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Analysis of Cross-cultural Adaptation of Chinese Original TV Program

Shoukui Cui*
Media Development Center, Chongqing Technology and Business University, Chongqing, China
*Corresponding author, e-mail: 1298009562@qq.com

Abstract: *From the perspective of cultural soft power, the content creativity and international influence of Chinese programs have long been in a relatively weak position. There are problems such as "usageism", production modelization, and localized communication, but these problems do not exist. Obstruct the innovative transformation and innovative development of Chinese original programs to traditional culture. From 2016 to 2020, Chinese original TV programs such as "Seeing Words as Faces", "Reader", "If a National Treasure Can Speak", "Immersive" and other Chinese original TV programs have achieved good results in the market and word of mouth. Produced a great response. The "going out" of Chinese original TV programs will inevitably encounter cross-cultural adaptation problems. The key lies in how to produce and effectively disseminate content. Based on the perspective of cultural adaptation theory and based on the status quo of cultural adaptation of Chinese original TV programs to the outside world, this article proposes that there are three problems in Chinese original TV programs: text circulation, cognitive bias, and behavioral obstacles, and proposes that the recipient-centered and integrated Cultural differences and avoid deliberately promoting the three major solutions.*

Keywords: *Cross-cultural communication; Original TV programs; Cultural adaptation; Integration strategies*

Introduction

Culture is the soul of a country and a nation. Without a high degree of cultural self-confidence and cultural prosperity, there will be no strong international cultural influence. Since the 19th National Congress of the Communist Party of China, General Secretary Xi Jinping has put forward many times in important conference venues: adhere to cultural self-confidence, promote the prosperity and prosperity of socialist culture, adhere to the development path of socialist culture with Chinese characteristics, stimulate the cultural innovation and creativity of the whole nation, and build a socialist cultural power. As a cultural product, Chinese original TV programs are constantly trying and exploring new models on the path of adhering to the socialist culture with Chinese characteristics. A lot of efforts have been made to realize the cultural "going out".In the past, China's perennial cultural product trade has been in a "deficit" position and has been changed, and it has realized the transformation from "consumer" to "supplier". As a product of TV cultural programs, from rushing to rush overseas "foreign models" to working hard to innovate, my country's original TV program model finally ushered in a gratifying turn. Heilongjiang Satellite TV's "Seeing Words Like Noodles"; CCTV's "Chinese Good Songs", "China on the Bite of the Tongue" and "If a National Treasure Can Speak"; Hunan Satellite TV's "Yearing Life" and "Chinese Restaurant" and other platform programs are all It is favored by some countries. In April 2018, the China's original program model promotion conference named "WISDOM in

CHINA" featured "National Treasure", "Reader", "Classic Chant", "Battle of Nature" and "Sound on the Scene" , "The King of Cross-Border Songs" and other nine excellent Chinese original TV program models collectively appeared on the main stage of the Cannes Spring TV Festival "MIP Formats" for the first time, with their distinctive Chinese elements, profound cultural heritage, novel program creativity and suitability Copying the characteristics of the promotion model has brought a fresh Chinese variety show to the global TV market. The cross-cultural communication of Chinese original cultural programs has become a norm.

However, from a global perspective, Europe and the United States are still the largest production and export regions of the world's original TV program market model; and within Asia, Korean cultural output continues to lead the way. How to get cultural adaptation in different cultures, realize the cultural identity of "me", make international programs to interpret the universal spirit of human common pursuit, and tell Chinese stories well in a global context. It is still an original Chinese TV program A difficult problem faced. The variety show "Chinese Restaurant" produced by Hunan Satellite TV for "Partner Management Experience", the cultural and emotional variety show "Long Reader" produced by CCTV, and the documentary "If a National Treasure Can Speak" are all in line with the national cultural development strategy theme. The purpose of spreading Chinese culture is to maximize the practice of cultural output and the media significance of communication is a typical example of studying cross-cultural adaptation. Based on this, this article uses programs such as "Chinese Restaurant", "Long Reader" and "If a National Treasure Can Speak" as examples to analyze the current problems and path selections in the process of cross-cultural communication of Chinese original TV programs from the perspective of cultural adaptation.

The Internal logic of the Dissemination of Chinese Original TV Programs under the Theory of Cross-cultural Adaptation

The concept of "cross-cultural communication" was first proposed in the book "Silent Language" published by American scholar Edward Hall (1914-2009), and was later introduced to cross-cultural communication by other scholars. The research field of cultural communication mainly discusses the connotation and extension of cross-cultural communication, as well as the phenomenon of "cultural discounts" caused by cultural collisions brought about by the open international social communication mechanism, and how to choose a communication path to strengthen the country's international discourse Right issue to carry out analysis and research. In addition, in the process of cross-cultural communication, when the subject goes through an unfamiliar cultural environment, it is often described using concepts such as assimilation, adjustment, culture adaptation and integration. In this regard, Y·Y·Kim chose the concept of cultural adaptation. She believes that cross-cultural adaptation is more universal and can cover the meaning expressed by several other concepts. She believes that cross-cultural adaptation is a dynamic process in which the subject uses personal communication, Factors such as social communication and ethnic power settle down in the new environment and establish a relatively stable and mutually beneficial relationship with it. "Cross-cultural adaptation" is one of the important concepts of cross-cultural communication. With the further acceleration of globalization, the solution to the problem of cross-cultural adaptation has become the formation of countries to enhance their cultural soft power and meet the demands of foreign exchanges. An important concern for international competitiveness and influence of culture in other countries. The problem of cross-cultural adaptation of Chinese original TV programs is raised based on the purpose of cultural exchange and dissemination, and has

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its inherent cultural logic of dissemination.

Cultural Individuals as "Bridges" of International Communication

Cross-cultural communication is the process of mutual cultural exchanges between Chinese and foreign cultures, which are carried out through the use of cultural individuals as a medium. In the process of cross-cultural communication, original TV programs, in the form of cultural products, play the role of "bridge" in international communication in the process of external communication. As a cultural individual's original TV program, its successful production needs to be deeply rooted in the country or nation's long-term practice of thinking and living habits. The content and form of the program reflect the audience's attitudes and views on the conventions and conventions of things, and are based on local culture. A kind of belonging. Chinese original TV programs are the business card of Chinese culture. Whether its innovative program content and mode is easy to spread and accept, will affect and determine the effect of dissemination in different cultures, which also reflects whether Chinese original TV programs can be used in international cultural communication. Give full play to the role of "bridge".

The CCTV documentary "If the National Treasure Can Speak", in order to conform to the trend of the short, flat and fast video era, uses a 5-minute video to tell a national treasure in each episode, which meets the needs of young people's information acceptance habits and is conducive to the international spread of the program. "Long Reader" uses innovative communication methods of ritual construction, story expression and cultural elaboration to read classic culture in character stories. This new program mode with reading aloud as the content meets and suits the cultural acceptance habits of most countries and regions. Similarly, as the "Chinese Restaurant" program for the purpose of spreading Chinese food culture, five resident celebrity partners operate restaurants. The first and second seasons will be in Koh Chang, Thailand and Colmar, France, and Chinese cuisine will be carried out locally. Dissemination, although there are only 20 days of operating time per season, it is broadcast in 11 phases through the model of "food + celebrity + media". Like cultural individuals such as "Chinese Bridge" and "Confucius Institute", it is all in China. The realization of an important form of cultural "going out" provides opportunities and platforms for obtaining good cross-cultural communication effects, enhances the soft power of Chinese culture, and meets the demands of foreign exchanges.

Cultural Sharing Programs Have More Room for Dialogue

Dialogue is the essence and spirit of culture, and it is also a sign of human morality and rationality. Habermas's thinking about communicative rationality and dialogue in his communicative behavior theory believes that the two parties in the dialogue have the same subject status and are in an equal relationship in order to achieve "negotiation understanding" and generate meaning between subjects. The generation of meaning between the dialogue subjects requires both parties to proceed in a common meaning space. The common meaning space here mainly includes two meanings: one is the common understanding of the language and text used in communication; the other is the general agreement or close life experience and corresponding social and cultural background. With its universal cultural spirit, cultural sharing programs spread the cultural life that people love to hear. Although different regions have different dietary habits and

cultural acceptance methods, the inherent cultural needs and spiritual focus are roughly the same, and there is a dialogue space for close exchanges.

With the continuous improvement of China's comprehensive strength, people in other countries in the world have undergone great changes in their knowledge and understanding of Chinese culture, realizing the dual feedback of "self-extension" and "recognition of others", realizing value conversion and reaching society consensus. Food, cultural relics and emotions are common cultural life factors of human beings, and there is a space for dialogue in cross-cultural communication. Food is one of the basic needs to meet the survival and development of human beings, although the eating habits and types of different regions are not the same. Mr. Lin Yutang once said: "The ideal life in the world is to live in a British country. The house is equipped with American water, electricity and gas pipes, and there is a Chinese cook..." It can be seen that the cross-cultural spread of Chinese food culture has a corresponding society. cultural background. In the era of globalization where various actors are closely related, the communication space constructed with food, cultural relics and emotional story dialogues can continuously release huge social energy, create new forms of information dissemination and social communication, and also nurture the promotion of global cuisine, etc. The various prerequisites for the changes in cultural and social life have achieved mutual reference between the values, lifestyles and social norms of both parties in the dialogue space of food, cultural relics and emotional stories.

Two-dimensional Model Theory in Line with Cross-cultural Adaptation

John W. Berry proposed a two-dimensional model theory on cross-cultural adaptation. The theory believes that "cross-cultural adaptation is not a simple linear process, because from the perspective of theoretical construction, the protection of the original traditional culture and identity constitutes a dimension, which may be adopted when communicating with existing cultures. Trending strategy, from one aspect, constitutes another dimension that coexists with it." That is, on the one hand, the tendency to maintain traditional culture and identity; on the other hand, the tendency to communicate with other ethnic cultural groups.

CCTV's "If the National Treasure Can Speak" and "Long Reader" were produced based on the recognition of their own national culture, and adapted to the needs of cross-cultural adaptation in the dissemination of the program, while maintaining the traditional culture and identity tendency, they can achieve satisfaction. The needs of cultural exchanges in other countries. Similarly, "Chinese Restaurant" also has two dimensions in the process of cross-cultural adaptation. First of all, the program is based on the business theme of Chinese cuisine. Chinese food is accumulated by the working people of our country in the long-term life practice, which reflects the people's attitudes and views on food. In order to reflect the charm of Chinese food culture, the program needs to be rooted in the soil of traditional food culture, absorb the essence of the national culture, and bring into full play the Chinese cuisine characteristics of "one dish, one style" and "100 dishes with a hundred flavors". At the same time, take into account the eating habits of people from different cultures, and balance the differences in food culture between the two sides. Thailand, a country with only a strip of water in its cultural neighbourhood, and France, a major gastronomy country like China, have their own eating habits and cultural differences. When the "Chinese Restaurant" program was recorded and broadcasted in Thailand and France, the cultural interpretation was selected from the similarities between the different cultures of the two countries, and the balance between national characteristics and differences between different cultures was sought. Cultural exchanges have obvious tendencies.

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The Cultural Adaptation of Chinese Original TV Programs: Text, Cognition and Behavior

Cross-cultural adaptation is based on the existence of cultural differences. Inter-cultural exchanges will cause cultural discounts due to differences in their economic development, political environment, and cultural atmosphere. Intercultural adaptation is a process of fusion with other cultures, a process of mutual influence and mutual change between cultures. In this process, the original TV programs produced under a certain cultural background will face two results of acceptance and "not communicated" in different cultures, resulting in the embarrassment of differentiated language dialogue and the inherent cultural coding of different cultures. Cultural adaptation problems such as cognitive bias and physical uncertainty caused by unfamiliarity.

Text Circulation: The Embarrassment of Language Differentiated Communication

Language is the medium through which humans exchange ideas. It will inevitably have an impact on politics, economy and society, technology and even culture itself. Wittgenstein said, "The boundary of my language is the boundary of my world", Differences in languages lead to differences in the world.As a cultural entity of cross-cultural communication, "Chinese Restaurant" is indispensable in the context of different cultures in Thailand and France, especially the semantic expression during the exchange of food with customers. Language differentiation is mainly reflected in the high degree of "contextualization" of language itself. This context is closely related to the cultural environment in which the language is located. It can be said that what kind of cultural environment determines what kind of language context. In the process of language communication, Chinese, Thai and English, and Chinese, French and English respectively, are exchanged. Although the semantics of English language communication are clearer and rarely rely on specific contexts, Chinese, Thai and French often have their own semantics. Differentiated communication can inevitably cause embarrassment in the inner cultural image and language mood. In the second season of the show, guest Bao Beier's "Chinglish" translates "refrigerator stickers" with Chinese elements of Peking opera characters into "ticket" and "the tickers" to interact with guests The scene is slightly embarrassing. For audiences who are well versed in Chinese culture, as the quintessence of Chinese culture, Chinese Peking Opera is the cultural essence of the Chinese nation for a long time. It represents a cultural spirit and a cultural symbol. It needs to be clear and penetrate the story characters and plot in a specific cultural environment. In order to understand the cultural connotation of Peking opera, rather than straightforward and simple description of the character story.

In TV cultural programs, intercultural communication requires language translation and dubbing. "If a National Treasure Can Talk" takes the national treasure cultural relics as the narrative object. It is an interpretation of Chinese history and culture for thousands of years. There must be a specific language interpretation. Therefore, the language translation of the program and the production of background music text are more in line with the needs of the Chinese people. There is a need to ignore the real semantic content of foreign people in intercultural communication. Lawrence Venuti proposed the concepts of "domestication" and "foreignization" in the translation in "The Invisibleness of the Translator". "Localization" refers to the target language culture as the destination, requiring the translator to get closer to the target language readers

and express the content of the original in the target language expression that the target language readers are accustomed to; "to foreignize" refers to the source language Culture is the destination, and the translator is required to move closer to the author and convey the content of the original text in a way that corresponds to the source language used by the author. This has important practical significance for the later translation and dubbing of TV programs.

Cognitive Bias: The Stereotyped Effect of Inherent Cultural Coding

The occurrence of cognition is based on the premise of consciousness. Consciousness comes from practice, and the awareness of cross-cultural adaptation is the reflection of the practice of intercultural communication in the adaptor's brain. This kind of consciousness is the conscious and active expression of the cognitive ideas and desires that adaptors have in order to adapt to the new culture. In the process of cross-cultural communication, due to the audience's own way of thinking, traditional culture and other factors, based on the stereotyped effect of inherent cultural codes, the understanding of foreign cultures will unconsciously misunderstand and deviate from the original meaning of the culture. As a cultural individual, the original program, the way of thinking and living habits formed by audiences of different countries or nationalities in their respective life practices will be reflected in the understanding of the content and form of the program, which is a long-term response to the belonging of local culture. Charles McGee said, "When a person's heart is full of certain emotions or ideas, he will bring strong personal preference hints. If a person does not like something, the preference hints that the individual has will guide the individual to search for relevant Confirm, and then use specious confirmation to corroborate the cognition made by oneself, thereby urging one's own cognition to agree with one's psychological expectations."

The cultural spirit of introversion, implicitness and dedication that China has long pursued can be reflected in the personal story expression of the guests in "The Reader" and the spirit of the historical figures behind the Chinese characters in "If the National Treasure Can Speak", and this cultural spirit It is not fully recognized in other countries. This long-formed cultural code has been fixed in the mind, and when faced with differences in different cultures, it will consciously form rejection. In the second season of "Chinese Restaurant" program, "Sichuan-Chongqing Brothers" Wang Junkai and Bai Jugang are authentic Sichuan-Chongqing people, and "spicy" is the unique flavor of local cuisine. In the dissemination of French foreign-cultural cuisine, the local residents of Colmar obviously don't have the same degree of awareness of"spicy"as that of people in Sichuan and Chongqing. Although the "Brothers of Sichuan and Chongqing"in the show controls the spiciness of dishes, Still facing problems such as returning vegetables. In addition, the difference between the French people's concept of enjoying life and the Chinese people's hard life will affect normal cultural exchanges due to the contradiction between cognitive bias and their own psychology. The same cultural symbols may also represent different cultural connotations, which is easy to misunderstand.

Behavioral Obstacles: The Uncertainty of Interaction between Bodies

Compared with cognition of cross-cultural adaptation, behavior is a concrete measure to achieve cross-cultural adaptation and an external manifestation of cognition. In cross-cultural adaptive behavior activities, subject communication is firstly physical interaction, which constitutes etiquette culture. Inter-body

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interaction is a concentrated display of the subject's behavior of cross-cultural adaptation. When entering a new cultural environment that is unfamiliar with the beliefs, attitudes, emotions and values of the citizens of the host country, as a "stranger" in the communication due to cognitive deviations and behavioral confusion, it will cause tension and anxiety. Expressed in physical behavior, the interaction between the subject's body becomes uncertain and behavior hinders, which in turn leads to cultural shock.

Regarding cross-cultural adaptation behavior, Black proposed three behavioral adaptation structures: general adaptation, work adaptation, and social adaptation with host country nationals. In the article "Construction of the Theory of Cross-cultural Adaptation Ability", Zhang Weidong and others selected four factors at the structural level of Black's cross-cultural adaptation behavior, namely: 1) Independently deal with daily life problems; 2) Actively invest in assignments Medium; 3) Actively interact with locals; 4) Follow the locals, The four aspects of the "Chinese Restaurant" program are reflected in the process of cross-cultural adaptation. As the "Chinese Restaurant" program mode of the slow variety show, in addition to fulfilling and satisfying the task of disseminating the viewing effect of the program, the celebrities' integration into the daily life of different cultures is one of the main features of the program innovation. The resident celebrities interact with the locals and the environment each season Social integration is also the biggest highlight of the show. The 11th issue of the first season of "Chinese Restaurant" has a parting gratitude dinner with the local residents; the French gathering experience with the family of the restaurant landlord in the second season of the 10th issue is the most direct adaptation process of Chinese and foreign cultures. Among them, gatherings with the family of the French landlord, whether it is text circulation or cognitive collision, are reflected in physical interaction, which often creates obstacles to behavioral communication. Specific to the French dining etiquette culture, the "cheers" of pre-dinner wine (drink half an hour before a meal, choose champagne or sparkling wine that does not affect the taste) is called "La santé", meaning healthy wine; Ladies first, arranged alternately; desserts are after the dinner is over, the table is cleaned before desserts, etc., which are different from traditional Chinese table manners. This cultural difference leads to uncertainty in the interaction of the subject's body and behavior, and the object is often in a passive state in the interaction, which is not conducive to smooth cultural adaptation.

Analysis of the Dissemination Path of Chinese Original TV Programs Based on Cultural Adaptation Issues

When choosing a communication path for cross-cultural adaptation, it is necessary to clarify the relationship between the subject and the object, rather than the "self-oriented" mode of external communication. Although the production of original TV programs "The Reciter", "If the National Treasure Can Speak" and "Chinese Restaurant" needs to be based on local culture, to achieve cultural success "going out", it is also necessary to consider from the perspective of the recipient and clarify the experience. The cultural needs of the readers must not only reflect the Chinese facts objectively, but also conform to foreign expression habits and discourse systems, and tell Chinese stories in a way that the recipient is happy to receive and easy to understand.

Focus on the Recipient and Enhance the Sensitivity of Cross-cultural Communication

Combined with the development status of cross-cultural communication of Chinese TV programs in recent years, although some excellent programs have been favored by some countries, the "self-oriented" external communication mode has always made the contradiction in cross-cultural adaptation problems prominent, and the recipients are often ignored differences in their own religious beliefs, customs, cultural traditions, political systems, and legal systems make the program dissemination less than satisfactory. The original TV program "Chinese Restaurant" aims to spread Chinese food culture to the outside world, and its premise is to recognize the existence of cultural differences and try to accept and adapt to such cultural differences. In the practice of the "Chinese Restaurant" program, because the location of the program and the participating groups of the program are in other countries, the program production has to consider the cultural environment of other countries and possible cultural adaptation issues. Cultural collisions and exchanges in the program also become the important points of the show.

On the issue of cross-cultural adaptation, it is necessary to first understand what foreigners (recipients) want to hear, and it is necessary to have the ability to adapt to cross-cultural communication. This adaptive ability is called "intercultural sensitivity" by M·J·Bennett, also known as "intercultural sensitivity" (ICS), which refers to the ability of people to develop, analyze and experience cultural differences (Chen, 2013). The reason why Europe, the United States, Japan and South Korea can diversify and optimize their variety show models is that they have strong curiosity and sensitivity from different cultures and the awareness of actively contrasting with local cultures. , Rule design, scene layout, program flow, and the construction of cultural identity are inseparable. Variety shows such as "The Voice of Holland" in the Netherlands and "Running Man" in South Korea can be adapted to other countries in terms of content and format, and there is no such thing as a program's personalization and innovation affecting its spread in other countries. This universal variety show is integrated with the recipient in terms of program type and subject matter, conforms to the cultural traditions of different cultures, and strengthens the recipient's sense of intimacy and identification with the program, thus having a solid audience base. Generally speaking, different cultural traditions have a great influence on the receiving subject, and the receiving subject can only understand the culture of the other from the cultural concepts and thinking habits or patterns that he is familiar with. Compared with original TV programs in other countries, what Chinese TV program producers lack is to take the recipient as the center, learn from the perspective of international production, learn the awareness of different cultures, and build contextualized cross-cultural communication capabilities.

Integrate Cultural Differences and Focus on the Localization of Programs

The localization of programs is to meet the needs of local audiences watching programs. The cross-cultural adaptation of original TV programs, focusing on localized communication, and integrating cultural differences is the need to learn to use international expressions to tell Chinese stories to foreigners in a reasonable way. In the face of different cultures, "integration" is the best cultural adaptation strategy in Berry's cultural adaptation theoretical model. The production of original TV programs should be based on the cultural reception environment of other countries, so that cultural products can have a market and expand

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cultural influence. Culture is national as well as global. "If the National Treasure Can Speak" uses cultural relics such as the sun bird gold foil, oracle bone inscriptions, and the square pot of lotus and cranes as the dissemination carrier, through the transfer of cultural values, to realize the study of history, the study of virtues, and the understanding of the national spirit in cross-cultural adaptation. The programs of "Chinese Restaurant" and "Long Reader" respectively use food and emotion as the shared characteristics of the exchanges between the two parties. By integrating cultural differences, they can communicate on necessary topics while retaining their own cultural characteristics, so that both parties of cultural exchanges can obtain a kind of cultural recognition and Cultural integration, and then both sides resonate in their hearts, and the integration effect is produced.

From a global perspective, the resolution of cross-cultural adaptation issues, whether it involves major issues such as social progress and economic development, or direct issues such as private food, clothing, housing, and transportation, as individuals in cultural exchanges need to do is to take an international perspective. The local thinking mode and story content are integrated with other countries' expressions and visual maps, and the story is told in an internationally recognized way of expression, so that the audiences in the East and the West can find their own cultural identity when they receive the culture. The same is true for original TV programs. If the "Chinese Restaurant" program fails to tell the story of Chinese food to the people in Koh Chang, Thailand and Colmar, France, it will not be able to convince the public, nor will it be able to convey their own thoughts, or even It can also cause misunderstandings. In the program, whether or not Chinese food is accepted by foreigners, or in what way is to be accepted by the product producer, needs to be considered when integrating cultural differences. Paying attention to localized communication, so that it is accurate and clear, so that foreign audiences can understand and hear, but also be kind and natural, so that it is silent and subtle, which is the best way to achieve the effect of integrating cultural differences.

Avoid Deliberate Publicity, Be Coordinated, Truthful and Specific

"Propaganda" as a strategy for increasing influence, whether it is used properly or not directly relates to the effect that the audience accepts. If it is too deliberately promoted, it will easily lead to rebellious psychology in the audience. Regarding "propaganda", it is an important strategy for how to better tell Chinese stories in the process of cross-cultural communication, but it is often considered to have a strong ideology, and my country is no exception. In January 2011, China launched its first national image propaganda film in Times Square, New York, USA. The producer used 59 Chinese celebrities to express the content, aiming to highlight the power of China and reveal the spreading spirit of the "Chinese Dream". In fact, apart from Yao Ming in the propaganda film, few others are known by the American public. In contrast, the national propaganda films of Mexico and South Korea during the same period expressed more content about the specific and better life of the people, which were closer to the life and acceptance habits of the American people, and the dissemination effect was better. Art comes from life. Original TV programs are a platform for the art of living. Only by getting close to life and showing life can they get a response in people's lives. Deliberate propaganda with ideology is often difficult to generate cultural identity and emotional resonance with the recipient.

Professor Wang Xiaohong of Communication University of China analyzed the state's external communication psychology and believes that "all the details and the distinctive things must be things that catch people." How to properly handle the propaganda issues of Chinese original TV programs in the process

of cross-cultural adaptation needs to be considered from the three aspects of coordinated culture, real content and specific forms. 1) Coordinated culture. Cultural differences are cultural characteristics in cross-cultural communication. Facing cultural differences, coordinating cultural communication barriers, finding out the cultural commonalities between the two parties, communicating and disseminating in commonalities is a good strategy to promote culture in cultural differences. Coordination means balance. Only by finding suitable ways of accepting the differences between the two sides and grasping the commonality and universality between cultures can we avoid the adverse effects caused by blind propaganda. 2) Real content. The truthfulness in content is the prerequisite for solving the problem of cross-cultural adaptation. Only when it is truthful in content can the true cultural spread to the outside world be ensured and cultural influence can be truly enhanced. Cultural content is the essence of a nation that has been deposited for a long time. Only when it has a deep cultural heritage can there be a loyal and enthusiastic audience. Using exaggerated and false content to gain the attention of the audience, even if you can get support in a short time, it will inevitably fail in the long run. 3) Specific forms. Form depends on content, but form sometimes has more propaganda value than content. When disseminating different cultures, providing specific forms of cultural exchanges, such as "Chinese Bridge", Confucius Institutes and other cultural promotion platforms or products in certain fields will have more cultural communication significance.

Conclusion

With the deepening of globalization, the status of national cultural "soft power" in international competition continues to increase. How to realize the transformation from cultural production mode to cultural productivity in cross-cultural competition requires the collective efforts of the creators of Chinese cultural products . As a cultural individual, Chinese original TV programs need a long process to be successful and mature. In cross-cultural communication, in addition to rooting in the excellent traditional culture of the nation, the creation of original TV programs also needs to integrate cultural differences, pay attention to localized communication, and use internationally acceptable expressions to truly and effectively disseminate Chinese stories. At the same time, the dissemination and application of new media products such as "Li Ziqi" and "Black Man Carrying Coffin" requires us to pay more attention to the application of technology. It is believed that in the near future, Chinese original TV programs will surely gain wider attention and cultural adaptation on a global scale.

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