduct comprehensive cultural reviews before producing and publishing any content. These reviews should aim to ensure that all information is accurate, sensitive, and respectful, thus avoiding the pitfalls of cultural stereotypes. Moreover, collaborating with cultural scholars, local experts, and practitioners can significantly enhance the depth and authenticity of the narratives being shared. Such partnerships allow for a nuanced interpretation of cultural practices, providing insights that might otherwise be overlooked. This approach not only enriches the content but also fosters a genuine respect for cultural diversity.

On the other hand, technological barriers pose significant challenges, especially in regions where access to advanced technology is limited. In these areas, the internet

infrastructure may not support high-bandwidth content, making it imperative to provide low-bandwidth access options. This could include the creation of optimized web pages that load efficiently even on slower connections, as well as offering lower-quality video options that ensure all users can engage with cultural content without frustration. Such adaptations can make cultural dissemination more inclusive, allowing a broader audience to experience and appreciate the intricacies of both Chinese and French traditions. Furthermore, leveraging more widely available technologies, such as standard videos and graphic content, can complement the more sophisticated applications like virtual reality and augmented reality. By striking this balance, cultural content can reach diverse audiences, catering to varying technological capabilities and preferences.

Ultimately, these strategies illuminate a pathway through the complexities of cultural exchange between China and France. While challenges exist, they are not insurmountable. Thoughtful strategy design and the judicious application of technology can bridge gaps, promote mutual understanding, and foster a deeper appreciation of each other's cultures. This endeavor goes beyond mere content sharing; it is about cultivating relationships and understanding that can lead to lasting connections between nations. In an increasingly interconnected world, the ability to navigate and appreciate cultural diversity is not just beneficial; it is essential for global harmony. By overcoming these obstacles, China and France can not only share their vibrant cultural legacies but also strengthen the bonds of friendship that unite them, paving the way for future collaborations and shared experiences.

6. Conclusion

This paper embarks on an insightful exploration of cultural exchanges between China and France, viewed through the historic lens of the Silk Road—a legendary conduit that once bridged diverse cultures and facilitated profound interactions. It investigates the pivotal role of internet platforms as modern-day vehicles for cultural exchange, particularly in the realm of sharing rich cultural heritages. By reflecting on the Silk Road's illustrious past as a vibrant pathway for cultural dialogue and embracing the advancements of contemporary digital communication, the research evaluates the promising potential and effectiveness of online platforms in fostering cross-cultural interactions while safeguarding invaluable cultural legacies. Additionally, it examines practical approaches to disseminating and protecting cultural elements in light of these revelations. Overall, the paper emphasizes the critical importance of harnessing digital platforms to nurture cultural exchanges and preserve heritage, ultimately enriching the intricate tapestry of both nations' identities.

In conclusion, while this research sheds light on the myriad possibilities for cultural exchange and the safeguarding of heritage through digital platforms, it does not delve deeply into certain areas due to constraints such as limited access to primary data or specific case studies. The complexities of individual cultural practices and the nuanced

impact of socio-political factors on cultural transmission remain challenging to address comprehensively within this framework. Thus, further investigation into these aspects is necessary to gain a holistic understanding of cultural exchanges between China and France, as they continue to evolve in an ever-changing global landscape.

Traditional Adherence and Cultural Integration: A Survey of Chinese Restaurants in Paris

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Abstract:

In recent years, the internationalization of Chinese culture has become a topic of great concern. Chinese restaurants are one of the most direct ways for people to understand Chinese culture. This study explores the operating characteristics of Chinese restaurants in Paris and their acceptance by locals through interviews with practitioners and consumers of Chinese restaurants in Paris. Over the years, Chinese restaurants in Paris have developed their own tradition, integrating a variety of Asian food cultures. In recent years, many Chinese restaurants pursuing authentic local cuisine have also appeared in Paris. The two restaurants have different positionings, and both have been recognized by Parisian consumers. It is generally felt that Chinese restaurants in Paris are doing a booming business.

Keywords:

Chinese food, overseas Chinese restaurant, traditional adherence, cultural integration

I. Introduction

“The Belt and Road” initiative proposed by Chinese President Xi Jinping has created many opportunities for Chinese culture to go international and Chinese people to start overseas businesses. Food is the universal language of mankind and the fusion agent that resolves disputes. It allows people of different nationalities, races, and beliefs to share a knowing smile while enjoying the pleasure of delicious food. Chinese cuisine is the wealth of the Chinese nation and the essence of world culture. (Ou, 2017) However, Chinese restaurants overseas was often criticized for their poor performance in the past. For example, in response to negative reports in French media, Chinese restaurant operators had to defend their rights in accordance with the law. (2010) After three years of impact from the epidemic, the overseas Chinese restaurant industry has continued to recover and began to seek new development opportunities. The establishment of Chinese restaurants overseas is completely different from their local development. When talking about the European Chinese food industry, Yang said: “Compared with the Chinese cuisine that combines food culture, tea culture, wine culture, and perfectly integrates various regional characteristic catering cultures in China, the development of overseas Chinese restaurants has only stayed at the level of providing an ordinary dining place, and the overall development situation of the overseas Chinese food industry is not very optimistic.” (Yang, 2022) He meant that Chinese restaurants scattered all over the world have not played a good role in spreading Chinese culture, and the internationalization of Chinese cuisine is not very satisfactory. When Chinese tourists go to Chinese restaurants overseas, they often cannot find the taste of home in the dishes, which has led to their lower recognition of overseas Chinese restaurants. In order to understand the current development status of the Chinese food industry in the Paris region and the current attitudes of consumers, I conducted a one month survey of Chinese restaurants in various regions of Paris from January to February 2024, interviewing 8 Chinese restaurants, including owners, employees, and long-term customers.

2. The Development History of Chinese Restaurants in Paris (1975-2024)

The development history of Chinese restaurants in Paris is closely related to the history of Chinese immigration.

The first batch of Chinese restaurant entrepreneurs in the Paris area came from refugees from Vietnam, Laos, and Cambodia around 1975. Most of them were Chaoshan people in Guangdong. Therefore, the style of Chinese restaurants at that time was mainly Cantonese cuisine. For they had many years of living experience in Southeast Asia, the dishes they cook were not purely Cantonese cuisine, but include many Southeast Asian dishes, such as spring rolls, salads, etc. Vietnam, Laos, and Cambodia were once French colonies, so the French people are more familiar with the dishes there, which also affected their understanding of Chinese food.

The second batch of Chinese food entrepreneurs came from the New Immigrants of

the 1980s, who came from Zhejiang, Fujian, and Northeast China, most of whom were from Wenzhou. From then on, Wenzhou people became the main force of Chinese food entrepreneurs in Paris. The Chinese cuisine in Paris has become more diverse, with the emergence of different cuisines such as Zhejiang cuisine and Northeastern cuisine. They were not separated from each other, but continuing to merge with the gathering of Chinese immigrants.

After years of development, the Chinese District in the 13th arrondissement is still the main location for Chinese restaurants, and it has also branched out in other areas. When you walk around the streets of Paris today, you can always find at least one Chinese restaurant in every street block. You can sometimes see Chinese food chain stores in large shopping malls, which are all French local brands. Some of these restaurants may have only local employees.

3. The Management of Chinese Restaurants in Paris

Although many Chinese restaurants run by Chinese immigrants have gained recognition from local consumers, as their economic success demonstrating, their business is very different from that of local Chinese restaurants in China. Most Chinese restaurants operate as individual businesses. The restaurant owners prepare their most frequently cooked dishes in a large pot in advance, then put them on a tray and place them in a glass cabinet, waiting for customers to select. Then they put the dishes into plates or disposable meal boxes, weigh and charge, and use microwaves to heat the dishes for the guests. This model is very common in Paris. However, due to the fact that these restaurants sell pre-made food that require secondary heating, with which Chinese consumers are not at ease, it is difficult to gain recognition from Chinese local customers. They believe that using a microwave for secondary heating can damage the flavor and nutrition of food.

In order to reduce labor costs, Chinese restaurants generally do not hire skilled professional chefs. Even if someone is willing to hire experts, the cumbersome job visa applications and language requirements will greatly increase the difficulty of Chinese chefs working in France. On the other hand, due to the impact of hiring chefs from China on the employment of local residents, the policies of European countries will keep some reservations while encouraging the development of the Chinese food industry.

Meanwhile, some restaurant owners seize the new opportunities brought by the Internet and use the We-Media platform to promote themselves to the French and Chinese, thereby forming a good reputation and promoting the French's understanding of Chinese food culture.

4. Localization: Paris or Hometown

The first problem faced by Chinese immigrants who run Chinese restaurants in Paris

is how to make Chinese food that represents Chinese culture accepted by the French. Although most Chinese restaurant operators come from areas such as Wenzhou, what they cook is not true Zhejiang cuisine. In fact, most Chinese restaurants that have been operating in Paris for many years have difficulty guaranteeing that they are serving cuisine from a specific region. On the contrary, their dishes have become seriously homogenized. The reason for this phenomenon is related to the Chinese lifestyle of looking to one another for comfort. Many Chinese who have language barrier and find it difficult to integrate into the French social group gathered in the catering industry in the Chinese district. With the increase in the number of Chinese immigrants, the French have gradually learned about some Chinese lifestyles, such as eating Jiaozi during festivals. Restaurant E, located in the 13th arrondissement, is a Chinese restaurant opened by Northeasterners, but it also sells Vietnamese spring rolls and other dishes that can be found in most Chinese restaurants in France. Mr. Peng, a frequent customer of restaurant E, told me: “This restaurant originally sold northeast food, but the French had a stereotype of Chinese food, and they would be curious: ‘Hey, why don’t you have Spring rolls?’ So we started to sell Spring rolls. There are many Islamists in France who don’t eat pork. They also have high requirements for other meat processing materials, because they are afraid of pork mixing. For these requirements, we can make changes. Slowly, even Muslims are willing to come to our restaurants. Because we are very open, not inflexible.”

As Mr. Peng said, Chinese cuisine has strong inclusiveness. In order to adapt to the local dietary and religious customs, Chinese restaurant operators can respond promptly by modifying their recipes and business methods. However, excessive inclusiveness also brings drawbacks, such as the convergence of dishes and changes in processing methods. These Chinese restaurants located in Paris have achieved the integration of diverse cultures, or in other words, created their own traditions. Chinese people traveling, studying, and living in Paris find it almost difficult to find the flavor of their hometown in these restaurants.

When it talks about the Chinese dishes that the French are most familiar with, Ms. Song from L Restaurant, a Cantonese Restaurant, said, “There are sweet and sour pork, Jiaozi, hot and sour soup, which are the Chinese dishes that the French recognize much.” Restaurant G is a noodle shop that does not follow the general model in Paris and retains Chinese characteristics. Mr. Guo, the owner, said without thinking, “Onion beef, pineapple chicken, sweet and sour shrimp, fried rice, fried noodles... yes, and Jiaozi! Sushi, of course, sushi is Japanese.” Chinese restaurants in Paris sometimes sell Japanese sushi, partly due to the market, and partly because some Chinese people had worked in Japanese restaurants, which brought sushi into the Chinese culinary circle, resulting in cultural integration between Asian cuisines in the Paris region. After a long period of evolution, the old Chinese restaurants in Paris have not only formed a fusion of various Chinese cuisines, but also to a certain extent integrated the culinary elements of Southeast Asia, Japan and other regions. Most of them are actually Chinese restaurants that have already been localized in Paris.

However, while a large number of Chinese restaurants are moving towards localization and even homogenization in France, there is an opposing force driving Chinese restaurants to return to regional characteristics and similar business practices as in China. This phenomenon is particularly evident in newly opened Chinese restaurants in recent years.

Some people still decorate the restaurant in the style of a cafeteria according to French customs, while others choose a decoration style similar to that of domestic Chinese restaurants. They set up round tables for many people to sit around. In terms of dish selection, they will also place emphasis on regional characteristics. For example, Cantonese restaurants that have restored their original flavor, Shanxi style noodle shops, and Sichuan, Yunnan, even Xinjiang cuisine have emerged. Operators are also inclined to restore familiar flavors to Chinese people, yet dynamic adjustment is also needed. For example, Ms. Wang from XM Noodle Shop said, “Less oil, less salt...” French people do not have the habit of eating spicy food, but feel comfortable while eating. Therefore, the business of Sichuan and Chongqing restaurants, especially hotpot, is the hottest. But these types of restaurants usually adjust the spiciness of their food, otherwise it will be detrimental to their operations.

5. The Attitudes of Parisian Consumers

If Chinese restaurants in Paris, after years of development, have gradually moved away from traditional Chinese characteristics, have their operations been successfully accepted by Parisian consumers? The Chen couple has opened a Chinese restaurant near the place where I studied and has been operating it for many years. The following is a scene I saw when I went to this restaurant for lunch:

The storefront of this restaurant was small, decorated with five sets of tables and chairs. A large picture of Chang’e flying to the moon was painted on the wall. There was a red shrine on the wine rack behind the counter, without a deity placed inside. Instead, a bright red incense burner was placed. There was only one small glass refrigerated cabinet in the store, which was divided into three levels. The top layer was neatly arranged with different types of Spring rolls, as well as other Dim sum; The middle was chow mein and Fried Rice; The lower layer was filled with beef, chicken, and shrimp with different cooking methods in trays, and there was only one complete vegetarian dish. When I arrived at 12:30, there were no other customers in the restaurant. After 10 minutes, several workers arrived and packed some dishes to take away. Next came a swarm of white-collar workers working nearby. A long queue had already formed inside the store, even reaching the outside. The couple was working together and they were both a bit busy. The vast majority of customers chose to take away. They hardly ever dined in the restaurant.

From this clip, it can be seen that an ordinary Chinese restaurant not located in the central urban area is thriving in business on weekdays. French people have lunch slightly later than Chinese people. During non-dining hours, the restaurant is very quiet and leisurely, but as soon as it is time for meal, the house immediately becomes bustling. For customers who are tight on time and don’t care much about the dining environment, Chinese restaurants are a good choice. Mr. Chen told me: “Chinese restaurants are blooming everywhere in Paris now. The business is very good. But if served together with French cuisine, French cuisine sells better, because Chinese cuisine is imported after all.” On the street where Restaurant X is located, there are several French restaurants, an Italian restaurant and a Korean restaurant.

Except for one fast-food restaurant, no restaurant can match the price and efficiency of the Chinese restaurant run by the Chens. But this also proves that Restaurant X is positioned as an efficient, low-priced fast food. Although it can meet the dining needs of the French, it is difficult to say that it can be recognized by the more discerning Chinese consumers.

In addition to facing pressure from competition with French cuisine, Chinese restaurants also face more intense internal competition. Most high-end restaurants are clustered near the Louvre Museum, Arc de Triomphe, etc. They seize advantageous geographical locations, close to famous attractions or metro hubs, and know how to use Chinese and foreign media to promote themselves. They imitate domestic restaurants. Their food can be ordered by the small size (1 person) or the grand size (4 person). There are also larger hard dishes such as sweet and sour mandarin fish. It is difficult to find Chinese restaurants near La Défense. Even if there are, most of them are traditional models in France. And these restaurants are often poorly promoted and rely solely on foot traffic in the area.

We all know that French cuisine has a very long history and tradition. In the impression of many Chinese people, the French feel arrogant and confident about this. For them, food represents a status symbol and lifestyle rather than a simple need for survival. Authentic French food is very sophisticated from the selection of ingredients, the ways of cooking, to the dining environment. The most common ones they show off are foie gras and French snails. (Zhang, 2003) Chinese food, as an imported culture, will it be marginalized? For this point, all respondents hold a very optimistic attitude to the future of Chinese restaurants. The French never say that their own cuisine is the best. On the contrary, they love to try. Except for some places in the 13th arrondissement, everyone says that there are more French people coming to consume than Chinese people. Even in areas close to Chinese communities, the ratio of Chinese to French people is 6:4. The French are very knowledgeable about enjoying delicious food, love to try it out, and fond of diversity. In this situation, Chinese restaurant practitioners do not feel marginalized, but instead feel the great enthusiasm of French consumers. If the consumer is curious about the dishes, they will also talk more, including how to make them, how to add soy sauce, and try to explain as much as possible.

6. Conclusion

We all know that food, as a name card that can represent a country's culture, can serve as a bridge for identification between different groups. In the eyes of Chinese people, building a good image of overseas Chinese restaurants is not only a responsibility to local consumers, but also the responsibility to the motherland. Overseas Chinese restaurants have gained their own traditions through the development of the history of Chinese immigrants, gradually forming a difference from local Chinese restaurants. They have to face language and survival issues, as well as solve some problems caused by different social customs and religious beliefs. Despite various difficulties, the Chinese immigrants in France stubbornly embarked on their own path, blending the culinary characteristics of different regions and cultures. In recent years, Chinese restaurants have also gradually developed towards a stronger regional

color. We can see that the dissemination of Chinese culinary culture in France is gradually improving.

For Chinese restaurants in Paris, gaining recognition from French consumers is the most important. Although Chinese traditional culture is often emphasized, it seems to be secondary. This can be largely attributed to the nature of Chinese restaurants in Paris, which means they are smaller and more susceptible to market influence. The food traditions that the Chinese acquired in Paris are often different to those in their hometown. To this end, Chinese restaurant practitioners must continue to explore the balance between the two. At the same time, Chinese people's impression of French consumers is also constantly changing. They have learned about the French love of multiculturalism. They choose to retain the original flavor of local cuisine and still succeed in Paris.

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Profile of the interviewees

| <i>Restaurant Code</i> | <i>Name</i> | <i>Gender</i> | <i>Hometown</i> | <i>Date (all in 2024)</i> |
|------------------------|--------------|---------------|-----------------------------|---------------------------|
| <i>G</i> | <i>Guo</i> | <i>Male</i> | <i>Datong, Shanxi</i> | <i>2.5</i> |
| <i>X</i> | <i>Chen</i> | <i>Male</i> | <i>Wenzhou, Zhejiang</i> | <i>2.6-7</i> |
| <i>XZ</i> | <i>Chen</i> | <i>Female</i> | <i>Shanghai</i> | <i>2.8</i> |
| <i>E</i> | <i>Peng</i> | <i>Male</i> | <i>Northeast</i> | <i>2.11</i> |
| <i>L</i> | <i>Song</i> | <i>Female</i> | <i>Chaozhou, Guangdong</i> | <i>2.12</i> |
| <i>J</i> | <i>Ye</i> | <i>Female</i> | <i>Wenzhou, Zhejiang</i> | <i>2.13</i> |
| <i>XM</i> | <i>Wang</i> | <i>Female</i> | <i>Chaozhou, Guangdong</i> | <i>2.13</i> |
| <i>H</i> | <i>Zhang</i> | <i>Female</i> | <i>Guangzhou, Guangdong</i> | <i>2.16</i> |

The Exchange of Human Rights Between China and France, in the Process of Modernization——Written on the Occasion of the 60th Anniversary of the Establishment of Diplomatic Relations Between China and France

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As far as the concept of human rights is concerned, an important international issue, the traditional cultures of China and France contain very rich potential human rights origins. In the era of global modernization, marked by the profound impact of the Industrial Revolution on traditional agricultural societies, transitioning them into modern industrial societies, industrialism has seeped into every facet - economic, political, cultural, and ideological. This transformative process has catalyzed the emergence of human rights concepts in tandem with economic evolution, leading to a global collision of human rights ideologies. China's ancient culture, renowned for its influence, has significantly enlightened French and European cultures through its philosophical insights, contributing to the development and establishment of human rights theories and doctrines in France and Europe. Simultaneously, the introduction of European human rights theories from late Qing Dynasty onwards has enriched China's traditional cultural thought, fostering the birth of modern human rights theories and concepts unique to China. The exchange and mutual learning between China, France, and Europe are also evident in the drafting of the Universal Declaration of Human Rights, an international consensus document on human rights. Chinese delegates, alongside representatives from France and other European countries, engaged in dialogue, sought common ground while acknowledging differences, and explored strategies to incorporate the collective consensus into the declaration. Since China's reform and opening up, exchanges in the realm of human rights between China and France, as well as China and Europe, have become more extensive. However, these interactions have also been marred by "human rights diplomacy," underscoring the complex dynamics at play in the global discourse on human rights.

In the context of the COVID-19 has had a major blow to human health and the global economy, unilateralism, protectionism and other anti-globalization propositions have been frequently mentioned around the world, such ideas also pose new challenges to human rights exchanges between China and France. From China's standpoint, how can we further enhance the consensus on human rights between the two countries and strengthen human rights exchanges on the occasion of the sixtieth anniversary of the establishment of diplomatic relations between the two countries?

To build consensus on human rights protection between the two countries, firstly, we should explore the most common elements of human rights between the two countries, and emphasise the "right to development" as the focus of human rights development; secondly, when focusing on the universal values of human rights, we should incorporate China's own view of human rights, and take human rights concepts in traditional Chinese culture as our nourishment, and pay attention to individual human rights, but also pay sufficient attention to collective human rights, so as to enhance the human rights of individuals. Third, in the ongoing dialogue on human rights between China, France, and Europe, the Chinese government's notion of "Community of Common Destiny for All Mankind" acts as the cornerstone for shaping China's contemporary human rights discourse. This concept not only underpins more profound human rights exchanges and collaboration between China and France, but also facilitates global consensus-building on human rights matters with other nations worldwide. Serving as a foundational principle for the development of China's modern human rights discourse, it simultaneously guides China in deepening its human

rights interactions with France and other countries globally. This process broadens our understanding of human rights, enables us to align perspectives on these issues, and fosters a collaborative environment conducive to global human rights progress.

I. Exchanges and Mutual Learning in the Emergence of Modern Sino-French Human Rights Thought

As modernization advances in both nations, the market economy has supplanted traditional peasant economies and industrial societies have eclipsed agrarian ones. This economic transformation poses a clear challenge to the millennia-old feudal autocratic systems prevalent in these countries. Undeniably, from an economic standpoint, the concept of human rights emerges as a societal awareness that surfaces with the advent and evolution of market economic systems, subsequently maturing into a societal norm. “The market economy requires the independence, freedom and equality of the individual in order to meet the requirements of market exchange.”¹ From this perspective, it is evident that while China, France, and Europe may exhibit divergent cultural legacies, under the shared milieu of industrialization’s modern phase and the progression of market economies, both countries share the requisite social conditions for the manifestation and growth of human rights consciousness and norms.

Simultaneously, the globalization of cultural exchanges has facilitated the worldwide dissemination of the human rights concept, leading to its acceptance and recognition by the majority of countries globally. This global diffusion is not without its complexities, as differing cultural backgrounds have contributed to the enrichment and diversification of human rights values within an international context. At the same time, the differences in cultural backgrounds of different countries and regions have contributed to the enrichment and diversification of different values in the international concept of human rights. In this mutual exchange process, Chinese and French cultures, as well as Chinese and European cultures, have learned from each other, thereby invigorating the emergence and development of human rights in both France and China.

I.1 "Learning from the east and gradually advancing from the west" -- the influence of Chinese traditional culture in the French theory of human rights

In the process of the gradual collapse of the traditional political system of feudal autocracy, on the one hand, many French sages dug inward into European classical documents to explore the ideas related to human freedom, equality and other rights, and to find cultural support for the construction of the market economy and its corresponding

1. Chang Jian, *The Triple Logic between China’s Socialist Market Economy and Human Rights Development*, Human Rights Jurisprudence, No. 3, 2023, p. 27.

social norms. Conversely, the dissemination of traditional Chinese culture to Europe and France has precipitated a “Western Learning Spreading to the East” in the realm of human rights resources. This phenomenon has contributed a significant, albeit partial, impetus to the conceptual development of human rights in France and Europe.

1) *The initial imprint of traditional Chinese Confucianism in the French doctrine of human rights*

As early as the 17th century, the French scholar Lammette Levalier saw in the Jesuit Italian missionary Matteo Ricci’s “Christian Expedition to China” that he had a discussion of Confucius and Confucianism. This experience had a profound impact on his subsequent intellectual development. In his 1641 publication, “The Virtues of the Infidel,” Le Valille drew parallels between Confucius and Socrates, perceiving the principle “do unto others as you would have them do unto you” as the core of Chinese ethics.

After entering the 18th century, the French Enlightenment sages Denis Diderot, Montesquieu, Voltaire and others all quoted Confucius’s moral philosophy and gave it high praise. For example, Voltaire used the Analects many times in his “Treatise on Customs” and “Philosophical Dictionary” to discuss his views, and regarded “do not do unto others as you would have them do unto you” as an “unswerving law in society, comparable to the law of gravity expounded by Newton²”, and this law should be “engraved in everyone’s heart”.³ During Chinese President Xi Jinping’s visit to France in 2019, French President Macron presented President Xi Jinping with a French version of the Analects, published in Paris in 1688, as a state gift.⁴ The French Enlightenment thinkers Voltaire, Montesquieu, Quenet and the encyclopedist philosophers all received resources and enlightenment on human rights from traditional Chinese Confucian philosophical thought, namely the ideas of “benevolent monarch”, “benevolent government” and “rule by virtue”.

2) *Imprint of confucianism in human rights documents adopted during the French revolution*

The French Revolution was an important attempt to pursue human rights in French history, and the human rights norms adopted during this period can also glimpse the imprint of China’s traditional Confucianism. Article 6 of the Declaration of the Rights of Man and of the Citizen, adopted by the French Convention on June 23, 1793, explicitly asserts: “Liberty is the right of all men to do as they wish without prejudice to the rights of others: nature is the principle, justice is the norm, law is the guarantee, and moral boundaries are encapsulated in the proverb ‘Do unto others as you would have them do unto you’.” When considering whether this provision was more influenced by Chinese culture or European Christian cultural traditions, Chinese scholar Xu Minglong believes that this “literal expression is completely consistent

2. Xu Minglong, “Do Not Do to Others as You Do Not Want” and the Golden Rule of Morality, China Reading News, June 13, 2012, p.10.

3. Yang Chaoming, Looking at Confucius and the Analects Across the Sea, People’s Daily, July 14, 2019, p. 7.

4. See Gong Ming, The Story Behind the National Rites’ Analects, People’s Daily, July 14, 2019, p. 7.

with Confucius's proverb quoted by Voltaire and others, 'Do not do unto others as you would have them do unto you,' and is far from the expression in the Bible," and that "the French revolutionaries of the time were known for their fierce opposition to the ideas of the Christian church."⁵

Further, In the Constitution adopted by the French National Convention on August 22, 1795, Article 2 of the Declaration of the Rights of Man and Citizens, which serves as the preamble to the Constitution, states in the "Duty" section that, "All the duties of man and citizen derive from the following two principles engraved in the hearts of all men: Do not do unto others as you would have them do unto you;" Xu Minglong believes that the phrase "do not do unto others as you would have them do unto you" in this article is the same as that of the 1793 Declaration, and the phrase "engraved in the hearts of all men" aligns with Voltaire's assertion of "engrave in everyone's heart the rule of 'do unto others as you would have them do unto you'".⁶ At the same time, the principle of "do unto others as you would have them do unto you" stipulated in the latter sentence of this article is likely to be a condensation of the Confucian proverb that "you have established a person if you want to do it, and you can reach a person if you want to achieve it".⁷

In the recent historical phenomenon of the French doctrine of human rights inspired by the fine Chinese tradition, it is precisely as pointed out in his speech at the 91st meeting of the United Nations Third Committee on October 2, 1948 by Zhang Pengchun, the Chinese representative who participated in the drafting of the Universal Declaration of Human Rights, "In the eighteenth century, when the progressive ideas on human rights were first put forward in Europe, the translation of the ideas of Chinese philosophers was already the same as that of Voltaire, Thinkers such as Quenet and Diderot knew about it and inspired them to launch a humanistic revolt against feudal ideas. When the issue of human rights was first discussed in modern Europe, Chinese thought had already merged with European thoughts and emotions on human rights."⁸

1.2 "Learning from the west to the east": the imprint of the French human rights doctrine in the embryonic thinking of Chinese human rights

The germination of the idea of human rights in modern Chinese society embodies the imprint of the concept of human rights in China's traditional culture, and the self-revolution carried out by virtue of the experience taken from the Western theory of human rights in the revolutionary process of resisting the feudal autocratic rule system

5. See Xu Minglong, Do Not Do Unto Others as You Do Unto You and the Golden Rule of Morality, China Reading News, June 13, 2012, p.10.

6. Ibid.

7. See Zhao Jianwen, Confucian Liberal Thought: The Convergence of the Universal Declaration of Human Rights and Traditional Chinese Culture, Human Rights, No. 1, 2020, p. 56.

8. General Assembly, Ninety-First Meeting, A/C.3/SR.91 (1948), p. 48.

over the past thousand years. In the process of China's modernization, from the end of the 19th century to the beginning of the 20th century, the germination of Chinese's human rights thought was successively influenced by a variety of French human rights thoughts, the most representative of which is Rousseau's "The social contract" and Duguit's "social solidarity".

1) *The introduction of natural rights and social contract theory into China*

In 1895, Yan Fu, a philosopher of the Chinese bourgeois Enlightenment, published articles such as "On the Urgency of World Change" and "Bi Han" in Tianjin's Zhibao, introducing the idea of natural human rights and the theory of social contract originated in France. Yan Fu underscored that in a world marked by immense power dynamics, freedom for the populace and the right to rights within their homeland cannot coexist if the people are not free.⁹ His insights were notably encapsulated in December 1900 when Yang Tingdong, a future provisional senator of the Republic of China, translated The Social Contract into Chinese for the first time in China and serialized it in the Japanese Translation Compilation. In 1901, Liang Qichao, a prominent Enlightenment thinker, highlighted in "The Case of Rousseau" that safeguarding one's freedom is a paramount life responsibility. Children, being human beings too, are inherently entitled to freedom. Parents who force their children into servitude do so out of ignorance about justice and a lack of respect for human rights. In 1904, he published "The Doctrine of the Giant Rousseau on the Civil Covenant" in the "Compilation of Renyin Xinmin Cong Bao", in which he pointed out that "before the establishment of the civil covenant, everyone has sovereignty".¹⁰ He further pointed out that "human rights are given by God, so everyone has the right to autonomy and equality, and the state is established by the agreement of the people."¹¹ Liang Qichao posits that the root cause of China's weakness lies in the decline of civil power over three generations, as the monarch's authority has progressively grown more esteemed, resulting in a diminishing civil power.

2) *The introduction of the doctrine of social associationism and human rights into China*

In 1931, Zhang Yuanruo, a modern Chinese constitutionalist influenced by Léon Dij, the founder of the French law of social association, started a debate with Luo Longji, mainly about whether to adopt the concept of "civil rights" or "human rights" in the Constitution of the Republic of China.¹²

On the origin of human rights, the main disagreement between the two scholars lies in whether human rights are conferred by national law, Zhang believes that "the

9. Wang Yan, ed., The Collected Works of Yan Fu (Volume 4), Zhonghua Book Company, 1986, p. 917.

10. Liang Qichao, The Doctrine of the Giant Rousseau, in Ren Yin Xinmin Cong Bao Compilation, Xinmin Daily, 1904, p. 114.

11. Zhang Fang and Wang Renzhi, eds., Selected Essays on the First Ten Years of the Xinhai Revolution (Volume 1, Volume I), Life, Reading, and New Knowledge, 1960 edition, pp. 30-31.

12. See Yang Tianyi, The Controversy between "Civil Rights" and "Human Rights" in Modern Chinese Constitution-making: A Case Study of a Polemic between Zhang Yuanruo and Luo Longji, Modern Legal Science, No. 2, 2010, pp. 128-135.

concept of rights should not be subjective, and what is the basis of rights if they are separated from the country and the law!”¹³ while Luo believes that “in terms of political philosophy, I believe that ‘human rights are the rights that exist before the state, not those conferred by law... The state is produced by man, and man is not produced by the state. It is the right of man to produce the state. Through this state, we formulate its laws, which are created by humans, not by any law that could produce them. The law of manufacturing, thus, is inherently tied to human rights as well.”¹⁴

On the question of the essence and role of human rights, Zhang Yuanruo pointed out that “the countries of Europe and the United States, dominated by the subjective metaphysical theory of natural human rights, individualism and rampant have been deeply attacked”. He further pointed out that He further emphasized that individuals should not only be safeguarded by negative rights, but also by positive rights. He argued that the state’s responsibilities extend beyond merely passively upholding individual liberties. It is also incumbent upon the state to actively plan and take measures aimed at enhancing the preservation of people’s lives and ensuring their well-being.¹⁵

2. The Joint Exploration of Chinese and French Representatives in the Process of Formulating the Universal Declaration of Human Rights

In the process of social modernization, all countries have accordingly formulated norms related to the protection of human rights. In France, the Declaration of the Rights of Man and of the Citizen was issued in 1789, which dealt with the recognition and regulation of human rights. When we look at China, after the overthrow of the feudal autocratic rule of the Qing government, a series of legal norms stipulating the freedom, rights and equality of the people to varying degrees have emerged, such as Chapter II of the Provisional Constitution of the Republic of China in 1912, Chapter II of the Constitution of the Republic of China in 1914, and the Constitution of the Republic of China promulgated in 1947. Under the leadership of the Communist Party of China, the base areas and liberated areas have also formulated a series of normative documents to protect human rights, such as the 1940 Shandong Provincial Regulations on the Protection of Human Rights and the 1941 Interim Regulations on the Protection of People’s Rights in the Hebei-Shandong-Henan Border Areas.

The Universal Declaration of Human Rights (hereinafter referred to as the “Declaration”), issued in 1948, is an international human rights norm formulated by the United Nations

13. Zhang Yuanruo, *On Human Rights Again*, in Zhang Lisheng *Political and Legal Papers*, The Commercial Press, 1936, p. 206.

14. Nu Sheng, *Explanation of “Human Rights”*, *New Moon*, Vol. 3, No. 10, 1931, pp. 8-9.

15. See Zhang Yuanruo, *On “Human Rights”*, *Republic of China Daily*, May 23, 1931, p. 0004.

after World War II. During the drafting of the Declaration, the collaborative effort of the representatives from China and France significantly contributed to the establishment of an international agreement on human rights.

In the process of selecting the chairman and vice-chairman of the committee in the drafting of the declaration, the British representative Dukes nominated Zhang Pengchun, the representative of China, as the vice-chairman of the Commission on Human Rights and the vice-chairman of the drafting committee, and co-chaired the drafting of the declaration with Mrs. Roosevelt.¹⁶

In the drafting of the Declaration, Zhang Pengchun, the representative of China, actively recommended to the drafting committee of the Declaration the human rights resources in the traditional Chinese culture. Quoting the famous words of the Confucian philosopher Mencius, “The people are paramount, the community is secondary, and the ruler is of lightest importance.” This perspective highlights Europe’s pioneering role in the discourse on human rights during the 18th century, paralleling the profound ideals espoused by Chinese philosophers as far back as 2,000 years ago. It was proposed that the Secretariat of the Commission on Human Rights should dedicate several months to examining the foundational tenets of Confucianism. Through this collaborative exploration process, Zhang Pengchun engaged in extensive and detailed discussions with representatives from France and other European nations.

2.1 The representatives of China and France agree with each other on some propositions

Zhang Pengchun, a representative of the Chinese People’s Republic of China, proposed that the concept of “rationality” should be enriched with the concept of “benevolence” in Chinese culture. In Chinese philosophy, the concept of “benevolence” is encapsulated in a character that literally translates to “two-man-mindedness”. This term can be understood as either “sympathy” or “awareness of others”. Zhang believed that benevolence is an inherent quality of humanity.¹⁷ Explaining the meaning of “benevolence”, he pointed out that “‘benevolence’ is the ability of a person to feel that others have the same needs as himself, that is, to be able to take into account that others have the same rights when he or she enjoys rights.”¹⁸

In discussing the document of the Commission on Human Rights, Zhang Pengchun suggested that, in order to meet the wishes of the representative of France, it could be stated in the summary record that the Commission on Human Rights considered it necessary to emphasize the idea of human solidarity or union, so as to ensure that the Declaration was always correctly understood.¹⁹

16. See Human Rights Commission, Summary Record of the 1st Meeting, E/CN.4/SR.1 (1947), p. 4.

17. See Commission on Human Rights, Drafting Committee, Summary Record of the 8th Meeting, E/CN.4/AC.1/SR.8 (1947), p. 2.

18. Chung-Shu Lo, Human Rights in the Chinese Tradition, in UNESCO ed., Human Rights: Comments and Interpretations, Columbia University Press, 1949, p. 186-187.

19. See Commission on Human Rights, Summary Record of the 13th Meeting, E/CN.4/SR.13 (1947), p. 5.

In discussing the wording of articles 27 and 28 of the Declaration concerning “equal access to higher education on the basis of merit”, the Chairperson of the Commission on Human Rights noted that the phrase “on merit” expressed the guarantee of the right to higher education by excluding factors such as wealth, personal or political preferences and ensuring that higher education was accessible to all who were able to accept it. Both French delegate Carson and Chinese delegate Zhang Pengchun echoed this perspective, expressing their endorsement.²⁰

2.2 The Chinese and French deputies sought common ground while reserving differences on some issues and learned from each other

In the course of discussing the draft, the representatives of the two countries and other countries have made efforts to seek common ground while reserving differences and learn from each other, thus playing a benchmarking role in international human rights normative cooperation and the universal development of human rights.

During the discussion regarding the equality and non-discrimination provisions, France’s representative, Carson, advocated for the incorporation of the phrase “equal protection of the law.” Zhang Pengchun observed that Carson’s proposed amendments might inadvertently restrict the interpretation of equal protection, suggesting instead the utilization of more potent language like “without or against any discrimination.”²¹

During the Committee’s consideration of the proposal by the representative of France on articles 29 and 30 of the Declaration, Zhang Pengchun drew the attention of the Commission on Human Rights to the reference in article 27 to “elections” as a means of realizing human rights. Reflecting on China’s past endeavors in this domain, he posited that “free competitive exams” should be regarded as a pathway towards genuine democracy.²²

In addition, in considering the proposal made by the representative of France on articles 7 and 8 of the Declaration, Zhang Pengchun pointed out that “it is important to pay attention to the cultural development of human beings and to include ‘the better development of life itself’, but it is not enough to talk about the existence of the body.”²³ In evaluating the article 35 proposed by France’s representative, Zhang Pengchun suggested an amendment to read, “The right to education is inherent to all individuals.” It is imperative that primary education be made compulsory and universally accessible within the jurisdiction where an individual resides, provided by either the state or the community. Moreover, equal opportunities for vocational, cultural, and higher education should be ensured, with these resources being distributed based on merit alone. It is crucial to eliminate any form of discrimination, irrespective of an individual’s race,

20. See Commission on Human Rights, Summary Record of the 68th Meeting, E/CN.4/SR.68 (1948), p. 8.

21. See Commission on Human Rights, Summary Record of the 52nd Meeting, E/CN.4/SR.52 (1948), p. 11-12.

22. See Commission on Human Rights, Drafting Committee, Summary Record of the 9th Meeting, E/CN.4/AC.1/SR.9 (1947), p. 4, 6.

23. Commission on Human Rights, Drafting Committee, Summary Record of the 12th Meeting, E/CN.4/AC.1/SR.12 (1947), p. 7-8.

gender, language, or religion, in the provision of such educational opportunities.²⁴

In addition, Zhang Pengchun, the representative of China, particularly praised the contribution made by the French representative, Carson, to the drafting of the Declaration, saying that he had very skillfully expounded the French doctrine of human rights in the 18th century.²⁵ In the discourse on cultural rights outlined in Article 25 of the Declaration within the Third Committee, Zhang Pengchun concurred with the French delegation and others, emphasizing the importance of safeguarding not just the entitlement of every individual to benefit from scientific advancements, but also the right to engage in scientific creation. He posited that in the realms of art, literature, and science, the passive experience of beauty is inherently intertwined with its active creation. This perspective led him to argue that the terms “participation” or “sharing” do not fully capture this dual nature adequately.²⁶

In summary, the drafting of the Universal Declaration of Human Rights has built an important platform for the exchange of human rights concepts between China and France and between China and the EU. From one perspective, the collaborative dialogue and mutual comprehension between Chinese and French representatives during the drafting process have served as a fertile ground for both nations to refine their human rights philosophies. Simultaneously, and more significantly, this interaction has been instrumental in shaping a global consensus on human rights.

3. Since China’s Reform and Opening Up, Sino-French Human Rights Exchanges Have Become More Diplomatic and Extensive

With the historical process of China’s reform and opening up, the establishment and continuous improvement of China’s socialist market economic system, during this period, not only the rapid economic development has been achieved, but the corresponding social awareness of human rights has also been continuously improved, and the social norms of human rights have been continuously improved. By 2023, the Chinese government has published a total of 14 comprehensive human rights white papers and 71 thematic human rights white papers. In 2004, the principle “the state respects and protects human rights” was incorporated into the Constitution of the People’s Republic of China. Guided by this foundational legal tenet, China has enacted or amended numerous laws aimed at safeguarding human rights. As of 2021, China has executed four distinct phases of its National Human Rights Action Plan.

Correspondingly, exchanges on human rights issues between China and France and between China and Europe have become more complicated with the improvement of

24. Commission on Human Rights, Drafting Committee, Summary Record of the 15th Meeting, E/CN.4/AC.1/SR.15 (1947), p. 1-4.

25. See General Assembly, Ninety-Eighth Meeting, A/C.3/SR.98 (1948), p. 113-114.

26. See General Assembly, Hundred and Fifty-First Meeting, A/C.3/SR.151 (1948), p. 627.

Chinese's human rights protection norms.

3.1 The impact of French “human rights diplomacy” on Sino-French human rights exchanges

Historical analysis shows that human rights have always been a political issue and not a natural consequence of “organic” development based on the genes of any particular culture.²⁷ Far from being a social concept, the concept of human rights is more of a political one.²⁸ This phenomenon involves leveraging human rights concerns to criticize other nations' political systems, effectively aiming to undermine the governance structure of targeted governments and posing a significant destabilizing force for global human rights advancements. In recent years, the bilateral human rights exchanges between China and France have encountered the adverse effects of such diplomatic maneuvers. However, despite these challenges, both nations have managed to navigate towards mutual respect and consensus through collaborative and inclusive endeavors, highlighting their commitment to dialogue and understanding over confrontation.

1) *The emergence of “human rights diplomacy”*

Since the 70s of the last century, various human rights movements in Western countries have gradually emerged, and the Vietnam War, racial discrimination, and the Watergate scandal have caused the fierce reaction of the domestic rhetoric of Western countries led by the United States, prompting Western countries to pay more attention to the direction of human rights issues. In 1976, President Carter's entry into the presidential election, advocating for “human rights,” and his subsequent vigorous engagement in human rights diplomacy following his presidency, were deeply rooted in historical contexts and had profound domestic political origins.²⁹ To be honest, the international human rights cause requires the expanded participation of all governments, but it is not beneficial or harmless to incorporate the concept of human rights into the diplomatic field, and the international contradictions and hostility caused by the state disputes arising from the “human rights diplomacy” pursued by the West are not conducive to the healthy and positive development of the international human rights cause.

2) *France's “human rights diplomacy” and its implications*

As a traditional power in the West, France's human rights thinking and human rights diplomacy are inseparable from the development of Western political thought as a whole. The historical evolution of modern Western human rights doctrine has laid a theoretical foundation for human rights diplomacy. This form of diplomacy, which gained prominence in the 1970s, was notably embraced and actively implemented by François Mitterrand in France. This approach to human rights

27. BIELEFELDT H. ‘Western’ versus ‘Islamic’ Human Rights Conceptions? A Critique of Cultural Essentialism in the Discussion on Human Rights J. Political Theory, 2000(01):114.

28. FREEMAN M. Human Rights [M]. Oxford: Polity Press, 2017: 67.

29. Zhou Qi. U.S. Human Rights Foreign Policy [DB/OL]. (2002-01-07) [2021-08-10]. <http://www.Ydbook.com/books/bkview.asp?bkid=12215&cid=20240>.

diplomacy is exemplified particularly through Nicolas Sarkozy's policies during his tenure as the sixth president of the French Fifth Republic. The paper aims to explore how this historical phenomenon has influenced the exchange of human rights between China and France.

On March 14, 2008, violent incidents of smashing, looting, and burning broke out in Lhasa, Tibet, and Sino-French relations, known as the "honeymoon period", turned into a low ebb. In the aftermath of the incident, the French media reported the incident by distorting the facts, claiming that it was a crackdown by the Chinese government against the Tibetan people seeking human rights, independence, and opposing cultural genocide. On March 24, French President Nicolas Sarkozy refused to rule out a boycott of the opening ceremony of the Olympics in an interview with reporters before his visit to the United Kingdom, and on March 24, Sarkozy again expressed concern about the series of "tragic incidents" in Tibet and called on China to end the "violence" and return to dialogue.

Shortly after Sarkozy attended the opening ceremony of the Olympics, his wife, along with French Foreign Minister Kouchner and Socialist Party leader Royale, met with the Dalai, who was visiting France. On December 8, the Elysee Palace held a gathering to commemorate the 60th anniversary of the Universal Declaration of Human Rights, and in his speech, Sarkozy stressed that his meeting with the Dalai Lama was "the responsibility of the President of the France".³⁰

The interference of the French president and government officials in the Tibet issue and the remarks linking the Olympics to human rights have undermined the otherwise stable development of Sino-French relations. On January 27, 2009, marking the 45th anniversary of the establishment of diplomatic relations between China and France, an unprecedented event occurred: neither side called the other to extend their usual greetings. This singular act led to a significant downturn in Sino-French relations, causing them to reach a "freezing point".

In the history of human rights exchanges between the two countries, "human rights diplomacy" has emerged as a part of the interlude, ignoring the cultural differences between the two countries, and forcibly promoting human rights concepts with Western standards is undoubtedly a choice for human rights exchanges between countries. Indeed, the Universal Declaration of Human Rights, serving as an international consensus on human rights, does not specify the standards for implementing various human rights. Conflicts may emerge between the components of human rights due to this. So-called "human rights diplomacy" tends to deviate from the objectives of advancing international human rights. It does not inherently favor a policy of inclusive and cooperative diplomacy among nations, which is detrimental to reaching a consensus on the concept of international human rights. This approach exacerbates political tensions between countries regarding this issue,

30. Allocution de M. le président de la république 60e anniversaire de la déclaration universelle des droits de l'homme palais de l'élysée-lundi 8 décembre 2008.

and ultimately inflicts harm upon people worldwide rather than promoting human rights.³¹

3.2 The human rights exchanges between China and France have become more extensive amid twists and turns

Fortunately, in recent years, French leaders have been moving away from the negative impact of “human rights diplomacy” on human rights exchanges between the two countries. At the beginning of 2018, President Macron embarked on a significant diplomatic mission to China, often referred to as “horse diplomacy”. This move clearly signalled France’s friendly stance towards China. During this visit, President Macron firmly stated that “human rights issues should not be the focus of discussions with China,” which indicates France’s proactive approach to sidestepping ideological disputes with China. This strategy has laid a solid groundwork for fostering a new type of relationship between China and France at the major country level.

1) Human rights exchanges between the governments of China and France and China and the European Union

In order to promote political understanding on human rights issues, the governments of China and the EU have conducted multi-level and multifaceted human rights dialogues. The first EU-China Human Rights Dialogue, held in 1995, was a diplomatic dialogue mechanism between the Chinese government and the EU in the field of human rights. As of 2023, there have been 38 human rights dialogues between China and the EU.

2) Academic Seminars on Human Rights between China and France, China and Europe

Non-governmental human rights research institutions in China and Europe have also carried out various forms of human rights academic exchanges and conducted in-depth academic discussions on various specific human rights issues.

In 2015, the Chinese Society for Human Rights Studies founded the EU-China Human Rights Seminar, a non-governmental academic platform for in-depth exchanges and cooperation between China and the EU in the field of human rights, which has been held for eight sessions as of 2023. The first EU-China Symposium on Human Rights was held at the European Court of Human Rights in Strasbourg, France. Since its inception, the event has been successfully conducted in various locations including Chongqing, Amsterdam, Brussels, Vienna, Rome, and others. Past editions have delved into a range of critical topics such as safeguarding children’s rights, the advocacy for minority rights, disability rights protection, cultural diversity, and human rights defense. Discussions also encompassed the comparative analysis of human rights values between Eastern and Western contexts, as well as the exploration of modernization’s impact on the multifaceted dimensions of human rights across civilizations.

31. DONNELLY J. The Relative Universality of Human Rights[J]. Human Rights Quarterly, 2007(02):304.

4. Conditions and Influencing Factors for the Exchange of Human Rights Concepts Between China and France

To sum up, the concepts of human rights between China and France have gone through a process of learning from each other in the process of modernization of the two countries, and this dialogue has promoted the expansion of the two countries' respective human rights concepts and helped to reach more consensus on human rights. The bilateral exchanges of human rights between two countries must be conducted under specific conditions, and the outcomes of these interactions are influenced by a multitude of factors.

4.1 The premise of Sino-French human rights exchanges: the existence and differences of human rights resources in the cultures of the two countries

Due to the different histories and values, there are still some differences in the concept of human rights between the two regions. In Chinese culture, esteemed individuals are those who bridge the gap between heaven and earth, distinct from mere animals, those engaged in interpersonal relationships, and those capable of navigating societal challenges with resilience. This cultural perspective embodies a holistic worldview deeply intertwined with human existence, prioritizing national and people's survival and development rights as foundational entitlements. It underscores the significance of safeguarding economic, social, and cultural rights, as well as the protection of marginalized groups' rights.

In the context of contemporary European culture, individualism and liberalism form the foundational backdrop, positioning the right to freedom and political liberties as the quintessential elements of human rights. This perspective, which construes human rights as a limitation on state power, introduces a distinctive resource that necessitates the exchange of human rights concepts between the two sides. This divergence in the traditional understanding of human rights underscores the necessity for dialogue and exchange in this field.

4.2 The process of human rights exchanges between China and France: mutual absorption and discarding coexist

The exchanges and mutual learning between China and France and China and the EU on human rights issues also show that they are not fully accepted, but are characterized by both learning and discarding. The European Enlightenment and the modern human rights doctrines were shaped by secularism, rationalism, and realism within Chinese culture. However, European thinkers derived human dignity from God, asserting and justifying individual freedoms and rights through individual reason. Analogously, the formation and development of China's anti-imperialist and anti-feudal movement, along with its modern human rights ideology, have been influenced by European theories of freedom, equality, and human rights. Yet, Chinese thinkers still argue for rights based on interpersonal relationships, highlighting the interdependence of rights and duties. They prioritize the survival and

development of the nation and state over individual freedoms, placing a greater emphasis on ensuring the fundamental survival and happiness of all people.

5. Paths to Enhance Consensus and Exchanges on Human Rights between China and France - On the Occasion of the 60th Anniversary of the Establishment of Diplomatic Relations between China and France

In an era when human rights issues have become an important topic in international exchanges, the process of exchanges between China and France on human rights issues is not to force the other country to develop and protect human rights in the way of a particular country within the scope of the two countries or even internationally. The development of human rights must adhere to the universal principle of human rights and the relative nature of development strategies. To this end, it is imperative that both nations, as well as the international community, first acknowledge the pivotal role of the right to development within the broader framework of human rights. Secondly, when addressing the complex challenges of international human rights development, it is essential to balance the universality of the human rights concept with the integration of China's human rights perspective into its development philosophy. Lastly, China's experiences in human rights dialogue and governance should be shared under the concept of "community of human destiny". This approach can serve as a model for enhancing global human rights exchanges between China and France, thereby setting a precedent for such dialogues worldwide.

5.1 Upholding the "right to development" is a key point in international human rights exchanges and development

Development is the eternal theme of human society and has created the basic conditions for the realization of all human rights.³² China should build on the human rights concepts in traditional Chinese culture and contemporary practices in human rights interactions and development (such as the Confucian ideas of "humanism" and "benevolence", the Belt and Road cooperation mechanism, inclusive growth, the new development concept, and international dialogue on human rights cooperation), and actively support the just cause of developing countries to free themselves from colonial rule, achieve national independence and eliminate apartheid, and provide development assistance and humanitarian aid. "The Chinese Government has also actively supported the just cause of the developing countries to free themselves from colonial rule, achieve national independence and eliminate racial segregation, and provided development assistance and humanitarian aid, thus making important contributions to the development and progress of the international human rights cause." China stresses that

32. Wang Yi. Jointly promote and protect human rights and work together to build a community with a shared future for mankind[N]. People's Daily, 2017-02-27(021).

the right to development and the right to survival are the greatest human rights, and in promoting international human rights, it has also developed theories of democracy and human rights based on the promotion of economic construction, all-round development of human beings, effective political order and good governance, stressing that the protection of human rights cannot be separated from the improvement of the national material standard of living.

5.2 Emphasizing the universality of human rights needs to be integrated into Chinese's concept of human rights

In the international context of the outbreak of the COVID-19 in the past five years, demonstrations and protests against public health restrictions in order to safeguard the so-called “individual freedom” have frequently appeared in various countries, and various behaviors have endangered collective security to a large extent, and even further affected the realization of individual human rights, and had a great negative impact on human rights such as the right to life and the right to health.

The emphasis on collectivism in traditional Chinese culture has influenced the transformation of the modern concept of human rights, and finally made the modern concept of human rights more balanced and practical, so as to better deal with the relationship between individual rights and social obligations. Emphasizing that the development of the concept of international human rights needs to be perfected by China's concept of human rights, and its universality is an important part of the construction of China's human rights discourse. The modern concept of human rights does not have universal value in the true sense, it is imperative to refine the international human rights concept by integrating China's human rights perspective, highlighting its universality as a critical component of China's human rights discourse. The contemporary notion of human rights does not inherently possess universal validity. Consequently, China should advocate and showcase how its human rights philosophy contributes to the establishment of universally accepted values in international human rights. The misapplication and politicization of human rights concepts, often employed as tools for political interference in other countries' affairs, are identified as the principal impediments to the advancement of international human rights.

5.3 Focusing on the concept of “community of common destiny for all mankind”, China's experience in human rights dialogue and governance is conveyed

The connotation of “Community of Common Destiny for All Mankind” is that all countries in the world develop together equally. To build a “Community of Common Destiny for All Mankind”, it is imperative to establish universally shared and adhered-to values and norms that define the collective identity of humanity. These shared values and norms, which constitute the foundation of human rights, inherently shape the identity of the “Community of Common Destiny for All Mankind.” The identity derived from the universality of human rights embodies the essence of the global community. From this perspective, the construction of a “Community of Common Destiny for All Mankind” not

only sets forth requirements for global governance but also necessitates the reformation of the global human rights governance framework. Viewed through the lens of a “Community of Common Destiny for All Mankind,” collective human rights represent a consensus among nations in addressing shared challenges in an era of globalization. The interdependence of all human destinies underscores the necessity for comprehensive protection of collective human rights in international interactions. This ensures that such rights serve as the cornerstone of global cooperation, thereby safeguarding the common interests of humanity as a whole.³³

Protecting human rights is an important part of building a Community of Common Destiny for All Mankind, and in June 2020, the UN Human Rights Council once again adopted a resolution on “Promoting Win-Win Cooperation in the Field of Human Rights” submitted by China. The concept of human rights embodied in the idea of “a Community of Common Destiny for All Mankind” embodies the whole and system in concept, emphasizes inclusiveness and balance in existence, and advocates consultation and joint promotion in the way of realization. The most important thing for China and France to further promote human rights dialogue is that the two countries should strengthen changes from the inside out, so that the common development of all countries can lay the foundation for the construction of the international human rights cause. Prosperity and stability are prerequisites for the realization of human rights. The concept of a “Community of Common Destiny for All Mankind” has aroused enthusiastic responses in the international community, and has been written into the resolutions of the United Nations Human Rights Council, the United Nations Security Council and other bodies many times, and is constantly promoting the development of international human rights governance in a more just, reasonable and inclusive direction. To build a human rights communication model between China and France in the context of the “Community of Common Destiny for All Mankind”, the most important thing is to adhere to the holistic thinking of human rights communication. From the perspective of holistic thinking, the most fundamental premise of global human rights communication should be the maintenance of world peace, the primary principle to be adhered to is the respect for the sovereignty of each country, and the specific international legal norms to be observed are the normative system of international law, and the mode of operation is to carry out dialogue and cooperation. The primary principle to be adhered to is respect for the national sovereignty of each country, the specific international legal norms to be observed are the normative system of international law, and the mode of operation is dialogue and cooperation. The reason for this holistic approach is that whether the international environment is peaceful or at war, whether the world economy is prosperous or backward, and whether countries respect each other’s sovereignty or intervene frequently are all closely related to the promotion of human rights exchanges and consensus among countries. The future of human rights exchanges between China and France, based on and guided by a “Community of Common Destiny for All Mankind”, will certainly make greater contributions to the cause of global human rights cooperation and dialogue.

33. See Chang Jian. The “Community of Common Destiny for All Mankind” and New Pattern of Global Governance[J]. *People’s Tribune*, 2017(12):39-40.

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Analytical Study on the Current Situation of Green Finance Development in China and France and Prospects of Green Finance Cooperation Between China and France

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Green finance is a form of finance that incorporates environmental protection and sustainable development into the financial decision-making and investment process in financial activities in order to promote ecological environmental protection and sustainable development. China and France share a common concern and a common basis for cooperation in the field of green finance, and the cooperation between China and France in the field of green finance has made some progress. China, as one of the world's largest carbon emitters, has been endeavoring to promote the development of green finance. The Chinese government has introduced a series of policies and measures to encourage financial institutions to increase investment in green projects, promote the development of the green bond market and establish a green financial system. France, as the leader of green finance in Europe, is also actively promoting the development of green finance, attracting more funds to green projects through initiatives such as the French Green Bond Initiative. The purpose of this paper is to analyze the current situation of green finance development in China and France, and to discuss the outlook of green finance cooperation between China and France.

I. Status Quo of Green Finance Development in China and France

I.1 Comparison of green financial policies and regulations between China and France

In China and France, the comparison of green financial policies and regulations is an important aspect to understand the status of green financial development in both countries.

1) *China's green finance related policies*

With the goal of sustainable development, China has developed a set of relatively complete green financial standard system covering green credit, green bonds, green insurance, etc^[1].

In 1995, the People's Bank of China (PBC) and the General Administration of Environmental Protection (GEP) successively issued the Circular on the Implementation of Credit Policies and Environmental Protection and the Circular on the Use of Green Credit to Promote Environmental Protection in order to promote the implementation of environmental projects.

In November 2007, the China Banking Regulatory Commission (CBRC) issued the "Guidelines on the Work of Granting Credit for Energy Conservation and Emission Reduction", and Industrial Bank followed suit by formally accepting the "Equator Principles" in 2008, becoming China's first financial institution to implement the development of green finance.

In February 2012, the CBRC issued the Green Credit Guidelines as a programmatic document for building a green credit system to guide banking financial institutions to support the development of the green economy and low-carbon industries.

In July 2017, seven ministries and commissions jointly issued the Overall Programme for Building Green Finance Reform and Innovation Pilot Zones to promote the sustainable development of green ecological financial services. The pilot zones covered by the programme include Huzhou and Quzhou City in Zhejiang Province, Ganjiang New District in Jiangxi Province, Guangzhou City in Guangdong Province, Gui'an New District in Guizhou Province, and Hami City, Changji Prefecture and Karamay City in Xinjiang Uygur Autonomous Region.

Following the issuance of the Green Industry Guidance Catalogue (2019 Edition) in 2019, the People's Bank of China ("PBOC") issued the Circular of the PBOC on the Revision of the Specialised Statistical System for Green Loans in December of the same year, amending the statistical system accordingly.

In October 2020, China promulgated its first green finance laws and regulations - the Shenzhen Special Economic Zone Green Finance Management Regulations, which is also the world's first normative and comprehensive bill on green finance.

In June 2022, the CBIRC issued the Green Finance Guidelines for the Banking and Insurance Industry, which vigorously promotes green financial services in order to promote sustainable financial development and orderly push forward carbon peaking and carbon neutrality.

From the initial proposal of the concept of green finance, after more than a decade of unremitting efforts, the Chinese government has continuously introduced new policies and guidelines to promote the development of green finance, established a green financial system, put forward the requirements of relevant information disclosure, standard confirmation and technical guidance, etc., creating a favourable environment for the development of green finance, and has already achieved mutual recognition of some of the systems and standards with developed countries.

2) *French green finance-related policies*

As a member state of the European Union, France applies the EU's classification act and relevant regulations on green finance. However, France is ahead of the EU in the field of green finance legislation and policies, and it can be said that France is one of the leaders in the field of green finance in the EU. In addition, France regards green finance as an important area for sustainable economic development in the future, hoping that it will complement the domestic structural reform and add new highlights to the French economy. Overall, France is promoting the establishment of a green financial system domestically, while at the same time endeavoring to integrate climate considerations into the overall architecture of the global financial system. France was the first country in the world to incorporate green finance into its legislation. As early as 2001, the French government enacted the New Economic Regulation Act (NRE Act), which initiated mandatory extra-financial reporting and required listed companies to disclose the environmental and social impacts of their activities, and Article 225 of the Grenelle II Act of 2010, which includes mandatory CSR disclosure, requires companies to disclose CSR information in their annual reports. In 2012, France adopted a decree (No. 2012-557) on the obligation of companies to be transparent in social and environmental matters,

which further defines the requirements for companies to report environmental and social information^[2]. And indeed for the French financial sector, Article 173 of the Green Growth Energy Transition Act is the most influential act. It explicitly requires listed companies, banks and credit providers, as well as institutional investors (asset owners and investment managers) to improve the disclosure and transparency of climate change-related risks, and includes measures closely linked to the Task Force on Climate-Related Financial Disclosure (TCFD), which requires the French authorities to assess the climate-related risks of the banking sector^[3]. This is what prompted France to become the first major economy in the world to introduce ESG disclosure requirements for financial institutions^[4]. In 2015, France adopted the Excessive Energy for Green Development (TECV) law, which aims to better balance different sources of energy supply. The Act is the most forward-looking energy legislation currently in place in Europe. In addition to reducing the proportion of nuclear energy, the Act covers a wide range of aspects such as the growth of carbon taxes, the development of renewable energy sources, the reduction of greenhouse gas emissions, and the banning of plastic bags.

At the level of green finance regulation, for financial institutions' commitments, the French regulator has made it clear that it will regularly monitor and assess financial institutions' climate and sustainability commitments and ensure that they are aligned with the strategic direction of the institution; in terms of stress testing, the Prudential Regulation and Disposal Authority (PRDA) has developed stress tests on CO₂ for insurance companies and banks to test the probability of portfolio losses under a range of financial scenarios^[5].

In terms of innovative green financial instruments, in 2015, the French Ministry of Ecology and Solidarity for Transition issued the first public label for private investments in the green economy, the French Label for Climate Energy and Ecological Transition (TEEC): the TEEC label ensures the transparency and environmental friendliness of financial products, and represents the participation in financing the green economy investors' requirements^[6]. In 2016, the French Ministry of Finance proposed the Socially Responsible Investment (SRI) label, which takes into account factors beyond financial risk and return, including those related to environmental, social and governance (ESG) issues^{[7][8]}.

As the central bank of France, Banque de France has issued a new responsible investment policy for its own investments in 2021 to reinforce its exclusion policy towards fossil fuels. Accordingly, the Banque de France will make the following initiatives to contribute to the development of green finance in France: the complete exclusion of all companies engaged in coal-related activities, regardless of size, by the end of 2024; an exit to start withdrawing from unconventional hydrocarbons starting in 2021 and in line with European benchmarks in 2024, and; a vote against the development of new fossil fuel projects^[9]. In addition, in March 2021, the Banque de France created a Climate Change Centre to monitor all its climate change related initiatives and ensure their coordination^[10].

1.2 Development of green finance markets in China and France

Green financial market is an important platform to support green project financing and investment, we can compare the scale, development speed and investment direction of green bonds, green credit, green funds and other markets in China and France to explore the similarities and differences between the two countries' green financial markets.

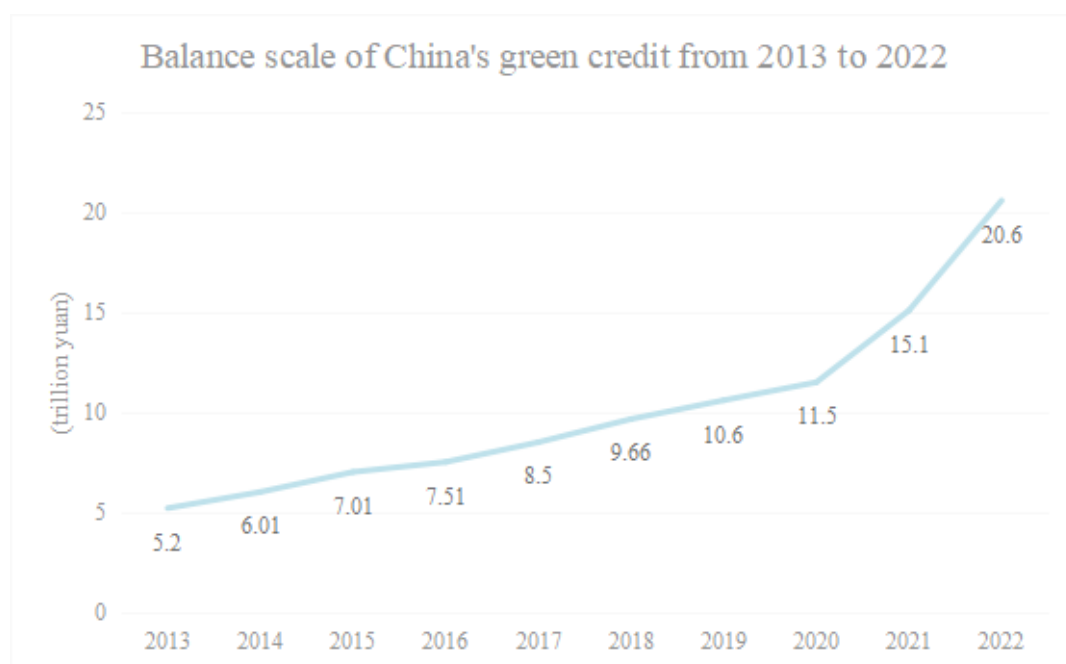
1) Various forms of green financial products in China

(1) Green credit

Green credit refers to loans invested in green projects to support environmental improvement. 12 July 2007, the General Administration of Environmental Protection (GEP), the People's Bank of China (PBOC) and the China Banking Regulatory Commission (CBRC) jointly issued the "Opinions on the Implementation of Environmental Protection Policies and Regulations on Preventing Credit Risks," in the hope of constructing a new type of financial system and perfecting financial instruments by strengthening investment and financing in ecological protection, environmental construction and the green industry to curb the unrestricted expansion of high-energy-consuming and high-polluting industries. and highly polluting industries from expanding without restriction.

From 2013 to 2017, the total amount of green credit of the 21 Chinese banking institutions showed a steady growth trend, and the proportion of green credit balance in all types of loan balances has been increasing, except for a small fluctuation in the growth rate in 2016, which remained unchanged in the

Figure 1. Scale of green credit balance in China from 2013 to 2022 (trillion yuan)



Data source: CBRC, compiled by Green Finance Research Centre, National Institute of Finance, Tsinghua University

following years (see Figure 1 for details). According to data from the China Green Finance Development Report, the green loan balance of China's financial institutions climbed sharply from 2018 to 2020, and the growth rate of the green credit balance in 2019 was even higher than that of 2018 by nearly 25%, and even when it was affected by the epidemic in 2020, the balance of green credit climbed by 18% compared with that of 2018. By the end of 2022, the green credit balance of large commercial banks in China has exceeded 20.6 trillion yuan. It can be seen that the important direction of green financial development is still dominated by green credit, and China's commercial banks should actively explore and improve the green credit service system in the future, so as to help continuously implement the concept of green development.

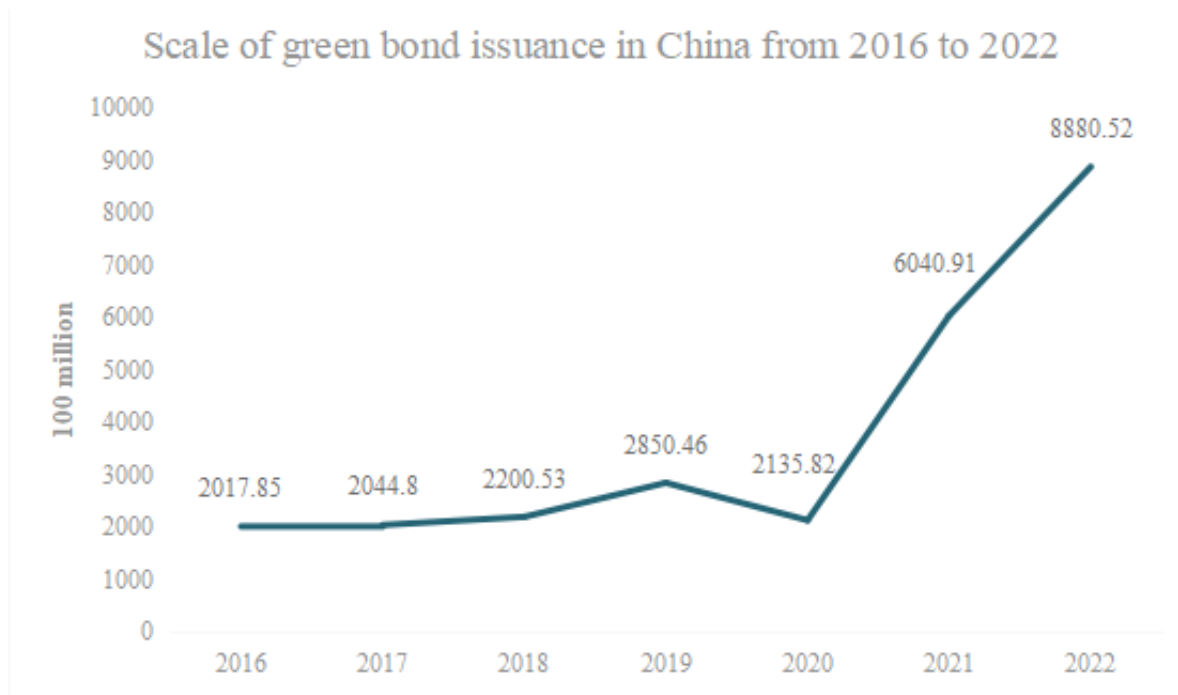
(2) Green bonds

Green bonds are securities that raise funds through appropriate legal procedures to help those green industries, green projects or green economic activities that meet the criteria. Successful implementation of green bonds requires the release of information including the use of funds raised, project evaluation and selection, management of funds raised and disclosure of information during the life of the bond. There are various types of green bonds including general green bonds such as blue bonds and carbon neutral bonds, carbon revenue green bonds i.e. environmental equity related green bonds, green project revenue bonds, and green asset backed securities^[11].

In 2016, Industrial Bank and Pudong Development Bank issued green financial bonds for the first time in China, and the number of green bonds issued by Chinese financial institutions in that year amounted to 51, with an issuance scale of 201.785 billion yuan; in 2017 and 2018, the total amount of domestic green debt amounted to 204.480 billion yuan and 220.053 billion yuan, respectively; the number of green bond issuances and the issuance scale of green bond issuance in 2019 compared with that of 2018, with the issuance scale reaching RMB 285.046 billion. Although the scale of China's green bond issuance in 2020 saw a certain decline due to the impact of the epidemic, overall, the total volume of green bond issuance is still on the rise. The green bond policy system has undergone significant changes since the "peak carbon and carbon neutral" targets were proposed and clarified. Starting from 2021, the government launched a number of preferential policies on green bonds and made more precise specifications on the admission principles and classification standards. 628 green bonds were issued by domestic entities in 2021, with a total scale of RMB 604.091 billion, which is about three times of that of 2020 both in terms of the number of issuance and the scale of issuance. By the end of 2022, the number and scale of domestic green bonds issued in China will reach 683 and 888.052 billion yuan respectively^[12].

The scale of green bond issuance in China from 2016 to 2022 is detailed in Figure 2. With the continuous development of China's low-carbon industry and the green transformation and upgrading of traditional industries, the demand for green bonds is also increasing, which promotes the increasing number of green bond issuers, and this development trend will continue.

Figure 2. Scale of green bond issuance in China from 2016 to 2022



Data source: Research Bureau of the People's Bank of China, compiled by Green Finance Research Centre, National Institute of Finance, Tsinghua University

(3) Green insurance

Green insurance is to integrate green concepts through product design and promote green economic activities with the help of insurance risk management mechanism and derivative functions. With the low-carbon transformation of the economy and society, green insurance products are also constantly innovating and iterating. In addition to environmental pollution liability insurance, forest insurance and catastrophe insurance, which are more familiar to the public, related insurance products such as clean energy, green transport and green building have also gradually entered the market.

In recent years, with the proposal of the "30-60 goal" of carbon peak and carbon neutrality, green finance has also attracted the attention of the insurance industry. As one of the sub-systems of green finance, green insurance has a certain role to play in expanding the variety of green financial products and promoting the development of green finance, and various types of green financial insurance products have provided risk protection for a variety of industries and fields in China. Various types of green financial insurance products also provide risk

protection for various industries in China, such as environmental pollution insurance, green resource insurance, green transport insurance, carbon insurance and so on. According to the statistics of the Insurance Association, from 2018 to 2020, the insurance industry will provide green insurance protection for the whole society with a total of 45.03 trillion yuan, and the amount of compensation payments will reach 53.377 billion yuan, effectively playing the role of risk protection of green insurance. Compared with green credit and green bonds, China's green insurance started relatively late, and is still in the exploration stage, pending the improvement of its institutional system, etc. In 2022, the Green Finance Guidelines for the Banking and Insurance Industry were released, aiming at guiding the development of green finance in the insurance industry, actively promoting economic activities with environmental and social benefits, and orderly promoting the work of carbon peaks and carbon neutrality. As the problems of environmental pollution and energy consumption receive more and more attention, it is imperative to innovate and develop the green insurance market.

2) *Overview of green finance development in France*

Relying on the EU emissions trading system and the perfect ESG investment and financing policy system, the green financial market in France has developed rapidly and is more complete. The following section will assess the development of France's green financial market from the development of green bonds, green credit, green funds, green insurance and the establishment of carbon market.

(1) Green bonds

France has been a pioneer in the green bond market, with a cumulative green bond issuance of US\$124.3 billion as of August 2021, making it the world's third-largest and Europe's first green bond issuer^[13]. In March 2012, the French local government, the Île-de-France region, took the lead in issuing the first green bond to finance energy, low-energy social housing and biodiversity, among other projects, leading the way for several green bond issues, which won the Climate 2016 Bond Green Bond Pioneer Award.

In terms of green bond issuers, the initial three green bonds were led by French local government entities, laying a solid foundation for green bond issuance^[14], and the public sector has dominated the issuance of long-term green bonds, such as the 30-year green bond issued by the SNCF Réseau from 2017, which is the longest-maturity French green bond (excluding Engie's Perpetual Bond). At the same time, the market has been diversifying and growing rapidly since 2012, with an influx of all types of non-government entities, including small and medium-sized enterprises (SMEs) and non-financial institutions. In terms of areas covered by green bonds, French green bonds include energy, construction, transport and many other areas, with those in the energy and construction sectors accounting for 60 per cent of green bond funds used.

In terms of international certification of green bonds, in November 2015, the French Ministry of Energy and Marine Environment decided to become a

partner of The Climate Bonds Initiative (The Climate Bonds Initiative) during the 21st United Nations Climate Change Conference, which is the world's first governmental environmental ministry partner. Under The Climate Bonds Initiative, more than 95 per cent of France's green bond issuances have been externally reviewed.

In terms of sovereign green bonds, in January 2017, Agence France Trésor announced the successful launch of the first French sovereign green bond with a maturity of 22 years and an issue value of €7 billion, making it the largest and longest maturity green bond issued at the time. In March 2021, Agence France Trésor announced the launch of the second French Sovereign Green Bond with a maturity of 23 years and an issuance amount of €7 billion, this green bond (OAT) will finance central government budgetary expenditures and expenditures under the Investing in the Future programme to combat climate change, adapt to climate change, conserve biodiversity, and fight pollution^[15].

(2) Green credit

On 10 December 2014 France launched a green credit future investment programme to create a total of €680 million in financing, consisting of €340 million in subsidised green loans and €340 million in private co-financing^[16]. At the heart of the government's new investment programme for the future (PIA) is the ecological and energy transition, with future investments in consuming less raw materials or energy, generating less waste and producing eco-efficient products. The aim of the investment is to improve the competitiveness of industrial fabrics, create public financial instruments to complement the financing provided by the market, and accelerate the industry's shift towards eco-design and eco-production. In 2017, Quadran made the first French green loan^[17]. In November 2021, Jones Day, Orrick participated in a €150 million French "green" loan bond issue^[18].

(3) Green funds

With regard to green funds, as the importance of environmental and CSR issues in investment loyalty is gradually recognised, the French government decided to introduce a public certification label to provide a common set of standards for investment funds. The Greenfin certification label was created in 2016 and the label's criteria are based on 3 pillars: green shares and exclusions, ESG criteria and positive impacts. Together, they provide quality and transparency assurances for the fund's management process and its effective contribution to the transition. At the end of 2019, 379 prestigious funds with total assets of €148 billion accounted for nearly 7% of the French collective investment management market; of these, Greenfin certified labelled funds accounted for approximately €12 billion (1%). Statista gives a breakdown of Greenfin's assets in September 2019, with securitisation operations (29.7%) being the most representative, followed by bonds (25.1 per cent) and equities (22.8 percent)^[19].

At the end of 2019, 704 sustainable funds were registered in France, and sustainable investments accounted for nearly half of total assets under

management in France. And while Paris, the capital of France, was not the first European financial center to promote sustainable and responsible investing (SRI), it has surpassed London in terms of the number of SRI funds under management over the past decade, reaching €22 billion as of May 2015^[20]. The Paris financial centre has become a unique hub in terms of socially responsible investing (SRI), systematically integrating governance, ethics and social standards in a traceable way. Indeed, it is currently working on the development of cutting-edge financial instruments and regulatory measures to promote socially equitable ecological transformation, combat climate change and protect biodiversity^[21].

(4) Green insurance

The insurance industry plays a key role in supporting the transition to a net-zero economy, as risk managers, insurers and investors. On 11 July 2021, eight global insurance and reinsurance companies, including Allianz AG of Germany, AXA of France, and Generali of Italy, formed the Net-Zero Insurance Alliance (or NZIA). Insurance Alliance (NZIA) to achieve the common goal of carbon neutrality and accelerate the transition to a net-zero emission economy. Members of the Alliance have committed to transforming their respective insurance portfolios to net zero greenhouse gas (GHG) emissions by 2050, consistent with a goal of maximum temperatures of 1.5°C above pre-industrial levels by 2100. "The Net Zero Insurance Alliance is convened by the United Nations Environment Programme Finance Initiative and chaired by Renaud Guidée, Chief Risk Officer of AXA. Also, in the area of risk diversification, the French reinsurance company AXA Re has partnered with the United Nations Environment Programme to provide climate risk coping strategies and insurance solutions for micro and small businesses.

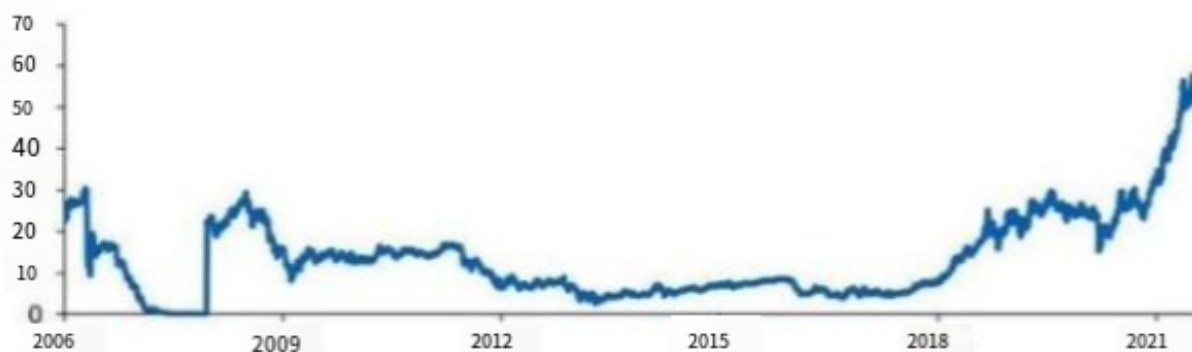
(5) Carbon pricing mechanisms

France is one of the few countries in the world where the carbon pricing mechanism includes both a carbon market and a carbon tax, and its carbon market is part of the European Union Emissions Trading System (EU ETS) - since 1 January 2005, France has joined the European Union's Greenhouse Gas Emissions Trading System (GHG ETS). The EU ETS has become the world's largest regional carbon market, involving the 27 member states of the European Union and Liechtenstein and Norway, a total of 29 countries, a total of nearly 12,000 industrial greenhouse gas emissions entities, including the BlueNext carbon trading market in Paris, including eight trading centers^{[22][23]}. Europe has a mandatory carbon market to control total carbon emissions in Europe^[24]. The self-allowance trading system is a key measure of the EU's climate change policy to reduce GHG emissions in a more economically rational way and is also the world's largest carbon market. Since 2013, bidding auctions have become the default method of allocating GHG allowances. Emission allowances are traded in the most transparent way and in accordance with the "polluter pays" principle, within a fixed limit. As the auctioneer of the European Energy Exchange (EEX) trading platform, the French Treasury has been supervising the settlement of the French GHG allowance auctions

since 2013^[25].

In terms of carbon trading pricing, the EU carbon market has seen carbon prices rise since 2021 due to the tightening of allowances in the fourth phase of the reform, reaching an all-time high of €57.77/tonne on 5 July, which is double the price at the beginning of the system in 2005. Figure 3 shows the price trend of the EU carbon market.

Figure 3. Price change trend of EU carbon market



Data source: Analysis by Wind, Bi Macheng

In terms of carbon tax, in September 2009, French President Nicolas Sarkozy announced that France would impose a domestic carbon tax from 1 January 2010, with the tax rate initially set at €17 per tonne of carbon dioxide. At the same time, each litre of petrol and diesel will be attached to the carbon tax of 0.04 euros and 0.045 euros respectively. It is estimated that if this carbon tax policy is implemented, the average French household will be assessed 74 euros of carbon tax per year. However, on 29 December 2009, the French Constitutional Council declared this CO₂ emissions tax bill invalid. In July 2013, the French government again announced that a carbon tax would be introduced in 2014. The tax was set at a rate of €7 per tonne of carbon dioxide in 2014, €14.50 per tonne in 2015, and rose in 2016 to €22 per tonne. As of 2018, the carbon tax is €44.60 per tonne and is set to increase annually, reaching 65.40 per tonne by 2020. But after weeks of protests by the "Gilets Jaunes" (Yellow Vests) against rising petrol prices, French President Macron announced on 4 December 2018 that there would be no planned increase in the carbon tax in 2019.

2. Prospects for Green Finance Cooperation Between China and France

2.1 China's green finance development outlook for 2024

Green development is the background colour of China's high-quality development.

In recent years, various regions in China have achieved positive results in promoting green development, and the connotation of green development has been further enriched after the "dual-carbon" target was proposed, and relevant exploration practices have also begun to be enriched, and green finance, as an important hand to support green development, has also begun to develop in a wider area after years of policy guidance and market practice. After years of policy guidance and market practice, green finance has also begun to be popularised and applied in a wider area. Based on the green development goals stated in the government work reports of various places in 2024, combined with the current situation and requirements for the development of green finance, the development of green finance in 2024 will also present a new face.

Firstly, the scale and proportion of green finance will grow further, and it needs to be extended and expanded to niche and frontier areas. In recent years, China's green loans have maintained continuous growth, behind which is the rapid development of green real economy. From the deployment of the 2024 work report, green development will still continue to expand, in addition to green energy as a key area of support for green finance, green energy segments or emerging areas, such as hydrogen energy, green methanol, offshore wind power, etc. will be an important direction of development, while energy saving and environmental protection, green technology in the field of new industries also have a strong demand for development, due to the innovative nature of the technology so that the economic benefits of the lack of Stability, green financial investment or more need to "investment banking", superimposed on the government's key industrial support policies, the need to accelerate the development of green direct financing market construction, expanding the green financial investment surface.

Secondly, the digitalisation level of green finance will be accelerated, and financial institutions need to improve the green data evaluation system. 2024 China's government work report specifically proposes to "carry out the ten major actions to reach the peak of carbon emissions in a solid manner. Enhance the statistical accounting and verification capacity of carbon emissions, establish a carbon footprint management system, and expand the coverage of China's carbon market industry", which means that the green data infrastructure will be accelerated to improve, which will also promote the obvious improvement of the quantity and quality of green finance. On the one hand, the expansion of the carbon market will help improve the liquidity of carbon assets, which will also promote the development of carbon finance to a certain extent. On the other hand, the development of green finance cannot be separated from the effective disclosure of green data, the future relies on data to innovate the transformation of financial products such as the market will gradually expand, so that the green financial better support green productivity at the same time, the development of transformation of the financial sector will also usher in new opportunities.

Thirdly, the deepening development of green finance needs to be connected with the reform of other areas of the system, and the substantive reform of some areas needs a breakthrough in the mode. In this local government report, many places have put forward the deployment of system improvement and innovation on environmental rights and interests trading and ecological resources activation, which makes the deepening

development of green finance have new opportunities. For example, in many places mentioned "smooth urban and rural factor flow", although it is a long time to work, but the free flow of factors for the financial intervention provides more possibilities to market-oriented trading of resource indicators, rural resource rights and interests of the reform will make the green finance to support the realisation of the value of ecological products to achieve more significant results.

2.2 France's green finance and international conformity

France is one of the world's most active promoters of sustainable development and green finance, with a high degree of international cooperation on green finance and participation in most international green finance platforms, organisations and initiatives. Overall, since the turn of the century, France has signed the Paris Agreement and participated in a number of international green finance platforms and initiatives, including the Equator Principles, the United Nations Environment Programme Finance Initiative (UNEPFI), the Principles for Responsible Investment Initiative (UNPRI), the Network of Central Banks for Green Finance (NGFS), the International Development Finance Club (IDFC), the Working Group on Climate-Related Financial Disclosure (TCFD), the Coalition of Zero Asset Owners (ZAO), the International Solar Alliance (ISA), the International Carbon Action Partnership (ICAP), and the International Energy Agency (IEA). Solar Alliance (ISA), International Carbon Action Partnership (ICAP), and a series of other international initiatives on green finance, reflecting France's belief in actively fighting climate change and developing green finance. At the same time, France, as a party to the Paris Agreement and one of the main promoters of the global climate convention, is committed to being at the forefront of the globalisation of green finance.

France has actively supported a number of international climate and green finance agreements and set an example to other countries with its own actions. In June 2003, Crédit Agricole was one of the first banks to adopt the Equator Principles. In 2015, 196 parties negotiated the Paris Agreement at the United Nations Climate Change Conference held in Paris, France, replacing the Kyoto Protocol, with the goal of limiting the increase in global average temperature rise to within 2°C above the pre-industrial revolution, and to work towards limiting temperature rise to within 1.5°C above the pre-industrial level. In June 2016, France completed its domestic ratification of the Paris Agreement, one of the first industrialised countries to do so. In 2017, the French government, as well as the AMF, the French Financial Markets Authority, supported the Working Group on Climate-Related Financial Disclosure (TCFD) 's related initiative to include more climate issues in financial reporting, rather than reporting solely on ESG issues. France has set the direction for policy and regulatory development in line with the TCFD's recommendations by introducing mandatory climate change-related reporting for institutional investors, achieving innovation in this regulatory area.

France is one of the main contributors to international climate investment and financing within and outside the UNFCCC framework, having participated in the

establishment of the Green Climate Fund (GCF) at the 16th Conference of the Parties (COP16), and has made a significant contribution to climate financing through a series of pledges, deposits and actions to multilateral climate change funds. At the recent United Nations Framework Convention on Climate Change COP26 (UNFCCC COP26), France, along with Germany, the UK, the US, and the EU, pledged to provide South Africa with about US\$8.5 billion over the next 3-5 years to help it close most of its coal power plants by 2050, as well as to develop green energy^[26].

2.3 Historical origins of sino-french bilateral cooperation on green finance

The French Development Agency (AFD), as the official development finance institution of France, has provided financial assistance to 115 developing countries, and 50% or more of its financial resources have been invested in official climate-related development projects^[27]. In terms of co-operation with China, AFD opened a representative office in Beijing in 2004, with the aim of "sustainable development and combating climate change". In 2016, in order to further improve energy efficiency, AFD intends to carry out non-sovereign loan business in China, through the recommendation of Bank of Nanjing's major shareholder, Bank of France, Bank of Nanjing and AFD began to contact and discuss the cooperation of non-sovereign loans. In November 2017, the non-sovereign loan project landed in Nanjing, and in December of the same year, the People's Bank of China, the Bank of France and other financial institutions, including the People's Republic of China, the People's Bank of China, the People's Bank of China and the Bank of France. The People's Bank of China (PBOC) and eight other institutions, including the Banque de France, jointly established the Network of Central Banks and Regulators for Green Finance (NGFS) to strengthen the risk management of the financial system, mobilise capital for green and low-carbon investments, and promote environmentally friendly and sustainable development. Meanwhile, China and France are promoting a harmonised classification system in the field of green finance (in cooperation with the French Ministry of Economy, Finance and Renewal), which will be a key tool to improve the consistency and interoperability of their systems at the international level^[28].

In November 2019, the second Sino-French Joint Conference on Green Finance was successfully held in Paris, France, to promote the adoption of low-carbon development models in the "Belt and Road" region. In addition, the People's Bank of China has guided the Green Finance Committee and the City of London to lead a number of organisations to launch the "Belt and Road" Green Investment Principles (GIP), which is a cooperation pathway that has received a positive response from French financial institutions, such as BNP Paribas, Crédit Agricole, BNP Paribas, BNP Paribas, and Société Générale, which will provide a comprehensive overview of the "Belt and Road" region. The two sides will make further co-operation on the green financial standards of the "Belt and Road" countries and regions.

2.4 Prospect of Sino-French cooperation

As mentioned earlier, green finance in France has a comprehensive, integrated and leading development trend. From the perspective of macro top-level design, it has a long-term low-carbon strategy to address climate change, a green finance strategy and a green circular economy roadmap, which points out the direction for the concrete implementation of green finance development in various sectors. At the same time, France focuses on the relationship between financial development and climate change, and a number of financial policy measures are related to climate change, which also reflects France's determination and action to achieve sustainable development goals.

At the level of green finance legislation, France is the first country to elevate green finance to the level of legal obligations, and has gradually established a green finance legal system by adjusting taxes to promote industrial reform and green transformation. In addition, France has established a relatively complete green finance regulatory system through a series of legal and regulatory means, which strengthens the constraints on green finance and reduces the risks of green investment and financing. France implemented mandatory ESG disclosure requirements at an early stage and continues to improve the policy requirements in this regard to fully escort the development of the green financial market. Thanks to the perfect regulation and disclosure system, the French green finance market is very active, and financing instruments such as green bonds, green credits and green funds have been widely applied and developed rapidly in recent years, with a large influx of capital. In terms of carbon market, France is part of the EU carbon market. The mandatory carbon market centered on the EU has laid a good foundation for green financial cooperation among European countries, and its perfect carbon market regulation mechanism and development experience have shown the direction for the international community. In international cooperation, France is committed to making Paris the world's green financial center, and actively participates in international multilateral cooperation, shares its own advanced green financial development results with the international community, and provides green financial assistance funds for developing countries, playing an extremely important leading role in the development of global green finance.

Therefore, for China, the most worthwhile reference is to promote and accelerate the process of legalisation of green finance in China. Specifically, China's current green finance policy mainly relies on guidelines and guidance issued by the government, and requires the legalisation of green finance practices. China already has a relatively perfect green finance top level involving and subdivided green finance related policy documents, which has laid a good foundation for the legalisation of green finance. If the disclosure and regulatory measures are strengthened through legal means: gradually realising the mandatory climate disclosure and ESG disclosure of key green-related industries, and coordinating the regulatory measures from the central regulatory authorities down to the local implementing agencies, it will ensure the orderly operation and prosperous development of all kinds of green financial markets. In addition, in terms of green financial markets and products, besides improving the composition of various market products, strengthening the innovation of green financial products, and promoting their integration with financial technology, China should also speed up the pace of green financial integration with the international community, further expand the international flow of green funds, open up the domestic

green financial market, and actively advocate international green financial multi-variable and bilateral co-operation.

For China and France, the first and second joint meetings on green finance held by China and France, the co-founding of the "Network of Central Banks and Regulators for Green Financial Systems" (NGFS), and the signing of the Memorandum of Understanding on Cooperation in the Field of Innovation in the Financial Sphere between the China Securities Regulatory Commission (CSRC) and the French Financial Markets Authority (AFM) have laid a solid foundation for the synergistic advancement of green finance between China and France. The past cooperation between China and France has laid a solid foundation for the synergistic development of green finance in China and France. In fact, there is still much room for co-operation between China and France at many levels. At the policy level, China can make effective use of the China-France high-level economic and financial dialogue platform to further deepen bilateral policy cooperation. As France is a pioneer in exploring the process of promoting the legalisation of green finance and developing mandatory environmental disclosure standards, China and France can cooperate on the definition and standards of green and sustainable finance, environmental risk assessment, disclosure of environmental and climate information by financial institutions in accordance with the G20 framework, especially the recommendations of the Working Group on Climate-Related Financial Disclosure (WGCRFD), and the role of central banks and regulators in promoting green and sustainable finance, etc. cooperation in this area^[29]. In addition, China and France should also jointly explore new incentive mechanisms for green finance, including algorithmic mechanisms and green weighting factor mechanisms, and establish support for green business in banking institutions; and promote the convergence of green and sustainable financial standards between China and Europe by drawing on the EU's principles of green financial classification.

At the market and product level, China and France can firstly increase green financial cooperation between China and France, and even China and Europe, through green financial product innovation, and strengthen knowledge sharing and information exchange in environmental stress testing and scenario analysis; secondly, they can further improve the interconnection of the two bond markets, the interbank and the exchange. The two sides signed a Memorandum of Understanding on Cooperation in Innovation in the Financial Sector in 2019, which should further broaden the participation channels for both sides to participate in each other's green financial markets, and expand the scale of potential transactions and counterparties. Again, the construction of green account system and accounting system should be promoted to better integrate finance and green development of both sides at both macro and micro levels^[30]. Finally, both sides should support each other in the construction of green financial centers. China can strengthen the development of RMB internationalisation and promote the construction of the Paris offshore RMB center, while France can help the development of green finance in China by participating in the financial markets of the Shanghai financial center and issuing cross-border green financial products.

At the level of international cooperation, China's development financial institutions can learn from France's practice, set up a multilateral development bank climate change fund, promote China's green finance along the "Belt and Road", continue to promote the

"Belt and Road" green investment through the GIP and other mechanisms, and promote the development of green finance in various countries. Continue to promote green investment along the "Belt and Road" through the GIP and other mechanisms, and push the official export credit and guarantee agencies of various countries to reduce their guarantees for polluting and high-carbon projects and increase their support for green projects^[31]. Strengthen cooperation in the "Belt and Road" infrastructure investment greening and other areas, such as promoting Chinese and French financial institutions and enterprises to sign the "Belt and Road" green investment principles and other initiatives. In addition, China and France can also strengthen cooperation in the frontier areas of green finance, such as biodiversity finance, and jointly promote the development of these areas.

2.5 Summary of China-France cooperation experience and future development direction

China-France and China-EU can continue to strengthen cooperation in four areas to further promote the development of green finance. First, jointly explore new incentive mechanisms for green finance. This includes studying and learning from the practices of institutions such as France's Banque du Commerce Extérieur and exploring the feasibility of landing these practices in China; secondly, promoting research on the convergence of green financial standards. With the EU's sustainable financial standards nearing approval, the two sides could consider establishing a co-operation mechanism under the IPSF platform to promote the convergence of green and sustainable financial standards between China and Europe. According to experts' estimation, more than 85 per cent of the contents of the proposed European standards and the Chinese standards that have already entered into force are in line with each other, which has already provided a better foundation for the relevant convergence work; thirdly, we will continue to further promote green investment in the Belt and Road along the way through the GIP and other mechanisms. Thirdly, we will continue to promote green investment through the GIP and other mechanisms. We will push the official export credit and guarantee agencies of various countries to reduce guarantees for polluting and high-carbon projects, increase support for green projects, and push the regulatory authorities to set up an environmental impact assessment mechanism for outbound investment; fourthly, we will intensify China-France green financial cooperation through the innovation of green financial products.

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Analysis of the Current Situation, Existing Problems and Strategies of Agricultural Product Trade Between China and France

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Abstract:

The trade of agricultural products between China and France exhibits multi-level and diversified characteristics. The scale of agricultural trade between the two countries continues to grow, involving a wide range of varieties, including wine, dairy products, fruits, meat, etc. The demand for high-quality agricultural products from France in the Chinese market continues to increase, and France is actively seeking to expand its exports of agricultural products to China. The trade methods between the two sides are diverse, including traditional bulk trade, cooperation between individuals and small and medium-sized enterprises, as well as emerging forms such as cross-border e-commerce. This diversified trade model enriches trade channels and provides consumers with more choices. At the same time, the governments of China and France are actively promoting trade facilitation measures, reducing trade barriers, and promoting trade cooperation. Furthermore, cooperation in agricultural product trade is not limited to commodity trading, but also involves cooperation and exchange in technology, management experience, and other aspects. The cooperation between the two sides in the agricultural field has shown a good trend. However, there are also some challenges that need to be addressed, such as trade barriers, quality and safety, information asymmetry, and logistics transportation. Both parties need to work together to strengthen cooperation, find solutions, and promote the facilitation and sustainable development of agricultural trade. This article will provide a specific analysis of Sino French agricultural product trade from three aspects: current trade situation, existing problems, and solutions.

Keywords:

Agricultural trade, China and France, trade cooperation

I. Current Trade Situation

China and France are one of the important trading partners of agricultural products. In recent years, the scale of agricultural trade between the two countries has been expanding, and the trade structure has become increasingly diversified. For a long time, China-France agricultural trade relations have maintained a trend of steady growth, involving a wide range of fields and various forms of cooperation, but there are also some challenges and problems. The cooperation between China and France in the trade of agricultural products is long-term and stable. As one of the world's largest importers of agricultural products, China has a large and growing demand for French agricultural products. France, on the other hand, enjoys a good reputation and market share in the Chinese market due to its advantages of excellent quality of agricultural products and high level of organic agricultural development. There are various forms of Sino-French cooperation in agricultural trade. In addition to the traditional bulk trade model, it also includes cooperation between individual merchants, small and medium-sized enterprises, and emerging forms of trade such as cross-border e-commerce. This diversified trade model not only enriches trade channels, but also provides consumers with more diversified choices, promoting trade facilitation and diversification. In addition, the cooperation between China and France in the field of agricultural trade also involves exchanges and cooperation in technology and management experience. France has rich experience and advanced technology in agricultural science and technology, agricultural machinery, agricultural management, etc., which can provide useful support for the modernization process of China's agriculture. China and France can also carry out more in-depth cooperation in agricultural investment and cooperation in agricultural enterprises. The two sides need to work together to strengthen cooperation and promote more sound and sustainable development of agricultural trade. At the same time, with the continuous deepening of bilateral trade relations and the further opening of trade policies, the prospects for Sino-French agricultural trade are still very broad, and it is expected to achieve a more mutually beneficial and win-win situation. This section will elaborate on the current situation of Sino-French agricultural trade from the aspects of the overall situation of agricultural trade, imports and exports.

I.1 Overall situation

Since 2010, the scale of agricultural trade between China and France has shown a rapid growth trend. In 2010, the trade volume of agricultural products between China and France was 770 million US dollars, but by 2019, this number had grown to 2.32 billion US dollars, an increase of nearly three times. Among them, China's import of agricultural products from France increased from 360 million US dollars in 2010 to 1.77 billion US dollars in 2019, a nearly 5-fold increase; The export value of agricultural products from France to China increased from 410 million US dollars in 2010 to 550 million US dollars in 2019, an increase of nearly 1.4 times.

The agricultural trade structure between France and China is becoming increasingly diversified, involving a wider range of varieties. Taking China's import of agricultural

products from France as an example, the main imported varieties include wine, dairy products, fruits, meat, feed, etc. Among them, wine has always been the main variety of agricultural products imported from France by China, accounting for over 50%. France's agricultural exports to China mainly include red wine, dairy products, fruits, honey, biscuits, etc. Among them, red wine accounts for the largest proportion, about 60% of the total export volume.

The development of agricultural trade between China and France is influenced by various factors. Firstly, the rapid economic development of China and France has provided a solid foundation for agricultural trade. Secondly, the upgrading of Chinese consumption and the increasing demand for high-quality agricultural products have also driven China's imports of French agricultural products. In addition, the friendly relationship between the governments of China and France and the signing of trade cooperation agreements have also provided a favorable policy environment for the development of agricultural trade.

1.2 Import situation

China imports a wide variety of agricultural products from France, mainly including wine, dairy products, fruits, meat, feed, etc. Among them, wine is the main variety of agricultural products imported from France by China, accounting for over 50%. In addition, dairy products are also an important variety of agricultural products imported from France by China, including cheese, butter, milk powder, etc.

The import volume of agricultural products from China to France has been increasing year by year. In 2010, the total amount of French agricultural products imported by China was 360 million US dollars, but by 2019, this number had grown to 1.77 billion US dollars. Among them, wine has the largest import volume, accounting for over 50%. In addition, the import volume of dairy products is also increasing year by year, reaching \$270 million in 2019.

The main channels for China to import agricultural products from France include import traders, e-commerce platforms, and personal purchasing agents. Import traders are the main import channels, establishing cooperative relationships with French producers or wholesalers to directly import agricultural products from France. E-commerce platforms have also become important import channels, such as Tmall Global and JD Global, which provide import services for French agricultural products. In addition, personal purchasing is also a common import method, and some consumers purchase French agricultural products through overseas purchasing or travel shopping.

1.3 Export situation

France's exports of agricultural products to China mainly include red wine, dairy products, fruits, honey, biscuits, etc. Among them, red wine is the main variety of agricultural products exported by France to China, accounting for over 60%. In addition, dairy products are also an important variety of agricultural products exported by France to China, including cheese, butter, milk powder, etc.

The export volume of agricultural products from France to China has been increasing

year by year. In 2010, France's total agricultural exports to China were 410 million US dollars, but by 2019, this number had grown to 550 million US dollars. Among them, red wine has the largest export volume, accounting for over 60%. In addition, the export volume of dairy products is also increasing year by year, reaching 130 million US dollars in 2019.

France's agricultural exports to China mainly cover a variety of channels, including traditional trade channels, cross-border e-commerce platforms, cooperation projects and direct investment. These channels, each with its own characteristics and intertwined, form a diversified system for the export of French agricultural products to China.

Traditional trade channels are one of the most important ways for French agricultural products to be exported to China. These channels include collaborations between trading companies, distributors and importers between France and China. Usually, French producers of agricultural products export their products to trading companies or distributors in China, who sell and distribute them. This traditional trade model has established a long-term and stable cooperative relationship, which provides strong support for the promotion of French agricultural products in the Chinese market. Secondly, the rise of cross-border e-commerce platforms has provided new opportunities for French agricultural products to enter the Chinese market. Cross-border e-commerce platforms such as Alibaba's Tmall Global and JD Worldwide have become one of the important channels for the export of French agricultural products. Through these platforms, French agricultural products can be directly targeted at Chinese consumers, without the need to go through traditional intermediaries and distributors, thus reducing the cost of sales and improving sales efficiency. At the same time, the cross-border e-commerce platform also provides consumers with more diversified and convenient purchase channels, which promotes the sales and promotion of French agricultural products in the Chinese market. In addition, the cooperation project is also one of the important channels for the export of French agricultural products to China. In this regard, extensive cooperation has been carried out between the French and Chinese governments, enterprises and institutions, which has promoted exchanges and cooperation between the two sides in the field of agriculture. For example, the two sides can carry out agricultural technical cooperation projects to jointly promote the process of agricultural modernization and improve the yield and quality of agricultural products. In addition, it is possible to carry out branding and marketing activities to enhance the visibility and reputation of French agricultural products in the Chinese market. In addition, direct investment is also one of the important channels for the export of French agricultural products to China. Some French agribusiness companies are directly involved in the operation and sales activities of the Chinese market by setting up subsidiaries or joint ventures in China. This type of direct investment can help French companies better understand the needs and characteristics of the Chinese market, strengthen communication and interaction with Chinese consumers, and improve the market adaptability and competitiveness of their products.

France's agricultural exports to China are diversified through traditional trade channels, cross-border e-commerce platforms, cooperation projects and direct investment. These channels are intertwined and together form the distribution network and supply system of French agricultural products in the Chinese market. With the deepening of trade relations between China and France and the advancement of cooperation projects, the export

prospects of French agricultural products in the Chinese market will be broader.

2. Existing Problems

2.1 Trade barriers and restrictions

Tariffs and quotas: The tariff and quota restrictions between China and France may hinder the free trade flow of agricultural products. These restrictions may have been set by both governments to protect their own agriculture. **Quality standards and certification:** There may be differences in the quality standards and certification of agricultural products between China and France, which may lead to obstacles in cross-border trade or require additional costs to comply with the standards of the other country.

2.2 Transportation and logistics

The transportation and logistics issues in the trade and circulation of agricultural products between China and France involve transportation costs, logistics efficiency, and environmental impacts. In terms of transportation costs, the distance between China and France is relatively long, and agricultural products need to be transported across borders by land or sea, which will increase transportation costs. Especially for agricultural products that require preservation, such as fruits, vegetables, and meat, fast transportation methods such as air freight may be necessary to further increase costs. Transportation costs include transportation, insurance, and other related expenses, which have a significant impact on the trade and circulation of agricultural products. High transportation costs will increase the final price of agricultural products and reduce competitiveness.

In terms of logistics efficiency, the logistics network between China and France needs to be continuously improved to improve logistics efficiency. The construction and improvement of infrastructure such as roads, railways, ports, and airports can reduce transportation time and costs, and improve the circulation efficiency of agricultural products. Logistics informatization can improve the visibility and transparency of agricultural product circulation, help reduce inventory and mitigate risks. Through real-time monitoring and information sharing, it is possible to better coordinate various links in the supply chain and improve logistics efficiency.

In terms of environmental impact, the impact of long-distance transportation on the environment is mainly reflected in carbon emissions and energy consumption. The cross-border transportation of agricultural products may require a large amount of fuel and energy, resulting in significant carbon dioxide emissions and exacerbating climate change issues. The packaging and packaging waste during the transportation of agricultural products can also have an impact on the environment. Excessive packaging can increase resource consumption and environmental pollution. Sustainable packaging and logistics methods should be adopted to reduce negative impacts on the environment.

2.3 Market access barriers

The market access barriers in the trade and circulation of agricultural products between China and France involve regulatory requirements, cultural differences, language barriers, and the complexity of market access procedures.

In terms of regulatory requirements, China and France may have different regulatory requirements for agricultural product market access, including product quality standards, food safety regulations, pesticide residue limits, production and processing environments, etc. Different regulatory standards may lead to obstacles for products in cross-border trade, requiring additional testing, certification, or improvement, which increases the cost and complexity of trade.

In terms of cultural and language barriers, there are cultural and language differences between China and France, which may lead to difficulties in communication and understanding, and increase barriers to market access. For example, product packaging, labels, manuals, etc. may need to be adjusted and translated for different markets to meet consumer needs and regulatory requirements.

In terms of the complexity of market access procedures, the market access procedures in China and France may have complexity, including application, approval, registration, certification, and other links, which require a lot of time and resources to be invested. This may be a huge challenge for small agricultural production enterprises, limiting their ability to enter international markets.

In terms of intellectual property protection, intellectual property protection is one of the important factors for market access. In agricultural product trade, intellectual property involves aspects such as variety protection, trademark registration, geographical indications, etc. Lack of effective intellectual property protection may lead to issues such as product counterfeiting and infringement, affecting the innovation and competitiveness of enterprises.

2.4 Market competition and price waves

In the circulation and trade of agricultural products between China and France, market competition and price fluctuations are a series of complex issues, involving market structure, policy impact, supply-demand relations, international trade, and other aspects.

In terms of market structure and competition situation, there are differences in the market structure between China and France: there are certain differences in the structure of the agricultural product markets between China and France. For example, in certain agricultural product fields, France may have its own production and technological advantages, leading to strong competitiveness of its products in the domestic market; In other fields, China may have a larger market size and cost advantage, creating certain competitive pressure on French products. In market competition, there are not only local enterprises and farmers from China and France, but also competing entities such as multinational corporations and imported products. The different positioning, strategies, and resource allocation of these entities affect the intensity of market competition and price fluctuations.

In terms of policies, the trade policy between China and France has a direct impact on competition and price fluctuations in the agricultural product market. For example, tariff

policies, import quotas, subsidy policies, etc. may all lead to price fluctuations of imported products, affecting the competitiveness of local products. Both China and France have agricultural subsidies and support policies, which may lead to differences in production costs of agricultural products and affect market price competition. Meanwhile, subsidy policies may also lead to overproduction, which in turn can cause price fluctuations.

In terms of supply and demand, the agricultural product market is greatly affected by seasonality, and supply and demand may experience significant fluctuations in different seasons, leading to price fluctuations. For example, seasonal agricultural products such as fruits and vegetables experience an increase in supply and a decrease in prices during the harvest season; In the off-season, supply decreases and prices rise. The supply chain issues in the circulation of agricultural products between China and France can also affect market price fluctuations. For example, the efficiency and cost of logistics, warehousing, transportation, and other processes directly affect the price and competitiveness of products.

In terms of international trade, changes in the international trade environment have a direct impact on competition and price fluctuations in the Sino French agricultural product market. For example, fluctuations in the prices of major agricultural products in the international market, changes in foreign exchange rates, and adjustments in international trade policies can all be transmitted to the Sino French market, affecting market prices and competitive trends. The trade partnership between China and France will also affect competition and price fluctuations in the agricultural product market. The trade agreements, cooperation mechanisms, and market access conditions between the two countries directly affect the import and export volume and price competitiveness of agricultural products.

2.5 International relations and government policies

In terms of trade policies and tariff barriers, the trade policies of China and France directly affect the circulation and trade of agricultural products. Policy measures such as tariffs, import quotas, and trade barriers have a significant impact on the import and export volume and prices of agricultural products. The trade between China and France in agricultural products is regulated by bilateral and multilateral trade agreements. The European Union has strict quality and standard requirements for imported agricultural products, while China's import tariffs and inspection and quarantine system will also affect the export of French agricultural products.

In terms of international trade environment and competitive situation, the circulation and trade of agricultural products between China and France are influenced by the international market. The price fluctuations, changes in supply and demand relationships, and fluctuations in foreign exchange rates in the international agricultural product market will directly affect the process and results of Sino French agricultural product trade. The competitive position and strategies of agricultural products in the international market between the two countries will also affect bilateral trade relations. For example, Chinese soybeans and French wine have a certain competitive advantage in the international market, which will affect the pattern of bilateral trade.

In terms of government policies and support measures, the Chinese and French

governments influence the circulation and trade of agricultural products through a series of policies and support measures. Subsidies, loans, tax incentives, and other policies will directly affect the production, circulation, and trade activities of agricultural products.

Environmental policies, food safety regulations, and other factors can also affect the circulation and trade of agricultural products. For example, the support and promotion of organic agriculture by the French government, as well as the strict requirements of the Chinese government for the quality and safety of imported food, will affect the scale and mode of bilateral trade.

In terms of international cooperation and issues, China and France have a certain degree of international cooperation in the field of agriculture. Under international organizations and multilateral mechanisms, the two countries may cooperate and coordinate on issues such as agricultural development, food security, and climate change.

Bilateral agricultural cooperation projects and technological exchanges will also affect the circulation and trade of agricultural products between China and France. For example, France has rich experience in agricultural technology, food processing, and can cooperate with China to promote the development of agricultural product processing and trade.

In terms of sustainable development and environmental protection, agricultural product circulation and trade face many challenges in sustainable development and environmental protection. The problems of resource consumption, environmental pollution, and ecological damage in the agricultural production process need to be guided and regulated by government policies.

The Chinese and French governments can guide the sustainable development of agricultural production and circulation processes through environmental standards, energy conservation and emission reduction policies, and promote the healthy development of bilateral trade.

3. Solution Strategy

3.1 Strategies for resolving trade barriers and restrictions

Strengthen trade negotiations and cooperation. The Chinese and French governments can gradually reduce trade barriers and restrictions and improve the convenience of agricultural trade through bilateral trade negotiations and cooperation agreements. This includes reducing tariffs, lifting quota restrictions, simplifying trade procedures, and so on. Through negotiation and consultation, consensus can be sought between both parties to create a more open, transparent, and stable environment for trade.

Promote trade facilitation. China and France can strengthen cooperation and promote the implementation of trade facilitation measures, including simplifying customs clearance procedures, improving customs clearance efficiency, and accelerating tax refund speed. By improving the convenience of trade, reducing trade costs, and increasing the activity of agricultural product trade.

Comply with international trade rules and standards. China and France should jointly abide by international trade rules and standards, respect WTO rules, and avoid adopting unilateralism and trade protectionism measures. At the same time, strengthen the supervision of agricultural product trade to ensure fairness, impartiality, and transparency in trade.

Strengthen information exchange and cooperation. China and France can strengthen information exchange and cooperation, establish a two-way information communication channel, and timely understand each other's trade policies, regulations, and standards. Through information exchange, misunderstandings and conflicts can be reduced, and cooperation and mutual benefit between the two sides in the field of agricultural trade can be promoted.

Promote the implementation of trade facilitation measures. China and France can jointly promote the implementation of trade facilitation measures, including promoting the construction of a single window for international trade, strengthening customs coordination and cooperation, and promoting legislation and policy measures for trade facilitation. Through these measures, the convenience of agricultural product trade can be improved, and trade barriers and restrictions can be reduced.

Strengthen technological cooperation and innovation. China and France can strengthen cooperation in agricultural technology and innovation, jointly research and promote advanced agricultural technology and management experience, improve the yield and quality of agricultural products, reduce production costs, and enhance the competitiveness of enterprises.

Strengthen the supervision and law enforcement of market access. China and France can strengthen the supervision and law enforcement of market access, crack down on counterfeit and inferior products and unfair competition, maintain market order, and protect the legitimate rights and interests of consumers.

3.2 Solutions for transportation and logistics

Strengthen the construction of transportation infrastructure. China and France can increase investment in transportation infrastructure construction, including strengthening the construction and renovation of transportation facilities such as railways, highways, and ports, to improve transportation capacity and efficiency. Especially at key nodes for transporting agricultural products, such as ports, freight stations, etc., facility construction should be strengthened to improve throughput capacity, shorten cargo stay time, and reduce logistics costs.

Promote the construction of logistics informatization. China and France can jointly promote the construction of logistics informatization, establish a logistics information platform covering the entire chain, and achieve full tracking of goods and real-time information sharing. Through logistics informatization, transportation efficiency can be improved, logistics costs can be reduced, service levels can be improved, and cargo detention and losses can be reduced.

Optimize the goods distribution network. China and France can optimize the distribution network of goods, establish a nationwide agricultural product distribution network, and

achieve seamless integration of production, distribution, and consumption areas. By optimizing the distribution network, it is possible to shorten the transportation distance of goods, reduce transit links, lower transportation costs, and improve logistics efficiency.

Strengthen the construction of cold chain logistics. China and France can strengthen the construction of cold chain logistics, improve the preservation and cold chain transportation capacity of agricultural products. Especially for perishable and perishable agricultural products, such as fruits and vegetables, cold chain logistics construction should be strengthened to ensure product quality and safety, and improve product added value and competitiveness.

Promote the development of multimodal transportation. China and France can promote the development of multimodal transportation, achieve connectivity and interconnection between different modes of transportation. For example, the combination of multiple transportation methods such as railways, highways, and waterways can optimize transportation routes, improve transportation efficiency, and reduce transportation costs.

Strengthen customs clearance cooperation. China and France can strengthen customs cooperation, simplify customs procedures, and improve customs efficiency. Especially at border ports, cooperation and coordination between Chinese and French customs clearance departments should be strengthened, clearance speed should be accelerated, cargo detention time should be reduced, and logistics efficiency should be improved.

Promote the development of smart logistics. China and France can jointly promote the development of smart logistics, utilizing technologies such as the Internet of Things, big data, and artificial intelligence to optimize logistics processes and management, and improve logistics efficiency and service levels. Through the application of intelligent logistics technology, the visualization, intelligence, and automation of logistics processes can be achieved, improving transportation efficiency and reducing logistics costs.

Strengthen talent cultivation and technological innovation. China and France can strengthen talent cultivation and technological innovation, cultivate a group of logistics talents with international perspectives and professional skills, and promote technological innovation and development in the logistics industry. Especially in areas such as logistics informatization, cold chain technology, and smart logistics, we should increase research and development investment, improve technological level, and promote the transformation and upgrading of the logistics industry.

3.3 Strategies for solving market access barriers

Strengthen trade negotiations and cooperation. China and France can promote more open and mutually beneficial agreements in agricultural trade through trade negotiations and cooperation. For example, reducing agricultural tariffs, simplifying import procedures, and relaxing market access can create a more favorable environment for agricultural trade.

Establish a mutual trust mechanism. China and France can establish a mutual trust mechanism to strengthen cooperation and exchange in areas such as inspection and quarantine, standard certification, etc. By establishing a mutual trust mechanism, both parties can increase their trust in each other's products, reduce inspection and quarantine

barriers, and promote the smooth trade of agricultural products.

Promote the coordination of agricultural product standards. China and France can promote the coordination and recognition of agricultural product standards, and establish a mutually recognized standard system. Through standard coordination, barriers to market access for agricultural products can be reduced, duplicate inspections and quarantine can be reduced, and trade efficiency can be improved.

Strengthen information exchange and communication. China and France can strengthen information exchange and communication in agricultural product trade, and timely share market access policies, standard requirements, and other information. Through information exchange and communication, it can help enterprises understand market rules, prepare products, and increase the likelihood of entering the market smoothly.

Promote trade facilitation measures. China and France can promote trade facilitation measures, simplify import procedures, optimize customs clearance processes, and improve logistics efficiency. Through trade facilitation measures, enterprises can reduce their trade costs and improve the convenience of market access.

Strengthen cooperation and jointly build an agricultural product exchange platform. China and France can strengthen cooperation and jointly build an agricultural product exchange platform, building a bridge for sharing and exchanging agricultural product trade information. By jointly building an agricultural product exchange platform, it can promote the docking and cooperation of agricultural products between both sides, and facilitate market access.

Encourage cooperation and innovation among enterprises. China and France can encourage cooperation and innovation among enterprises to jointly address market access barriers. For example, establishing cross-border cooperation alliances, promoting branding and standardization of agricultural product trade, and enhancing the competitiveness of enterprises and the possibility of market access.

Strengthen intergovernmental cooperation and coordination. China and France can strengthen intergovernmental cooperation and coordination to jointly address market access barriers. For example, establishing bilateral agricultural trade organizations, conducting regular consultations and consultations, and jointly formulating specific measures and policies to solve problems.

3.4 Strategies for solving market competition and price fluctuations

On the market side, improve market information transparency. China and France can establish an agricultural product market information sharing platform to timely release information on agricultural product prices, market demand, and supply. This can help producers and consumers better understand market dynamics, make wiser decisions, and reduce the adverse effects of price fluctuations. Promote cooperation and alliances. Chinese and French agricultural producers can form cooperatives or alliances to collaborate in production, sales, and market promotion. Through cooperation, we can improve economies of scale, reduce production costs, and become more competitive in the market.

In terms of agricultural products, strengthen the supervision and enforcement of

agricultural product trade rules. China and France can strengthen the supervision and enforcement of agricultural trade rules, combat unfair competition, and maintain market order. This includes cracking down on counterfeit and inferior products, regulating market access conditions, and so on. Promote sustainable development and green agriculture. China and France can jointly promote sustainable development and green agriculture, improve the environmental friendliness and quality of agricultural products, and increase demand for such products. This not only helps to reduce price fluctuations, but also meets consumer demands for health and environmental protection. Enhance the diversity of agricultural trade. China and France can expand the diversity of agricultural trade and reduce excessive dependence on a certain category of agricultural products. This can reduce the impact of specific agricultural product price fluctuations on the market. Strengthen agricultural technology and management level. China and France can jointly promote the improvement of agricultural technology and management level, and improve the production efficiency and quality of agricultural products. This can reduce production costs, improve competitiveness, and mitigate the impact of price fluctuations.

3.5 Strategies for resolving international relations and government policies

Comply with international trade rules. China and France should abide by international trade rules, including the provisions of the World Trade Organization (WTO) and related agreements. Adhering to rules can uphold the principle of fair competition, reduce trade disputes and frictions, and promote the healthy development of bilateral trade.

Promote free trade agreements. China and France can actively promote the signing and implementation of free trade agreements and further expand the scale and scope of trade in agricultural products. Free trade agreements can lower trade barriers and promote the liberalization and facilitation of trade in agricultural products. China and France can negotiate free trade agreements to reduce tariffs and other trade barriers. This helps to improve the competitiveness of agricultural products and reduce trade costs.

Strengthening the multilateral trading system. China and France can cooperate in multilateral trading institutions such as the World Trade Organization (WTO) to jointly safeguard trade liberalization and fairness. The Chinese and French governments can coordinate and promote trade facilitation measures, simplify formalities and procedures, and reduce trade costs. The two governments have strengthened policy dialogue, established a regular policy dialogue mechanism, and conducted communication and consultation on agricultural trade policies to seek consensus. Governments can increase policy transparency and provide clear policy information to agricultural producers and exporters, avoiding uncertainty caused by policy changes. If there are differences in agricultural subsidy policies, a balance can be sought between the two sides through coordination and negotiation to avoid unfair competition.

Strengthen cultural exchanges. Through the holding of agricultural product exhibitions and cultural exchange activities, we will enhance understanding and mutual trust between producers and consumers of agricultural products in the two countries. Provide cultural

training to those involved in the trade of agricultural products to help them better adapt to the culture and customs of the other country. Formulate customized marketing strategies for consumers with different cultural backgrounds to improve the acceptance and recognition of agricultural products in the other market.

China and France can strengthen cooperation in green agriculture and organic agriculture to jointly promote the sustainable development of agricultural production. Governments can develop and implement policies that support green agriculture and encourage agricultural producers to adopt environmentally friendly and sustainable production methods. In view of unforeseen risks, such as natural disasters and epidemics, formulate risk management strategies, including insurance and emergency plans, to reduce the impact of risks on agricultural trade.

Sino-French agricultural trade may face some problems at the level of international relations and government policies, but through a series of strategies such as strengthening cooperation, strengthening policy dialogue, promoting green and sustainable development, and strengthening cultural exchanges, these problems can be effectively solved and the smooth development of Sino-French agricultural trade can be promoted. These strategies aim to enhance mutual trust, reduce trade barriers and promote sustainable development, so as to jointly promote the development of China-France agricultural trade relations towards a more stable, healthy and sustainable development path.

4. Summary and Outlook

Although there are still many problems in the process of Sino French agricultural product trade, its prospects are very broad. With the sustained economic development and deepening trade cooperation between China and France, agricultural trade will continue to maintain a good growth momentum. The potential for cooperation between China and France in the field of agriculture is enormous. Both sides can strengthen agricultural technology cooperation, jointly promote the process of agricultural modernization, and improve the quality and yield of agricultural products. France has rich experience and advanced technology in agricultural technology, agricultural machinery, and agricultural management, which can provide reference and support for the development of agriculture in China. At the same time, China and France can also engage in deeper cooperation in agricultural investment, agricultural enterprise cooperation, and jointly develop new markets and business models. Through the joint efforts of China and France, strengthening cooperation and exchange, expanding trade scale, and optimizing trade structure, the trade of agricultural products between China and France will further promote the development of the two countries' economies and achieve a mutually beneficial situation.

The agricultural trade relations between China and France have broad prospects for development, and the two sides have abundant resources and technological advantages in the field of agriculture, as well as a long-term foundation for cooperation. With the continuous development of the Chinese and French economies and the improvement of people's living

standards, the demand for agricultural products will gradually increase. The two sides have strong competitiveness in the production and processing of agricultural products, so it is expected that the overall scale of Sino-French agricultural trade will continue to grow in the future. The range of products in the Sino-French agricultural trade will be more diversified and high-quality. The two parties will strive to improve the quality and safety standards of agricultural products, promote sustainable development models such as organic agriculture and green agriculture, and meet consumers' demand for healthy, safe and high-quality food. The mode of agricultural trade cooperation between China and France will continue to innovate. In addition to the traditional trade model, the two sides can also strengthen cooperation in industrial chain cooperation, cross-border e-commerce cooperation, agricultural science and technology cooperation and other fields, and jointly explore new cooperation mechanisms and models to achieve mutual benefit and win-win results. Technological innovation and digital transformation will become an important driving force for the development of Sino-French agricultural trade. The two sides can jointly develop agricultural science and technology products, promote the development of agricultural production methods in the direction of intelligence and digitalization, and improve production efficiency and quality. China and France will further strengthen cooperation in green agriculture, environmental protection, and climate change adaptation. The two sides can jointly address the challenges brought by climate change to agricultural production and promote the green and sustainable development of agricultural production. The Chinese and French governments will continue to strengthen cooperation and exchanges in the field of agricultural trade, provide policy support and facilitation measures, and create a favorable policy and market environment for agricultural trade between the two sides. China and France will work together to address global challenges, such as food security, food safety, and disease prevention and control. The two sides can strengthen cooperation in agricultural scientific research, technical exchanges, personnel training, etc., jointly respond to global challenges, and contribute to the development of world agriculture.

In general, Sino-French trade in agricultural products will continue to maintain a steady growth trend in the future, and show the characteristics of diversified, high-quality and sustainable development. The two sides will strengthen cooperation, jointly address challenges, push agricultural trade relations to a closer and deeper stage of development, and make positive contributions to the prosperity of the agricultural economy and the improvement of people's living standards in the two countries.

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ACKNOWLEDGMENTS

The Talent Development Academy for International Organizations has been preparing for the publication of this journal since December 2022, and finally completed the manuscript in October 2024. The smooth publication of this journal is not only due to the round-the-clock proofreading and editing by all the staff of the Talent Development Academy for International Organizations Publishing House, but also the support of our partners. Here, we would like to give our special thanks to the following partner organizations for their great assistance:

- Global Cultural Adventurers
 - Institute of Euro-Asian Culture
 - Institute of Afro-European Cultures in Paris
-

Meanwhile, we would like to thank the following institutions for their great support and efforts in cultivating international aspiring youth (in no particular order) :

- Capital Normal University
 - Hainan Normal University
 - Shanghai Normal University
 - Zhengzhou University of Light Industry
 - Fujian University of Technology
 - Anhui University
 - Guangdong University of Foreign Studies
 - Shenzhen University
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ISSN 3074-4474

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JOURNAL COORDINATOR Xiwen Zhang

TYPESETTING Xiangxiang Wei, Qingyu Kang

COVER IMAGE DESIGN Zhouqian Shen

SECRETARIATE (OFFICE)

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Published by Talent Development Academy for International Organizations.
on behalf of

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