

The Dual Phenomenon of Confucian Culture in Korea and China - The Death and Resurrection of Confucius

YoungHwan Park

Department of Chinese language & literature, Dongguk University, Seoul, Korea
piao@dongguk.edu

Abstract

Perhaps nothing more vividly illustrates the many different ways in which traditions can be interpreted than a study of the life of Confucius in modern times. In China and Korea, Confucian values and culture are dismissed and scorned during some periods and held up as facilitators of cultural prosperity in others. This changing perception of and attitude toward the Confucian tradition in modern society embodies the long life of the Confucian tradition and its continually evolving trajectory, as well as its versatility within shifting sociopolitical milieux spanning distance and time. In this paper, I investigate the (re)emergence of Confucius in modern Korea and China with a comparative and critical gaze. I demonstrate how different modern interpretations of Confucius, both negative and positive, in these two countries bring new life to the Confucian tradition within their own complex social realities. By focusing on the recent revival of Confucius in China—Anti-tradition of Korean dramas, the Restoration of Confucian Culture in China and Korean Wave, the modernity of China in Confucius are examined, and finally, in terms of the means of realization of the Chinese dream—I illuminate how the image of Confucius serves the (re-)invention of contemporary China, with her pervasive desire to romanticize and materialize China's past as well as her future.

Keywords: *Death of confucius, Resurrection of confucius, Korean wave, China, Korea*

1. Introduction

Around 1997, Looking back and reflecting on the native traditional (Confucian) culture which Korea had always been proud of also started from this period. However, after 1997, the so-called Korean Wave of the unprecedented pop culture fever started being made in Korea. Around 2005, Korean dramas and K-Pop fever were popular in East Asia and Korea started inculcating the image of pop culture suzerain in every country of the whole world, not only in East Asia. Now Confucian fever along with Confucianists' restoration thoughts have covered the Chinese continent. In fact, the turning-point is the year 2006. During the period of the wave blew by Only if Confucius Dies out, the Country will Survive in Korea, on the contrary, in China the movement of surviving Confucius occurred. The fever of Yu Dan's Spiritual Profits from Analects which

recreated the history of Chinese publishing circles in 2006 is just the hero. Chinese government that had confirmed popular sentiment promulgated the policy to protect the traditional festivals like the Mid-Autumn Festival, the Dragon Boat Festival and the Qingming, etc. From 2008, Chinese government designated these days holidays and devoted itself to the restoration of the traditional culture. The representative scholars of China, Tang Yijie, Chen Lai, Jin Yaoji, and head of state Xi Jinping are seeking the modernity in China from Confucianism and Confucius. "Marx-Leninism, Maoism + Confucius ideology" is the driving force of modern China. In other words, we can see that Confucianism is at the center of the national governing ideology and is used as a means to fulfill the Chinese dream.

2. Anti-tradition of Korean dramas

In 1997, Korea, which had earned the title of One of Four Asian Dragons, was confronted with the crisis of Sovereign default. The so-called IMF Era had come. This affair was a piece of very shocking history that made Koreans lose their dignity. Looking back and reflecting on the native traditional (Confucian) culture which Korea had always been proud of also started from this period. Two years later, a very interesting book appeared in Korea where Cheng-Zhu school was more treasured than in China. The book's title is *Only if Confucius Dies out, the Country will Survive* (1999). This book brought up the fundamental criticism that Confucius and Confucian culture which had dominated Orientalism was for establishments, and caused a great sensation in Korean society which was driven out by IMF bankruptcy. Around this period, the so-called Korean Wave of the unprecedented pop culture fever started being made in Korea. Around 2005, Korean dramas and K-Pop fever were popular in East Asia and Korea started inculcating the image of pop culture suzerain in every country of the whole world, not only in East Asia.

I have claimed that there is a very close relationship between the internal factors of the Korean Wave and the flow of social politics of Korea. Breaking the constraints of censorship and deliberations carried out by government routinely; matured publishers and media; and an environment of freedom of thought after democratization all served to maximize the creativity of writers and directors.

We have to pay attention to the starting point of the "Korean culture wave" receiving attention in East Asia. The period from the end of the 1990s to the mid-2000s (1998-2006) was the starting point of the Korean Wave and also the time that Korean democracy was by and large perfected.

In particular, when the country's management was under the control of the IMF bailout system, South Koreans began to reflect seriously on tradition in society at large. Due to this, they began to discuss, for the first time, the many evils of their culture, especially the negative effects of a Confucian-based culture. For example, there was deep reflection on the ideas of societal ranking; ideas related to the pursuit of standardization, and unfair, opaque social paternalism; and development supremacy that considers the economy as the supreme. In other words, during this period, although there was a manifestation, confrontation and social conflicts, regardless of politics, business, broadcasting, journalism, or academia, the IMF crisis continued due to national bankruptcy. However it also set the direction of flow to progress and openness, through an unprecedented social reflection on the tradition of development supremacy and a closed social structure by discussing the issues and creating social consensus.

Therefore many of the Korean Dramas of this period were different, and clearly reflected values of anti-traditional, anti-Confucian, women-centric, and diversity of thought, which are characteristics of the flow of an era. The phenomenon to note is that most of the Korean Dramas loved in China are these types of dramas.

Most of the contents were challenging the existing order and the older generation. In addition, there appeared a lot of dramas with women as a protagonist. In other words, this phenomenon can be said to be

anti-male, anti-traditional thought, and women-centered. The women-centered dramas started to get more attention also in China. The most famous series of women-centered dramas are the following: <The Mermaid Girl> (2003, No.5), <DaeJangGeum> (2004, No.2), <Be Strong Geum-soon> (2005, No.3), <My Name is Kim Sam-soon> (2005, No.15), <The Sweet Eighteen> (2004, No.11), <My Love Patzzi> (2002, No.16), <Delightful Girl Choon-Hyang> (2005, No.18). Besides, there were Films that led to significant grossing in China, Japan and Taiwan like <My Sassy Girl> (2001) and the series of <My Wife is a Gangster> with women as protagonists. It is necessary to note changes in sitcoms, too. <The Soonppoong Clinic> (1998-2000) and <High Kick without hesitation> (2007) were very popular in China. They were also typically anti-tradition and anti-male, with the existing responsible strong patriarchal character gone and instead projected as a fool and narrow-minded irresponsible image of the patriarchal system. Especially, in <High Kick without hesitation>, the character of the grandfather who runs away after being caught watching porn destroys brutally the naïve image of patriarchal stereotypes in previous dramas, literally the essence of anti-traditional contents. The idea of Gang Boss, Teacher, and Father as one in <My Wife is a Gangster> clearly manifests the elements of anti-tradition.

In this way, by the middle of 2000, the Korean dramas that led the Korean Wave in China usually contained the anti-traditional message against the conservative tradition of Korean Society: anti-male, anti-Confucian, women-centered, focusing on criticism of the existing order.

3. The Restoration of Confucian Culture in China and Korean Wave

There is a program called <Baijia-Jiangtan> aired in China CCTV channel 10. The program, which began in July 2001, did not get much response from viewers in the early days. Since 2004, the interest of viewers has begun to increase, and the lecture of Professor Yu Dan's *Lunyuxinde* (论语心得), broadcasted on the National Holiday Day on October 1, 2006, became popular. In November of the same year, *Lunyuxinde* was released as a book, and it became a super-size best seller that sold over 4 million copies despite its characteristic as one of the classics. This was a milestone of the Chinese retro frenzy. Of course, Yu Dan became the most talked-about celebrity in China in 2007. This Confucian-centric retro frenzy in China around 2005 can be seen to have had a direct relationship with the popularity of the Korean dramas aired in the early and mid-2000s and 'the dispute concerning Dano' between Korea and China during the years 2004 and 2005.

Korean wave dramas, which started broadcasting in 1997, aired a total of 359 episodes of dramas and movies across 10 TV stations in mainland China in 2003 and 2004. Looking at those such as <What is Love>, <Little Mermaid>, <Watching and Watching>, <Bathhouse Men>, <Myeong Seong empress>, imported and broadcasted on the 8th channel of CCTV, one of the main nationwide broadcasting systems, we observe that the traditional patriarchal family system under family happiness, family reconciliation and love, and the conflict between tradition and anti-tradition were depicted. Family happiness, family reconciliation and love were depicted. Especially after <Dae Jang Geum>, aired in September 2005, there was no one in the Chinese society - from the general public to President Hu Jintao, chairman of the People's Congress Wu Bangguo, and to Vice President Zeng Qinghong - who did not know 'Janggeum.'

Why was <Dae Jang Geum> able to gain so much popularity? Liu Jin of the Beijing Academy of Social Sciences says, <Dae Jang Geum> was able to move the hearts of the audience because benevolence, righteousness, propriety, wisdom and sincerity – the elements of the Confucian culture were portrayed. <Dae Jang Geum> also expressed the traditional moral sense easily accommodatable to the Chinese culture. Li Wen (李文) in the Asia-Pacific Institute of the Chinese Academy of Social Sciences also explains this

popularity by focusing on the same root(similarity) of the traditional culture(Confucian culture).“the Chinese crowd like JangGeum because she has a variety of virtues that Confucian culture venerates, such as sincerity, good heart, long view perspective, plain mind above riches and wealth, unwavering spirit with perseverance, outstanding arts. (Omitted) Chinese people were allowed to feel the feature of traditional culture of Korea and also recalled the history, atmosphere of culture of our (Chinese) 5000 years of tradition.” Zhan, Xiao Hong of the economic research institute of the Chinese Academy of Social Sciences also states “<Dae Jang Geum> is like visiting a museum displaying the essence of Confucian traditional culture. China has a longer history than Korea, and it has abundant traditional cultural artifacts. One of the most important factors of the popularity of Korean dramas of the Korean wave in China is the similarity in cultural roots.” <Dae Jang Geum>was able to emerge as a new cultural content that reminded the Chinese audience of their own five thousand years of history and culture. Therefore, there is a view that Korean dramas should not be regarded merely as a recreational use, but rather as a stimulus to criticize the improperness of “Cultural Revolution” and reflect on modern Chinese history. Emergence of Western learning in Chinese modern history and 10 years of “Cultural Revolution” disaster brought the shock and destruction of Chinese culture and it made a sense of embarrassment to Chinese people after their reform and opening. (Omitted) The Cultural Tradition of Great China appeared unconsciously in the Korean Wave and reminded them proudly of their civilization, providing a mirror to see our levity and weakness back.” The Korean drama <Dae Jang Geum> created a chance to recall the existence of "Chinese cultural tradition" and an opportunity to look back on the frivolity and poverty of the modern era. The reason for the acceptance and popularity of the Korean drama can be understood through the argument given by <People's Daily>, the most influential media and a communist party issued paper, Most Korean Dramas draw on the lives of ordinary common people with subjects like affection, love and friendship between the family members. Through the details of rustic everyday, they pursue an affection in social life and universal humanity. allowing its content to be very suitable for Chinese viewers. For example, filial honor of the elders by young people, cherish the love between family members, the importance of confidence among friends and sincere conduct of life allows the Chinese people to look back to the most basic cultural background and moral awareness.(Omitted) The Core of the Korean Wave is the Confucian culture and it is our heritage.

In fact, since the Cultural Revolution of 1976, reconstruction of the idea of the household was an important task in China. The dramas of the Korean Wave depict love for the family, friendship, faithfulness, and sincerity in relationships. The assessment that "the content is very suitable for Chinese viewers" is that the Korean drama that encompasses traditional Confucian ethics is adequate in the edification of modern Chinese people. As a result, in the academic world claim, Korean dramas were often linked to reconstruction of family values and recovery or morals. Professor Liu, Huayuan of Communication University of China "Korean dramas often express the warmth of the family and the goodness of the personality on the theme of family affection, love, and happiness, and create a sort of harmonious and caring atmosphere that moves the crowd's heart very well."

The general view of Chinese scholars is that the mass influx of Korean drama into China has newly sparked the interest of traditional values and Confucian moral ethics for the Chinese people. This was a new recognition of Confucian culture, treated in Cultural Revolution as ‘Elimination of the Four Stereotypes’ - outdated vice, and was completely destroyed. According to Professor Zhou, xiaozheng of the Renmin University, the Korean drama changed the perception of popular culture, which was conventionally perceived as a subculture. <Dae Jang Geum> is a standard textbook popular culture with universal values of humanity, and family dramas such as <What is Love> also were able to awakens the preciousness of morality, and should be a cultural content praised and promoted in China.

As a result, in China, desire for the restoration of lost Confucian culture began to emerge, reflecting the disappearance of Confucian culture in the past. Liu Changle(刘长乐) the president of Satellite broadcasting of Feng Huang states “the 7 years of the Korean Wave in fashion in China is our shame. Because the heart of Korean pop Culture is Confucian culture and that is our cultural heritage.” Concerning this perspective, Sun Wenbin also states that there is a need to reflect the trend of Korean Wave in China, affirming Liu, Changle view through the argument that the popularity of the Korean wave should be reflected on.

In other words, the voice that claims that Confucian culture that had disappeared since mid-2000 must be recovered is gradually increasing. The popular "Reading Movement" in 2005, in which Jiang Qing, a Confucian scholar, guided a young audience to recite the *Four Books and Five Classics*(四书五经) and other Confucian classics, was a representative example. It is the argument that only then can the nation, nation and culture become fruitful. Here, this refers to the fulfillment of moral, cultural values, a culture with ideals and hope that is fit to lead the world. The frenzy of Professor Yu Dan's *Lunyuxinde*(论语心得) in the forefront was a result of the fading anti-traditional atmosphere and the strong desire of the people to return to the Confucian tradition values.

Additionally, there was another important contributing factor. The Controversy over the "Dano Festival" between Korea and China in the spring of 2004 was a very important event that made the Chinese people take a fresh look at their traditional culture. Triggered by Korea's preparations for the application of “Gangneung Danoje Festival” to the UNESCO World Intangible Cultural Heritage, this was not only the starting point of the controversy of the cultural struggle between Korea and China, but also the first case that private interchange deteriorated after the diplomatic ties between Korea and China were implemented. On May 6, 2004, Zhou Heping, deputy secretary of the Chinese Ministry of Culture, claim in the <People's Daily> that the Koreans are trying to enrolls "Dano(端午)festival" to the UNESCO, a traditional Chinese cultural heritage. It focused on the disgrace toward ancestors if South Korea were to enrolls "Dano festival" as a Korean traditional culture. Because of this remark, Chinese people misunderstood that Korea was stealing Chinese(Dano 端午 festival: Qu Yuan 屈原, Zongzi 粽子, Sailongzhou 赛龙舟)culture. The reaction of the media in China was very rough. Strong criticism toward Korea for cultural looting could be seen, along with contention that the self-respect of the Chinese people must be restored and Chinese culture protected. As the title of the article in the weekly <*The Economy of the 21st Century*>, "Let us strengthen protection of our cultural heritage and payback Korea for taking Dano from us," this incident became the largest conflict that inflicted damage to the Chinese self-conscience. After this incident, the Chinese government implemented measures in three directions. First, since 2006, the ban on imports of Korean dramas was implemented. Second, China, which believed it had lost a traditional cultural (Dano 端午 festival: Qu Yuan 屈原, Zongzi 粽子, Sailongzhou 赛龙舟)event to a neighboring country, announced the first bill protecting formerly lost traditional holidays. On June 23, 2006, the Central Publicity Organ of the Communist Party of China (CCP) announced the <Opinion on Traditional Festival Management to Promote the Excellence of Nationwide Traditions> to enhance the national spirit and pass on the excellent culture and tradition of the Chinese people. Third, China also began to submit regional “Dano festival” resources to UNESCO.

The Dano conflict was an important milestone in the modern private Korean-Chinese interchange. This debate strengthened the notion of cultural nationalism in China, and it is no exaggeration to say that the cultural controversy between Korea and China to this day has its roots here. In November 2005, when <Dae Jang Geum> was very popular, Korea's Gangneung Dano Festival was listed as a UNESCO World Intangible Cultural Heritage. Following this event, a new interest in traditional Chinese Confucian culture, a sense of

cultural loss toward Korea's "Dano festival" culture, and ethnic consciousness that Confucian culture, which is the identity of East Asian culture, is well preserved in Korea gradually gained response. Since 2004, especially after the end of 2005, when <Dae Jang Geum> and the "Gangneung Dano Festival" were in the spotlight, the atmosphere of preserving traditional culture and Confucian ideas had spread nationwide. Until 2004, rituals to Confucius were held by local governments, but after 2005, they were held at the national level, and on September 28, 2006, the first China-Taiwan joint Confucius ritual, emphasizing the solidarity of the Chinese people, was held.

In conclusion, Chinese people think that there is a the essence of the Confucian culture in the Korean Dramas (but actually Korean dramas expressed the conflict between tradition and anti-tradition), the controversy concerning Dano in 2004, the resulting desire for the restoration of Confucian values, the "Reading Movement" in 2005 all contributed to the great impact of the Yu Dan's <LunYuXinDe> of October 2006 (<Baijia-Jiangtan>).

4. Modern Values of China in Confucius

The "Yu Dan phenomenon" that appeared in the fall of 2006 had a great influence on the retro frenzy of "recovery of Confucianism" in Chinese society. For example, there is a representative Chinese academic society called the "Chinese Cultural Forum" established in 2004. They hold symposiums every year. According to Professor Chen Lai, one of the organizers, the theme of the 2007 conference was originally "urban culture," but the 2006 "Yu Dan phenomenon" caused the topic to be changed to "Confucius and contemporary China." This (Yu Dan phenomenon) explains the new perception of Confucius and Chinese cultural traditions. It is not an interim expression of the Chinese society of the current time, but an important symbol of cultural consciousness that the Chinese of today must seek. Over the past century, the direction and form of Chinese culture development has begun to experience new changes.

he Yu Dan phenomenon can also be seen as a cultural consciousness that the Chinese must pursue, and is a cultural phenomenon that calls upon the recovery of the Confucian culture, thus can be seen as a change in direction of Chinese culture development. There are also attempts to find the 'modernity of China' in Confucius. Jin Yaoji (金耀基), former president of the Chinese University of Hong Kong, who also participated as a representative speaker, explains as follows.

Today, we hold the "Confucius and contemporary China" forum, and one of the most important issues concerning this is think is the relationship between "Confucius and contemporary development in China." One of the biggest common perceptions that have gradually developed in Chinese over the last century is that China's modernization is the road that must go. We have built a modernity of China with the efforts of modernization. What is 'Chinese Modernity'? In short, it can be understood as the 'civil order of modern China.' Therefore, in speaking of "Confucius and contemporary China," I would like to talk about the established relationship between Confucius and Chinese modernity. Establishing the modernity of China is a shared task of the contemporary Chinese people, and it is the development plan of Chinese culture of the present day.

The Chinese modernity refers to the contemporary order of the Chinese civilization, and it is logical to find it in Confucius. Confucius is an indispensable factor in the construction of Chinese modernity and the development of Chinese culture. Therefore, the text concludes that "Chinese modernity must have elements of Confucius culture that Confucius represents." Professor Tang Yijie (汤一介) of Peking University also states in the following that the restoration of "Do," thus Confucianism, is a revival of the Chinese cultural civilization.

The revival of Confucianism and the revival of the Chinese people cannot be separated. This is the cause of history ... Historically, Confucianism is the root of the development and growth of Chinese culture. We cannot cut off these roots. If our Chinese people break off these roots which our survival and development are closely related to, it will be impossible for the Chinese civilization to revive. The construction of the 9.5m bronze Confucius statue in the Tiananmen Square, the symbol of China, is also very interesting, although voices of opposition led to its removal within 100 days of erection.

On January 11, 2011, a 9.5m magnificent statue of Confucius was erected in front of the North Gate of the Chinese National Museum, located to the east side of Tiananmen Square. It was set up that the photograph of Mao Zedong hanging on Tiananmen would look at the right side of the Confucius statue. It was the historical confrontation between Mao Zedong, who strongly advocated the attack on the ideas of Confucianism, and Confucius(criticize lin, criticize Confucius). About 100 days later, on April 20 of the same year, this confrontation ended as the Confucius statue suddenly left the Tiananmen Square and was moved to the inner corner of the history museum. Although it was a short encounter, the official meeting of Mao Zedong and Confucius suggests a lot from an ideological standpoint. The fact that Confucius was established at the height of 9.5m, symbolic of the dignity of the king, in the plaza of Tiananmen Square, the symbol of the establishment of the People's Republic of China, suggests an announcement of formal reinstatement of Confucius to the public. This displays the opposition of the anti-traditional wave against the restoration of the Confucianism advocated by the traditional wave including Xi Jinping and the anxious conflict concerning the restoration of Confucian culture within the Chinese Communist Party.

Since the inauguration of Xi Jinping head of state, the movements to restore Confucianism have been gaining speed. On November 26, 2013, President Xi Jinping visited the Confucius Temple in Qufu and attended the Confucius Institute, holding two books on Confucius(《孔子家語通解》,《論語詮解》) stating, "I would like to thoroughly read these two books" and further emphasizing the following.

The Chinese people have an abundant traditional culture and can undoubtedly create a new and brilliant Chinese culture. In studying Confucius and Confucianism, we must maintain the position of historical materialism, adequately convert the old according to the realities of today, accept the merits, discard the disadvantages, discover right and wrong, and conduct through studies that are open to active interaction under the conditions of the new age.

Despite the reference to historical materialism, we can sense the public declaration of the convergence of Marx, Mao Zedong, who emphasized the proletarian class revolution, and Confucius, who emphasized "title normalization(正名)". The perspective that Confucius and Confucianism can be adapted to today's reality and to accept its' merits and dismiss its' disadvantage can also be seen as effect to seek to Chinese modernity from Confucius. The President also meets with Professor Tang Yijie of the Philosophy Department, Peking University's College of Humanities on May 4, 2014 praising his contribution to the development of traditional culture and commending his publication of *Ru Zang*(儒藏). On the same day, he quotes a phrase from *The Great Learning*(大學), which is a book of Confucianism, during the discussion with Peking University professors and students to further emphasize the following. The sayings say, "The way of 'Do' in *Great Learning* is to brighten the virtue of the bright, to renew the people, to stay in goodness." The core values are in fact a virtue. It is a virtue of individuals, a kind of great virtue, a virtue of the nation, and a virtue of a society. If a nation does not bring forth virtue, man cannot fully exist. If one nation and one nation cannot make concord conclusions because they do not have a common core value, then there is no place for action to be made and the nation and state cannot advance. This situation can be commonly observed in the history of our country and in the modern world.

By quoting the first verse of the *The Great Learning*, the President emphasizes that 'virtue' is a core value

of modern China and a direct help to the governing system. The modernity of China's development is also claimed in the passage of *The Great Learning*. In September of the same year, as the first head of state, he participated in the international symposium commemorating the 2565th anniversary of Confucius' first birthday and held a lecture. He explained the excellence of Confucian ideology, saying that China 's excellent traditional culture contains important revelations to solve the difficulties faced by the humans of the era. Describing the characteristics of Chinese traditional culture, he emphasized that Confucian ideology is closely relevant to the principle of governing, the edifying function for individuals and society, and the ruling of the state.

Thus, it is agreeable to state that the representative scholars, Tang Yijie, Chen Lai, Jin Yaoji – currently residing in Hong Kong, and head of state Xi Jinping are seeking the modernity in China from Confucianism and Confucius. On the other hand, in *Contemporary Chinese History*, one of the three compulsory subjects of the Chinese curriculum, places a strong conflicting message as quoted. "Our party, under the leadership of Marx-Leninism and Maoism ideology, has obtained a huge achievement through the spirit of socialist revolution and socialist construction of the people of each ethnicities across the nation …… our experience of achievement and success is the result of the party and people's creative operation of Marx-Leninism, which expresses the supremacy of the socialist system and has become the driving force for all party members and people of all ethnicities across the nation to continue to move forward." In summary, "Marx-Leninism, Maoism + Confucius ideology" is the driving force of modern China's development.

5. Conclusion

If we look back on Chinese history from Confucian viewpoint, just like historical inevitability, the thoughts of Confucianism and Anti-Confucianism continued over and over again. This started from the Overwhelming Confucianism of Han dynasty, and went through the Anti-Confucianism of Wei-Jin Southern and Northern dynasties, the Confucianism Recovery Movement of Tang dynasty which was represented by Classical Prose Movement, the Neo-Confucianism which was completed in Song dynasty and of which the core was Cheng-Zhu School, the Anti-Confucian Utilitarianism and Mercantilism policies that were pursued in Yuan dynasty. And finally in Ming and Qing dynasty, although Cheng-Zhu School was official scholarship, the pursuit of anti-tradition by Yangmingism's left wing Li Zhi at the end of Ming dynasty, Xinhai Revolution, New Cultural Movement and May Fourth Movement at the end of Qing dynasty, these Anti-Confucianism movements spread like wildfire.

Lu Xun and Chen Duxiu who criticized that "The feudal ethics and rites that eats people" go without saying, even relatively moderate Hu Shi insisted that "Confucius' house should be brought down." He thought "the civilization should be rebuilt" and formally challenged Confucianism's authority with Yan Fu. After the establishment of the People's Republic of China, the ruling party, the Communist Party who led the Proletariat revolution naturally tabooed Confucian tradition. The peak was the Criticize Lin (Biao), Criticize Confucius Campaign that appeared in the Cultural Revolution from 1966 to 1976.

However, from then on 40 years has past, now Confucian fever along with Confucianists' restoration thoughts have covered the Chinese continent. In fact, the turning-point is the year 2006.

At the end of 2016, the Central Party School in Beijing held an interesting joint academic conference with the Beijing University Confucius Education Center. The topic was 'Confucianism and Socialism.' The Central Party School, which educates the ideology of Communist Party leaders, was conducting research on converging "Confucius Studies and Socialist Thought." In the Shandong province, the hometown of Confucius, a movement advocating Confucian studies(鄉村儒學運動) in rural areas was launch in 2013.

Two years later, study halls for Confucian ideology were built in about 2,800 villages and 700 cities and regions across the Shandong province.

On the other hand, from February to July 2014, there was a large-scale cross-demolition event in Zhejiang province of Wenzhou and Hangzhou, also called the "Jerusalem" of China. Despite the intense opposition of the Christians, the Zhejiang authorities removed hundreds of church crosses and, in the event of violent rebellion, the church was also demolished. These steps of the Zhejiang province are clear signals of the direction of the governing ideology of the Chinese government.

The background behind the emergence of reactionism of Confucianism is the awareness of Chinese people about their traditional culture. In other words, Chinese people believe that there are Confucian ideas in Korean dramas (Actually represents an anti-traditional trend), the conflict concerning Dano festival in 2004, and the following desire for the restoration of Confucian values and the "Reading Movement" of 2005 all contributed to the immense sensation of Professor Yu Dan's <Lunyuxinde > in the October of 2006. During the period of the wave blew by *Only if Confucius Dies out, the Country will Survive* in Korea, on the contrary, in China the movement of surviving Confucius occurred.

The representative scholars of China, Tang Yijie, Chen Lai, Jin Yaoji – currently residing in Hong Kong, and head of state Xi Jinping are seeking the modernity in China from Confucianism and Confucius. "Marx-Leninism, Maoism + Confucius ideology" is the driving force of modern China.

The People's Daily Review Department published a book titled *Xi Jinping Yong Dian 习近平用典*. It is a book that summarizes the Chinese classics quoted by President Xi Jinping across three years starting from the 18th Congress of the Communist Party of China. In short, it is a book that sketches not only the individual personality of Xi Jinping, but also the direction of China's governing ideology. The most quoted is the Confucian classics. Among them, *Analects 论语* is the most frequent at nine quotes. Six from *Book of Rites 礼记*, four from *Mencius 孟子*, four from *I Ching 易经*, three from *Hsün-tzū 荀子*, two from *The Classic of History 书经*, 2 from *ErChengji 二程集*, and one quote was taken from *Classic of Poetry 诗经*. This adds up to a total of 31 quotes from the Confucian classics. We can see that the frequency of using the Confucian and other Confucian scriptures is much higher than the others.

In other words, we can see that Confucianism is at the center of the national governing ideology and is used as a means to fulfill the Chinese dream (小康社会, 伟大复兴).

References

- [1] Liu Jin(劉瑾), "The Cogitation on 'Root' Caused by <DaeJangGeum>" (<大長今>引發'根'的思考), Sina Entertainment(新浪娛樂) <http://ent.sina.com.cn>, September 26, 2005.
- [2] Li Wen 李文, "A Cultural View on the Hit Korean Drama DaeJangGeum in China" (韓國電視劇《大長今》國內熱播的文化視角), Sina Entertainment(新浪娛樂), <http://ent.sina.com.cn>, September 26, 2005.
- [3] Xinmin Weekly(新民週刊), www.xinminweekly.com.cn, September 28, 2005.
- [4] Sina Entertainment(新浪娛樂), <http://ent.sina.com.cn>, September 26, 2005.
- [5] People's Daily(人民日報), <http://paper.people.com.cn>, January 14, 2005.
- [6] China Culture Daily(中國文化報), <http://epaper.ccdy.cn>, October 26, 2005.
- [7] HE Tong-bin, "Popularity of Korean Shows and the 'Feedback' of Confucianism: A Misunderstanding in the Thinking of Modern Ethics," *The Journal of Nanjing Normal University (Social Science Edition)*, Issue 3, p.155, June 2008.
- [8] J.M Kang, Y.J Song, and M.K Choi, "Social Phenomena and Challenges for Internet Fandom Culture (Be Focussed on the Method of Link Value and Scalability for Korea Wave Fandom)" *The Journal of the Institute of Internet*,

Broadcasting and Communication(JIIBC), Vol.13, No.1, pp. 239-240, Feb 2013.

[9] Shen Wenbin(沈文彬), “It’s Worth Reflecting on the Predominate Korean Wave”(韩流当道值得反省), People’s Daily(人民日报), January 14, 2005. <http://culture.people.com.cn/GB/27296/3119050.html>

[10] Younghwan Park, The View on China and Japan through Cultural Korean Wave, Dongguk University Hal 1, pp.183-187, 2008.

[11] Chen Lai(陈来), Gan Yang(甘阳), “editor-in-chief”(主编), Confucius and Contemporary China 孔子与当代中国, Sheng huo du shu xin zhi san lian shu dian Hall (生活·读书·新知三联书店), p.504, 2008.

[12] Chen Lai(陈来), Gan Yang(甘阳), “editor-in-chief”(主编), Confucius and Contemporary China 孔子与当代中国, Sheng huo du shu xin zhi san lian shu dian Hall (生活·读书·新知三联书店), pp.4-5, 2008.

[13] Chen Lai(陈来), Gan Yang(甘阳), “editor-in-chief”(主编), Confucius and Contemporary China 孔子与当代中国, Sheng huo du shu xin zhi san lian shu dian Hall (生活·读书·新知三联书店), p.3, 2008.

[14] <http://www.chinanews.com/cul/2013/11-27/5550353.shtml> (Sauce: Beijing Youth Daily)

[15] Xi Jinping(习近平), “The Speech at the Conversazione with Teachers and Students in Beijing University”(在北京大学师生座谈会上的讲话”), (May. 4, 2014), Ministry of Education of the People’s Republic of China.

[16] http://old.moe.gov.cn/publicfiles/business/htmlfiles/moe/moe_176/201405/167911.html

[17] Book writing group(本书编写组), Outline of China’s Modern History(中国近现代史纲要)(Revised Edition2015), Higher Education Hall(高等教育出版社), p.274, 2015.

[18] Kang Ch’öl-gŭn, The Story of Korean Wave, Ich’ae Hall, pp.206-207, 2006.