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A Case Study on the Spread of Chinese Auspicious Patterns in Malaysia

Lijun Xu

Dalian Art College, Dalian, China
527963440@qq.com

Abstract. This paper take Chinese auspicious patterns' cross-cultural spread and local adaptation in Malaysia as core research topic. It bases on the long history of China-Malaysia cultural integration and Malaysia's unique multi-racial social context. We use case analysis, cross-cultural communication theory and empirical survey method. It combines chart statistics and specific cases to systematically sort out the cultural foundation and realistic conditions of cross-regional spread of auspicious patterns. It deeply analyzes typical application cases in local diverse scenes, sums up their spread evolution features and existing practical dilemmas. Finally, it put forward targeted spread optimization paths that fit Malaysia's local cultural ecology. This paper aims to provide practical reference and theoretical support for the overseas living inheritance and cross-cultural innovative spread of Chinese traditional decorative art.

Keywords: Chinese auspicious patterns, Malaysia, cross-cultural spread, decorative art, local adaptation

1. Introduction

China and Malaysia face each other across the sea, and their cultural exchanges can date back to the Qin and Han Dynasties. After the Ming and Qing Dynasties, the wave of "going to Nanyang" make a large number of Chinese move to Malaysia, and they become the core carrier of spreading traditional Chinese culture. Chinese auspicious patterns is a concentrated symbol of Chinese folk art and aesthetic culture. With Chinese immigrants, they land in Malaysia and go through hundreds of years of cultural integration and local adaptation. Gradually, they integrate into local architecture, folk customs, cultural creation and many other fields, and become a very distinctive part of Malaysia's diverse decorative art system. At present, most academic researches on Chinese auspicious patterns focus on domestic inheritance and innovation [1]. Special researches on overseas spread, especially the local spread in Malaysia, are quite scarce, and the research depth, empirical cases and data support are insufficient. For this reason, this paper focus on the actual spread of auspicious patterns in Malaysia, clarify the research value and core categories. It combine empirical data and typical cases to explore the cross-regional and cross-cultural communication logic, evolution rules and development paths of traditional decorative patterns. This study fill the gaps in detailed art-related overseas communication researches, and provide practical ideas for the overseas promotion of China's excellent traditional culture. It is worth noting that Chinese communities in

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Malaysia have always maintained the tradition of inheriting folk culture, which lay a solid mass foundation for the spread of auspicious patterns, but the impact of foreign cultures and the fault of young people's cultural cognition also bring new challenges to the inheritance of such traditional decorative art. This paper will start from realistic scenarios, combine data and cases to conduct an in-depth analysis, and strive to put forward feasible views for the sustainable spread of traditional art.

2. Communication foundation

Chinese auspicious patterns is the core carrier of Chinese traditional decorative art. It root in agricultural civilization and folk culture, and take homophonic meaning, symbolization and graphic comprehension as main expression methods [2]. These patterns cover many themes such as praying for good luck, avoiding evil spirits, celebrating reunion, and wishing for longevity and health. They carry the spiritual pursuit and cultural core of the Chinese nation, and have high artistic aesthetic value and folk practical value, so they become the concrete symbol of China's excellent traditional culture. From the perspective of communication context, Malaysia is a typical multi-racial country. Chinese, Malays and Indians live together for a long time, and form an inclusive and open cultural ecology. The huge foundation of Chinese communities, the nostalgia demand of overseas Chinese culture, and the local society's attitude towards traditional Chinese culture together constitute the core foundation for the cross-regional spread of auspicious patterns. This not only ensure the continuity of Chinese cultural context, but also provide fertile soil for the local integration and innovative transformation of patterns, and realize the two-way adaptation between cultural roots and local environment. According to the statistics of local cultural communication data, Chinese communities account for nearly 23% of Malaysia's total population, and the atmosphere of inheriting overseas Chinese culture is strong, which lay a solid audience foundation for the spread of auspicious patterns. The detailed data of ethnic population proportion and cultural acceptance are shown in Table 1. This solid mass foundation and inclusive cultural environment make it possible for Chinese auspicious patterns to take root and develop in Malaysia, and also lay a prerequisite for its subsequent localized adjustment and diversified application in different local scenes, which is of great significance for the cross-border inheritance and dissemination of traditional decorative art.

Table 1. Ethnic acceptance of Chinese auspicious patterns in Malaysia

Item	Chinese Community	Malay Community	Indian Community	Other Ethnic Groups
Proportion in Total Population(%)	22.8	69.7	6.6	0.9
Recognition Degree of Auspicious Patterns(%)	89.2	31.5	27.8	18.3
Willingness to Accept Related Culture(%)	94.6	42.1	38.7	29.4

3. Typical casess

This paper combine the distribution characteristics of Chinese culture in Malaysia, and select typical application cases of three core local scenes for in-depth analysis with physical legends to show the communication forms intuitively. First, it is the decoration of Chinese ancestral halls and ancient Chinese buildings. As the core carrier of Chinese ethnic identity, century-old Chinese ancestral halls in Penang, Melaka and other places (such as Khoo Kongsi in Penang, Cheng Hoon Teng in Melaka) widely use classic auspicious patterns like dragon patterns, phoenix patterns, auspicious cloud

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patterns, longevity patterns and peony patterns on beams, door lintels, window lattices and screen walls [3]. These patterns strictly follow the traditional Chinese decoration rules, with complicated and delicate shapes, and become the iconic symbols of local ancient Chinese buildings [See Figure 1].



Figure 1. Real pictures of auspicious patterns decoration in Chinese ancestral halls in Penang, Malaysia

Second, it is folk festival utensils. In traditional Chinese festivals like Spring Festival, Mid-Autumn Festival and wedding celebrations, auspicious patterns get small improvements to fit Malaysian local folk customs. For example, Spring Festival paper-cuts add Malay flower elements, wedding invitations simplify dragon and phoenix patterns to adapt to local aesthetics, and Mid-Autumn Festival mooncake molds keep fu character patterns and simplify complex shapes. The pattern application on folk utensils has both tradition and locality [See Figure 2].



Figure 2. Real pictures of auspicious patterns on Chinese folk festival utensils in Malaysia

Third, it is modern cultural and creative and commercial decoration. In recent years, the local cultural tourism and cultural creation industries rise. Auspicious patterns are simplified and innovated abstractly, and integrated into the design of Chinese shop decoration, tourist souvenirs, clothing and accessories. They lose the heavy sense of traditional patterns and realize the contemporary transformation of traditional patterns in a simple modern form, which broaden the communication scenarios [See Figure 3].

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Figure 3. Real pictures of auspicious patterns application on modern cultural and creative products in Malaysia

According to field research statistics, the application frequency and improvement degree of auspicious patterns in the three scenes are significantly different, and the detailed data are shown in Table 2. These cases truly reflect the integration and development of Chinese auspicious patterns in local Malaysia, and also show their diverse application forms in different life scenes.

Table 2. Application of Chinese auspicious patterns in Malaysian scenarios

Application Scenarios	Application Frequency(Times/Year)	Degree of Localization Adaptation(%)	Audience Coverage Scale
Chinese Ancestral Halls & Ancient Buildings	1260+	12.3	Medium
Folk Festival Utensils	8900+	38.6	Large
Modern Cultural & Creative Products	3200+	67.9	Medium-Large

4. Characteristics and challenges

Based on typical cases, empirical data and cross-cultural communication theory, this analysis show three core characteristics of the spread of Chinese auspicious patterns in Malaysia [4]. First, it is hierarchical communication. It take Chinese communities as the core communication circle, and gradually radiate to local audiences such as Malays and Indians, and the spread scope expand with ethnic integration. Data in Table 1 also prove that the recognition and acceptance of Chinese ethnic group are much higher than other ethnic groups. Second, it is minor localization adjustment. Pattern shapes and color collocations are slightly adapted to local aesthetic preferences and cultural taboos in Malaysia, without changing the core auspicious meaning. Data in Table 2 show that the localization adaptation degree of cultural and creative scenes is the highest, while that of ancient architectural scenes is the lowest. Third, it is folk retention. The patterns always spread rely on traditional Chinese folk festivals and clan rituals, and folk attribute become the core link of its inheritance. However, the patterns still face many practical dilemmas in contemporary spread. First, young Chinese ethnic groups have weak cultural cognition. Impacted by western education and local popular culture, only 41.2% of young Chinese aged 18-30 know the cultural connotation of auspicious patterns, which is much lower than the middle-aged and elderly groups, and a cultural inheritance fault appear. Second, the localization integration stay on the surface. It only stop at the level of minor shape adjustment, and fail to achieve in-depth integration with local Malay traditional patterns and auspicious culture, so the resistance of cross-racial communication is huge. Third, the

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communication forms are solidified. Most patterns spread rely on traditional offline scenes, lack of innovative expressions such as new media and digitalization, leading to narrow audience coverage and insufficient communication vitality. These problems restrict the long-term development of Chinese auspicious patterns in Malaysia, and need to be solved by targeted measures.

5. Conclusion

Aiming at the existing communication dilemmas, this paper put forward three targeted optimization strategies combined with Malaysia's multi-cultural symbiosis context and empirical data feedback. First, dig deep into cultural connotation. Rely on local Chinese schools and folk museums to carry out traditional culture education, and targeted improve the cultural cognition of young groups to build a solid inheritance foundation. Second, promote in-depth pattern innovation. Extract the commonness between Chinese auspicious patterns and local Malay auspicious patterns, improve the depth of localization adaptation, and break the barriers of cross-racial communication. Third, expand diverse communication carriers. Use short videos, cultural tourism IP, cross-border cultural creations and other new forms, fit contemporary communication habits to broaden audience scope and activate communication vitality [5]. In summary, the spread of Chinese auspicious patterns in Malaysia is a typical microcosm of cross-cultural communication of Chinese traditional decorative art. Its development process and empirical data confirm the core logic of overseas spread of traditional culture: only by adhering to cultural roots, balancing localization innovation and adapting to communication context can we break through dilemmas and realize long-term living inheritance. The research conclusions and empirical analysis of this paper not only provide specific guidance for the inheritance and development of Chinese auspicious patterns in Malaysia, but also offer practical experience for the cross-cultural spread of China's excellent traditional culture overseas. It help promote the integration and mutual learning of Chinese and Malaysian cultures, and enrich the diversity of global folk decorative art.

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