

Aesthetic Education and Philosophical Inquiry in Chinese International Education: Exploring the Integration of Language Arts and Cultural Fusion

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Abstract: In recent years, our country's economy has developed rapidly, which has gradually shifted from high-speed development to high-quality development. Under this background, politics and culture have developed along with it, and our country's international status has been significantly improved. Around the world, a trend of learning Chinese has been set off, and "Chinese fever" has boosted the development of Chinese international education. The Chinese language and Chinese culture were promoted. Chinese culture is profound, and it is difficult for a single Chinese education to fully display the charm of Chinese culture. Therefore, it is necessary to discuss the integration of language art and culture from the perspective of aesthetic education and philosophical speculation.

Keywords: Chinese International Education; Aesthetic Education; Philosophical Speculation; Language Arts; Blend of Cultures

1. INTRODUCTION

Confucius Institutes can provide standardized Chinese textbooks and formal learning channels for Chinese learners all over the world. Currently, 548 Confucius Institutes have been established in our country, distributed in 154 countries. In addition, nearly 1,200 Confucius Classrooms have been set up in primary and secondary schools, with more than 2.1 million registered students. The number of Chinese and foreign teachers in Confucius Institutes also reached 46,000. The development of Confucius Institutes has laid the foundation for the promotion of the Chinese language, and the enthusiasm for the study of Chinese language and Chinese culture is high abroad. Chinese is a language, and its main function is communication. In the international education of Chinese, language communication is only one of them. Under the background of international education, the dissemination of Chinese aesthetics and

philosophical speculation is the key to the integration of Chinese and Western cultures (Ko, 2006).

2. AESTHETIC EDUCATION AND PHILOSOPHICAL SPECULATION

In the study of aesthetic education and philosophical speculation, Mr. Yang Chunshi, a famous esthetician of our country, published *Aesthetics as the First Philosophy -- Existence, Phenomenon and Aesthetics* in 2015, in which he has carried out in-depth elaboration, realizing a breakthrough in aesthetics and philosophy research and playing a leading role in the development of contemporary Chinese aesthetics. Aesthetics and philosophy are also fully expressed in his works, that is, "aesthetics is the first philosophy" (Yang, 2015). To reconstruct modern aesthetics, it is necessary to break the shackles of modernism and postmodernism and absorb its essence reasonably. Among them, the first work is to reconfigure the aesthetic methodology and ontology, taking intersubjectivity as the core, and on this basis, to construct the Chinese aesthetic phenomenology. In the process of reconstruction, Existentialism and phenomenology eventually develop towards the direction of aesthetics, so there are certain characteristics of original ontology and phenomenology in aesthetics (Bautista et al., 2016). Originally belonging to two disciplines of different lineages, aesthetics and philosophy have realized the confluence and crossed in the perspective of aestheticism. Thus, the development of modern aesthetics has laid the foundation for modern philosophy, that is, aesthetics is the first philosophy (Zheng, 2024). From the perspective of aesthetic construction, its main purpose is to perfect the shortcomings of western modernism and post-modernism, and reconstruct the aesthetics in line with the needs of modern development and the characteristics of The Times. Simply speaking, both modernist aesthetics and post-modernist aesthetics have drawbacks and limitations. In the process of reconstruction, we should absorb the reasonable parts of them, and then reconstruct them, that is, take their essence. This is the main path of the development of contemporary Chinese aesthetics. The development of modernist aesthetics and postmodernist aesthetics is relatively extreme, among which modernism has the tendency of metaphysics, while postmodernist aesthetics corrects modern aesthetics, but the correction is too excessive, and nihilism finally emerges (Xue, 2023). Based on this, we need to integrate and develop its essence, at the same time, to improve its

shortcomings (Lu, 2004). From the philosophical point of view, the starting point of philosophy can be regarded as existence, that is, truth, which is the basis of imagination, and it can be concluded that the basis of phenomenological existence should be specifically demonstrated. The current research on phenomenology is relatively rich (Marshall, 2014), and its main purpose is that there is regression in the internal essence, which can determine the identity of existence. In short, "the concealment of the intentionality of the source is removed, and the intentionality of the source is revealed" (Peng, 2023). Phenomenology and ontology belong to two different disciplines (Ning et al., 2024), but the existence of the two has interdependent relevance, and the two are the premise of each other. To analyze and reconstruct the Chinese aesthetic phenomenology from the aesthetic level, the primary work is to construct the Chinese aesthetic phenomenology on the basis of inter-subject theory. Based on this, aesthetics can also be called "intersubjectivity of aestheticism" or "intersubjectivity aestheticism" (Hu, 2022). Compared with our country, western countries have abundant relevant studies on aesthetics, aesthetic appreciation and phenomenology since the Renaissance. In the process of research, this paper has sorted out relevant literature and materials. From the results, it is not difficult to find that aesthetics has a high status in the society, but its status is not reflected by phenomenological aesthetics. From the perspective of philosophy, this paper summarizes and analyzes the relevant thoughts of Chinese and Western philosophy and aesthetics, and explores the connotation of intersubjectivity and aestheticism, so as to construct aesthetics with Chinese characteristics (Su, 2003).

3. THE NECESSITY OF AESTHETIC EDUCATION IN CHINESE INTERNATIONAL EDUCATION

International education of Chinese language belongs to language teaching, among which aesthetic education has a high necessity. In 2006, the United States published the "Century Foreign Language Learning Standards (Third edition)", which clearly proposed the standards of foreign language learning, namely culture, communication, comparison, connection, community. Chinese is a kind of language. In Chinese teaching, "teaching" not only refers to the teaching of language, but also should include culture. The content of Chinese culture is very rich, including traditional art, aesthetic concept and aesthetics. Connection mainly refers to the correlation between the Chinese language and other disciplines (Gardner, 1990). The correlation between the Chinese language and other

disciplines can enhance the value of the language itself and endow it with cultural attributes and practical value. Therefore, Chinese teaching can be combined with aesthetics and philosophy, and the learning scope can be expanded and the knowledge reserve can be increased through the study and understanding of the culture behind the language (Hu, 2021). Comparison refers to the comparison between the mother tongue of Chinese learners and Chinese. There are differences between Eastern and Western cultures, so there are also differences in aesthetics. Comparison can be made between each other to learn from each other and help Chinese learners understand and appreciate Chinese aesthetics, accept Chinese aesthetic methods, and discover beauty from different perspectives (Liang, 2017). European scholars have put forward the Common European Framework for Language Teaching and Assessment (hereinafter referred to as the European Framework) for language learning, which points out that there should be specific requirements in the process of cultivating students' language ability and pragmatic ability. After Chinese learners reach a higher learning level, they can not only have daily conversations and exchanges, but also discuss in-depth knowledge, such as philosophy, art, literature and so on. Chinese traditional culture is rich and profound, and there are many contents that can be appreciated and analyzed. However, from the perspective of practical development, some Chinese learners, especially those from non-Asian cultural circles, have very little understanding of Chinese culture. In-depth analysis of the reasons for this phenomenon can easily be found (Pohl, 2009). Many cultural concepts are not widely accepted and recognized by foreigners, mainly due to language differences, lack of communication between local culture and Chinese culture of Chinese learners, large regional differences and cultural differences, and limited dissemination of Chinese culture overseas (Wang, 2023). In recent years, with the rapid economic development of China, a trend of "Chinese fever" has been set off in the world. Chinese culture has gradually been accepted by foreigners and has become a hot topic of discussion in foreign media markets. However, from a cultural perspective, in the process of Chinese culture communication, the understanding of cultural depth and breadth is still superficial. For foreigners, the people they are familiar with are mainly celebrities such as Bruce Lee and Mo Yan, and they do not have a deep understanding of domestic works and art with rich cultural connotation. With the development of international education of Chinese language for many years, especially after the establishment of Confucius Institutes around the world, Chinese culture has gradually gone abroad and been known to more people. However, besides "Confucius",

most people do not know Confucian culture, and few people have actually read the Analects of Confucius. Based on this situation, it can be seen that the development of international education of Chinese language still has a long way to go. In addition to teaching language, cultural elements should also be integrated, so that Chinese learners can understand the beauty of Chinese characters and Chinese culture, expand aesthetic education and spread Chinese philosophy with language as the carrier.

4. THE CARRIER OF AESTHETIC EDUCATION IN CHINESE INTERNATIONAL EDUCATION

4.1 The Carrier of Poetry

In the international education of Chinese language, aesthetic education can take excellent traditional culture as the carrier. For example, the 24 solar terms of our country, a supplementary calendar established in ancient China to guide agricultural activities, is the accumulation of long-term experience and the crystallization of wisdom of the Chinese working people, with distinct Chinese cultural characteristics. Many ancient scholars took the 24 solar terms as an example to write poems, such as Lu You's "Solitary Residence in early summer" : "Lake mountain wins the Weng home, Huai Liu Yin field path oblique (Yang & Li, 2019). When the water is full, the heron can be seen. When the grass is deep, frogs can sing everywhere." In these four ancient poems, they respectively describe "Lake Mountain", "Huai Liu", "wild path", "watching heron" and "singing frog". The first sentence describes Lake mountain and Fangweng family as the main intention. The scene in Su Shi's Ancient Wood, Bamboo and Stone Map is similar to that, as shown in Figure 1 below.



Figure 1: Ancient Wood, Bamboo and Stone by Su Shi

The scenery in the picture can interpret the "lake and mountain victory place" in the poem, and fully express the meaning of "victory". The

paper used in the paintings of the Song Dynasty is yellow, which is a precedent set by the Song Dynasty. It can exactly correspond to the bright color of summer. Through the interaction of yellow and green, it brings the heat to the sensory level and highlights the characteristics of summer. In the second sentence of the ancient poem, "Huailiu" and "wild path" are described. The corresponding scenes can be found in the painting of Ink Opera in Yunshan painted by Mi Youren in the Southern Song Dynasty, as shown in Figure 2 below.



Figure 2: Yunshan Ink Opera painted by Mi Youren

From the above picture, we can see the prototypes of the intention such as the acacia willow, where the acacia willow is the outline of the tree, and the path is winding in the forest. In the third sentence of the ancient poem, it describes "watching the egret", in which the egret refers to the egret. Many ancient poets and painters have depicted the egret, such as Jiang Tingxi's Lotus Egret Diagram Axis, as shown in Figure 3 below.



Figure 3: Lotus Heron Diagram Axis by Jiang Tingxi

The posture of the egret is not described in detail in the ancient poem,

but in Jiang Tingxi's "Lotus Egret Diagram Axis", the egret is depicted standing. From the perspective of posture, the egret is eager to try and ready to take off. The color of the picture is mainly white, which gives a clean and lovely image from the visual perspective. It highlights the gentle character image of egret (Pu, 2005). In the fourth sentence of the ancient poem, it describes the "crowing of frogs", which is one of the main characteristics of summer. When you see the "crowing of frogs", it is easy to remind people of the night in summer, when frogs roar one after another. Master Qi Baishi's Funny Picture of Pond Frogs depicts this image, as shown in Figure 4 below.



Figure 4: Pond Frog by Master Qi Baishi

As can be seen from the figure above, the "frog" is directly highlighted in the painting, but the frog is hidden in the water grass. The audience needs to add their own imagination to feel the scene of the frog playing in the water. The ancient poems and paintings of our country have something in common. In the international education of Chinese, we can use the ancient poems as the carrier and integrate them into the painting and calligraphy works, so as to achieve the effect of aesthetic education.

4.2 Calligraphy Carrier

Our country has a rich calligraphy system, so the development of aesthetic education can take calligraphy as the core. In the international education of Chinese language, calligraphy courses should be added to implement aesthetic education in practice, so that Chinese learners can improve their calligraphy and aesthetic literacy while learning Chinese language. First, the international education institutions of Chinese language need to establish a modern cognition, correct the attitude of Chinese teaching, integrate calligraphy into the Chinese teaching system,

carry out specific teaching courses according to the relevant regulations of calligraphy, and leave sufficient learning space and time for calligraphy and aesthetic education. Calligraphy is closely related to history. In the process of teaching calligraphy, it is necessary to introduce the ancient history and culture to Chinese learners first, so that they can understand the background and enrichment of different calligraphy, so as to master the rules of aesthetics more easily. Secondly, calligraphy aesthetics education needs to break the barriers between disciplines, and coordinate the relevant courses of calligraphy aesthetics education and Chinese language teaching, so as to promote the coordinated development of the two. Comparatively speaking, language came into being before calligraphy, and calligraphy as an art form was formed only after language developed to a certain extent. Therefore, calligraphy also belongs to a part of language. With the development of society and cultural education, calligraphy has gradually become a standard to measure humanistic quality and aesthetic ability. Calligraphy art is a separate discipline from language discipline. Although it belongs to the category of aesthetics and art, it is still fundamentally language. In the language teaching of Chinese national education, the content of traditional Chinese calligraphy can not only enrich the content of language teaching, but also highlight the beauty of language teaching with calligraphy as the carrier.

4.3 The Carrier of Opera

Chinese opera art has a long history of development, in the course of development, has formed a unique cultural system, in the international education of Chinese, opera as the carrier, can strengthen the aesthetic role of education, at the same time, can also promote the development and inheritance of Chinese opera. The 19th National Congress of the Communist Party of China (CPC) and the 20th National Congress of the Communist Party of China (CPC) both emphasized cultural confidence and cultural identity. Traditional Chinese opera is one of the traditional art forms and also belongs to the carrier of culture. In different historical periods of our country, traditional Chinese opera has played different images and played different roles. From the perspective of the essence of opera, it is a comprehensive art, including literature, dance, martial arts, acrobatics, music and other art forms. In the process of performance, it needs the coordination and unity of body and singing voice. In terms of function, it is mainly leisure and entertainment, educating the public and

so on. From the perspective of the educational function of drama, it educates and guides people from the moral level. For example, "Qin Xianglian" and "The Complaint of Sister Yang" have exerted a great influence on our country's culture and customs. Opera comes from society and life, and by artistic treatment of People's Daily life and events, it forms an art form that is close to people's livelihood and has educational significance. The existence form and educational function of opera art all contain aesthetic taste and humanistic spirit, which are similar to the quality education in the current international education of Chinese language. Therefore, in the process of international education of Chinese language, the introduction of traditional Chinese opera elements can play a role of integration and development in terms of aesthetics and philosophy.

4.4 Clothing Carrier

In traditional Chinese culture, traditional clothing is also one of the forms of cultural presentation and one of the important cultural heritages. Traditional clothing contains rich aesthetic education elements. In the international education of Chinese, we can make full use of traditional clothing, fully tap the aesthetic education resources, penetrate into Chinese teaching unconsciously, and virtually improve the aesthetic ability of Chinese learners. As an important material cultural heritage of China, traditional clothing is very important. People's clothing varies in different historical periods. Therefore, traditional clothing contains thousands of years of Chinese culture and thoughts. Traditional clothes all have China's unique aesthetic feeling in terms of color, lines and shape. For example, the structure of your blouse and lower skirt and the way you shock your outer skirt have a natural aesthetic feeling and unique shape, which can show the traditional aesthetic thoughts of our country. The flower and bird patterns and moire patterns in the costumes can show the artistic flavor with Oriental charm. Traditional clothing is based on the shape of wide robes and large sleeves. After wearing, the lines are beautiful and natural, and it can flow with people moving around without binding the human body. It can actually increase the beauty of meaning for people. It can be seen that all parts of traditional clothing can show aesthetic characteristics. Therefore, integrating traditional clothing into the course of international education of Chinese can not only cultivate Chinese learners' knowledge of writing and language, but also let students feel the

traditional aesthetic connotation and accept the Oriental aesthetic concept.

5. ANALYSIS OF LANGUAGE ART AND CULTURAL INTEGRATION UNDER THE BACKGROUND OF CHINESE INTERNATIONAL EDUCATION

Under the background of international education of Chinese language, the integration of language art and culture has become daily. Through cultural integration, it is helpful to build a Chinese cultural brand with brand effect. Therefore, international education of Chinese language needs to go deep into China, excavate traditional culture and aesthetic education resources, and integrate art, culture and other elements in the process of language education to enrich the educational content. On the premise of safeguarding traditional culture, we should promote the dissemination and inheritance of excellent culture. With the continuous development of The Times, the content of traditional culture is also constantly expanding in the new era. Through new educational methods, new stories can be told and aesthetics and philosophy of the new era can be shown. In the process of teaching Chinese language, the international education of Chinese language needs to actively carry out fine courses of Chinese traditional culture, take the excellent traditional culture as the carrier, and do a good job in aesthetic education and philosophy enlightenment. In recent years, the international status of China has been gradually improved. Relying on the international education of Chinese language, it helps to spread the Chinese language and culture to the world and let the world see China. It has a subtle influence on foreigners, spreads Chinese values to the world, lets everyone see the excellent traditional culture, and effectively improves the soft power of our country's culture and so on.

From the perspective of the practice of teaching Chinese language for international students, the role of teaching Chinese language for international students is very important. With the gradual deepening of global integration, the phenomenon of international flow of talents from various countries has gradually increased, which has promoted the communication between cultures and the integration of Chinese and Western cultures, which is conducive to the innovation and development of culture in the new era. However, at the same time, it will cause a certain impact on Chinese culture and values. Taking aesthetics and philosophy

elements as the carrier, we can maintain the independence of culture in our country under the background of cultural fusion, and make excellent culture not be affected by foreign culture.

6. CONCLUSION

To sum up, although the international teaching of Chinese is language teaching, it cannot be limited to language teaching. Language teaching should combine cultural concepts and ideological connotations, take language as the carrier, and realize the transmission of culture. In the current society, the trend of global integration is obvious, and the integration of Chinese and Western cultures has become a new development trend.

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