

# A Study on the Cross-Cultural Communication and Practice of Wing Chun in Singapore

JIA Linlin<sup>1</sup>, CAI Xiaojun<sup>1,2\*</sup>

<sup>1</sup> Zhongkai University of Agriculture and Engineering, Guangzhou, China

<sup>2</sup> Guangdong University of Foreign Studies, Guangzhou, China

\*Corresponding Author: CAI Xiaojun, rachelcaixiaojun@qq.com

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**Abstract:** The dissemination and promotion of Wing Chun in Singapore is rooted in fertile cultural soil and deep historical accumulation, and has yielded remarkable practical achievements. Further optimizing the strategies for the dissemination and promotion of Wing Chun can not only help uncover the cultural value underlying this martial art and reveal the important role of Chinese culture in fostering exchanges and mutual learning among civilizations, but also constitutes a key link in telling China's story well and realizing the goal of building a culturally strong nation. This paper, based on field investigation and observation in Singapore, systematically examines the communication carriers, content, channels, and effects of Wing Chun, revealing the distinctive value of Wing Chun as a cultural medium in promoting dialogue among civilizations and strengthening cultural identity. In response to the problems identified and the potential room for improvement, the paper puts forward a series of recommendations aimed at deepening the understanding of the role played by Wing Chun in international communication and providing an operable practical path for advancing the global dissemination of traditional Chinese culture.

**Keywords:** Wing Chun; cross-cultural communication; Singapore; Wing Chun spirit; cultural dissemination

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## I. Introduction

On September 27, 2023, the dance drama Wing Chun made its Singapore debut to resounding acclaim, receiving a warm reception and high praise from all sectors of local society. As a large-scale original production that fuses traditional martial arts with contemporary stage art, the drama not only presented the unique cultural charm of the Guangdong–Hong Kong–Macao Greater Bay Area and the story of China, but also profoundly embodied the rich spiritual connotations, aesthetic sensibilities, and humanistic spirit of fine traditional Chinese culture. Its success vividly illustrates how a traditional Chinese martial art, when reimagined through modern artistic expression, can transcend linguistic and cultural boundaries and resonate with audiences abroad. The Singapore premiere was thus not an isolated artistic event but a telling indicator of the resonance that Wing Chun has achieved among overseas audiences, and it provides a fitting point of departure for the present study.

Wing Chun is a celebrated school of the Southern Fist (Nanquan) tradition within Chinese martial arts and one of the 129 officially recognized schools of traditional Chinese martial arts in China. In 2020, it was inscribed in the fifth batch of the National Intangible Cultural Heritage List, a testament to its historical depth and cultural significance. Renowned for its economy of movement, directness, and emphasis on close-range combat, Wing Chun occupies a distinctive position among Chinese martial arts, with a training style and technical system that are widely regarded as unique. Originating in the Foshan region of Guangdong Province and disseminated internationally through the lineage of masters such as Ip Man, Wing Chun has long functioned as both a practical system of self-defense and a repository of Chinese cultural values. The global popularity of the Ip Man film series and related cultural products has further propelled Wing Chun onto the world stage, making it one of the most internationally recognizable of the Chinese martial arts.

The choice of Singapore as the site of the present study is far from arbitrary. As a global city with a predominantly ethnic-Chinese population, a mature and well-organized martial arts community, and a bilingual environment in which English and Chinese operate side by side, Singapore constitutes a natural laboratory in which the dynamics of cultural translation, adaptation, and localization can be observed in their most developed form. The city-state is also home to a substantial Chinese diaspora that has, over successive generations, actively preserved and reinvented its cultural traditions, including the martial arts, in dialogue with a multicultural mainstream. Examining how Wing Chun has been disseminated and received in this setting therefore offers insights that are of broad relevance to the international communication of traditional Chinese culture as a whole.

At present, research on the localized dissemination of Wing Chun in Singapore not only deepens the exploration of the cultural value behind this martial art, but also has a positive influence on understanding how Chinese culture can serve as a driving force for exchanges and mutual learning among civilizations. Through the international dissemination of Wing Chun, we are able to present to the world a true, multi-dimensional, and comprehensive image of China, thereby establishing China's cultural heritage and cultural confidence on the global stage. In this sense, the study of the cross-cultural communication of Wing Chun is not merely an academic exercise but a practical contribution to the broader enterprise of enhancing China's cultural soft power.

In recent years, Wing Chun has gradually attracted the attention of overseas academic circles; however, with regard to its cross-cultural dissemination, academic research remains relatively scarce, with most studies focusing on the scientific nature of its combat techniques and its historical origins. Domestic scholarship on the culture of Wing Chun is likewise limited, with researchers mostly concentrating on its inheritance and development in modern society. For example, Liu Nichen et al. (2025) discussed the modern inheritance models and development paths of Wing Chun; Wang Yanzi (2016) analyzed the relationship between the "Ip Man narrative" and the "Wing Chun spirit"; and Zhao Song et al. (2025) explored strategies for the development of Wing Chun in modern society. While these studies offer valuable insights, few have systematically examined how Wing Chun is translated, disseminated, and received in a specific overseas context such as Singapore. This gap has, to a certain extent, constrained the global dissemination of Wing Chun.

Against this background, the present study focuses on Singapore as a representative case. Through field investigation and observation, the paper systematically collects information on the dissemination of Wing Chun in Singapore and conducts an in-depth analysis of its dissemination mechanisms, including the carriers, content, channels, and effects of communication, as well as the quality of its translation and introduction. Analytically, the study draws on the classic framework of communication studies, which distinguishes among the communicator, the message, the medium, the audience, and the effect; in line with this framework, the discussion is organized around the carriers, content, channels, and effects of Wing Chun's dissemination in Singapore. In response to the problems identified and the potential room for improvement, the paper puts forward a series of recommendations aimed at enhancing the international communication of Wing Chun and, more broadly, advancing the global dissemination of traditional Chinese culture.

## **II. The Cross-Cultural Communication of Wing Chun in Singapore**

The dissemination of Wing Chun in Singapore began in the early 20th century, coinciding with successive waves of Chinese immigration. With the arrival of Chinese immigrants, this martial art gradually gained recognition within the local Chinese community, where it served not only as a means of self-defense but also as a vehicle for preserving cultural identity and community cohesion. Especially from the 1950s onward, Wing Chun attracted an increasing number of local practitioners through the teaching and performances of several martial arts masters who settled in or visited Singapore. Many martial arts schools and clubs began to offer Wing Chun courses, drawing students of all ages and from diverse backgrounds. In addition to traditional martial arts training, Wing Chun has also been embraced and widely recommended in the fields of modern fitness and self-defense, which has broadened its appeal beyond the traditional practitioner community. Given that Singapore is a multilingual society in which English, Chinese, Malay, and Tamil coexist, the dissemination of Wing Chun there is conducted mainly in Chinese and English, a linguistic duality that has significant implications for its translation and cross-cultural transmission. The following sections discuss the communication carriers, content, channels, and the quality of translation and introduction of Wing Chun in Singapore.

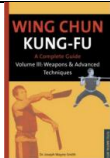
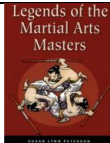
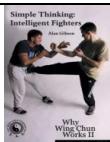
### **2.1 Communication Carriers**

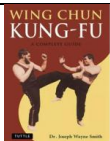
Communication carriers are the media that carry content in the process of information transmission, such as text, sound, and images. They determine the efficiency of information conveyance and its coverage, and therefore constitute a foundational element of any communication system (Guo, 2011). More specifically, communication carriers perform three interrelated functions. First, they determine the breadth and efficiency of information dissemination, since different media reach different audiences at different speeds. Second, they shape the form in which information is presented; for example, textual media tend to be more profound and analytical, allowing for sustained argument and detailed exposition, whereas video media are more immediate and intuitive, conveying movement and affect directly. Third, they influence the social cognitive structure, as illustrated by Marshall McLuhan's influential theory that "the medium is the message." The characteristics of different carriers thus alter the communication effect, affecting not only the ways in which audiences receive and process information but also the broader social influence of the communication; they constitute the core factor in achieving effective communication. According to the author's investigation, the communication

carriers of Wing Chun in Singapore mainly include print media (including books and periodicals) and electronic media (including the internet and new media).

Print media exert an enormous influence on the external translation and introduction of martial arts culture. Although their influence operates gradually and imperceptibly, they subtly shape people's attitudes toward a particular thing or culture over the long term, thereby expanding its influence and raising its profile. In addition to the books held in the public libraries of Singapore's various communities, print media also include the martial arts periodicals circulating on the commercial market. According to the author's investigation, the authors of the bestselling books and literature on Wing Chun currently circulating in Singapore are mostly Westerners; notably, they are not only the authors of the books but also the translators of the core concepts, techniques, and theories of Wing Chun. This dual role of author-cum-translator is significant, for it means that the interpretation of Wing Chun available to English-speaking readers has been largely shaped by Western practitioners. These author-translators generally possess a high level of education and hold relevant degrees, such as in martial arts or related fields. They usually have a solid grounding in both academic and practical domains; they not only possess the linguistic competence required for translation but can also draw upon years of hands-on training to understand the connotations and techniques of Wing Chun at a deep level. The wide availability of such works in Singapore's public libraries further amplifies their influence, since these institutions provide free and sustained access to authoritative accounts of Wing Chun for readers who might otherwise have no direct contact with the art.

**Table 1:** Translators/Authors of frequently borrowed books on Wing Chun at the Central Public Library of Singapore (Sources: Belonoha, 2009, 2015; Gibson, 2002; Peterson, 2003; Rawcliffe, 2003; Smith, 1992)

| No. | Cover                                                                               | Title / Publisher                                                   | Author                 | Educational Background                                                                                                                                                        | Professional Experience                                                                                    |
|-----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| 1   |   | WING CHUN KUNG-FU: A COMPLETE GUIDE<br>CHARLES E. TUTTLE CO., INC.  | Dr. Joseph Wayne Smith | Trained in Western boxing, wrestling, weight training, and powerlifting; studied Wing Chun under Sifu Leong.                                                                  | Coach under the National Coaching Accreditation Scheme of the Australian Coaching Council.                 |
| 2   |  | Legends of the Martial Arts Masters<br>TUTTLE PUBLISHING            | Susan Lynn Peterson    | Studied Karate, Kobudo, Shaolin boxing, and Taijiquan; taught Karate and Kobudo at KoSho Karate San in Tucson, Arizona.                                                       | Third-degree black belt in Okinawan Shuri-ryu Karate; national champion of the American Karate Federation. |
| 3   |  | Simple Thinking: Intelligent Fighters<br>Summersdale Publishers Ltd | Alan Gibson            | Began practicing Wing Chun in 1984; traveled to Hong Kong to further his training under Ip Chun (the son of Ip Man); graduated from the University of Winchester, majoring in | Founded the Wing Chun Federation in 1990.                                                                  |

|   |                                                                                     |                                                           |                        |                                                                                                                               |                                                                                                                                                                                                                                                     |
|---|-------------------------------------------------------------------------------------|-----------------------------------------------------------|------------------------|-------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|   |                                                                                     |                                                           |                        | sport and business.                                                                                                           |                                                                                                                                                                                                                                                     |
| 4 |    | SIMPLY WING CHUN KUNG FU<br>The Crowood Press             | Shaun Rawcliffe        | A direct student, instructor, and certified representative of the Wing Chun master Ip Chun (one of only twenty in the world). | Chief instructor and founder of the Midlands Wing Chun Kung Fu School.                                                                                                                                                                              |
| 5 |    | An Approach to Ip Man Style Wing Chun<br>BLUE SNAKE BOOKS | Wayne Belonoha         |                                                                                                                               | National Martial Arts Hall of Fame (?); International Wing Chun Hall of Fame; International Traditional Martial Arts Kung Fu Hall of Fame; Tang Sunshine Gold Belt Hall of Fame; gold medal in the Wing Chun competition at the Pan American Games. |
| 6 |  | WING CHUN KUNG-FU: A COMPLETE GUIDE<br>TUTTLE PUBLISHING  | Dr. Joseph Wayne Smith | Trained in Western boxing, wrestling, weight training, and powerlifting; studied Wing Chun under Sifu Leong.                  | Coach under the National Coaching Accreditation Scheme of the Australian Coaching Council.                                                                                                                                                          |
| 7 |  | The Wing Chun Compendium, Volume Two<br>BLUE SNAKE BOOKS  | Wayne Belonoha         |                                                                                                                               | National Martial Arts Hall of Fame; International Wing Chun Hall of Fame; International Traditional Martial Arts Kung Fu Hall of Fame; Tang Sunshine Gold Belt Hall of Fame; gold medal in the Wing Chun                                            |

|  |  |  |  |  |                                        |
|--|--|--|--|--|----------------------------------------|
|  |  |  |  |  | competition at the Pan American Games. |
|--|--|--|--|--|----------------------------------------|

The identity, background, and educational experience of these authors give them a distinctive advantage in disseminating literature on Wing Chun. First, authors with higher education are able to accurately understand and convey the profound philosophy and technical details of Wing Chun, and their works enable readers to better understand and master the core essence of this martial art. Second, as enthusiasts, researchers, or coaches of Wing Chun, they are not only conveyors of theory but can also adjust their phrasing and emphasis from a practical perspective, making their texts more useful and applicable to real training. Third, such dual backgrounds—academic and practical, Western and Eastern—enable them to better bridge Eastern and Western cultural differences in the process of writing and translating, thereby avoiding misunderstanding and bias and producing translations that are both faithful to the source and accessible to the target audience.

As a concrete manifestation of print-media dissemination, martial arts periodicals have the advantages of an active readership and enormous capacity, allowing them to publish specialized content on a regular basis and reach a committed community of practitioners. At present, among the most common martial arts periodicals in Singapore, *International Martial Arts* (see Figure 2) is a highly respected magazine covering martial arts news, technique analysis, interviews, and reports on competitions worldwide. In addition, local magazines such as *Martial Arts Singapore* and *Asian Martial Arts Review* are committed to showcasing the integration of traditional and modern martial arts in Singapore and the wider Asian region and to exploring emerging martial arts trends. These periodicals regularly publish columns and articles on Wing Chun, exploring in depth its techniques, theories, and historical background, thereby serving as a sustained and authoritative channel for the dissemination of Wing Chun knowledge. The magazines not only provide detailed introductions to the basic techniques of Wing Chun—such as Daan Sau (the rebounding palm), Lin Wan Kuen (chain punches), and Tui Shou (pushing hands)—but also expound the distinctive philosophical ideas of Wing Chun, emphasizing its concise and efficient offensive methods and defensive skills. They therefore constitute one of the main carriers of the translation and introduction of Wing Chun in Singapore.

Figure 2: Martial arts magazines circulating in the Singaporean market



In the current era of information globalization, “people’s inheritance of and identification with culture is increasingly accomplished through the language of images” (Jia, 2008). Film, by virtue of its distinctive communicative function and its capacity to combine narrative, visual spectacle, and emotional engagement,

plays an especially important role in the dissemination of thought and culture. Whether popular films pursuing entertainment and commercial value, high-quality films pursuing artistry and aesthetic appeal, or documentaries pursuing academic depth, all can serve as carriers of cultural dissemination, presenting the cultural values and ideas embedded in them to broad and diverse audiences. Wing Chun films such as *The Grandmaster* and *Ip Man* have been widely loved by audiences since their release, not only because of their intense fight scenes and engaging plots, but also because they showcase the unique charm of Wing Chun as a traditional martial art. Through the portrayal of the legendary experiences of the Wing Chun master Ip Man, these films convey to audiences the basic concepts and techniques of Wing Chun—such as swift attacks, defense, and deft footwork—bringing this traditional martial art closer to the aesthetic and practical needs of modern viewers and inspiring countless people to take up the practice of Wing Chun. The cinematic representation of Wing Chun thus functions as a powerful form of indirect dissemination, converting viewers into practitioners and transforming a regional martial art into a globally recognized cultural brand.

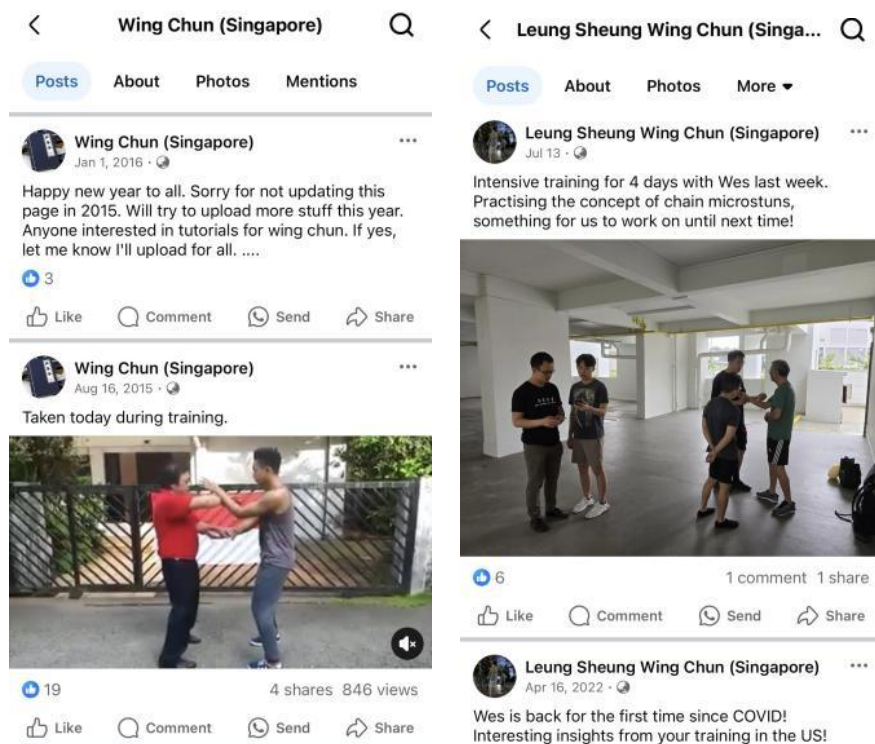
Finally, webpages and online new media are also important platforms for the translation and introduction of Wing Chun in Singapore. The official websites of Wing Chun organizations in Singapore (see Figure 3) and Wing Chun accounts on social media platforms (see Figure 4), such as Facebook and TikTok, have played a crucial role in the overseas introduction of Wing Chun. Through short videos, instructional content, and combat demonstrations, these platforms showcase the unique techniques and cultural connotations of Wing Chun to a global audience in an accessible and engaging format. Through Facebook pages and groups, Wing Chun enthusiasts can share insights and exchange experience, forming virtual communities that complement offline training; platforms such as TikTok, meanwhile, attract a large number of young audiences in a lighthearted and intuitive manner. Video content not only demonstrates the basic movements and techniques of Wing Chun but also, by explaining the philosophical ideas and historical origins behind them, enables overseas audiences to understand this martial art school more comprehensively. These social media platforms break through geographical and linguistic limitations, greatly promoting the global dissemination of Wing Chun, fostering exchanges and identification among different cultures, and gradually making Wing Chun a world-renowned form of martial arts.

Figure 3: The official website of a Wing Chun organization in Singapore



Figure 4: The social media homepage of a Wing Chun training institution in Singapore





## 2.2 Communication Content

One of the keys to the international dissemination of Wing Chun lies in selecting appropriate content, for the success of any cross-cultural communication effort depends to a large extent on whether the culture and spirit of Wing Chun can be accurately and authentically conveyed. Only carefully selected content—content that is representative, meaningful, and culturally resonant—can win the recognition and affection of international readers. The Report on the Development of China's International Communication, released in 2014, emphasizes that martial arts are regarded as representative of Chinese culture in the international community. Therefore, selecting the elements that best embody Chinese characteristics, spirit, and wisdom for translation and introduction is crucial for presenting China's profound cultural heritage to the world and enhancing China's international image.

The communication content of Wing Chun in Singapore mainly includes terminology reflecting the essence of Wing Chun techniques and theories; routines, hand techniques, and combat characteristics that embody the experience, wisdom, and rules of Wing Chun; and the philosophical foundations and classical texts that assemble the techniques and thought of Wing Chun. Among these, terminology occupies a foundational position, since it is through terms that the specialized knowledge of Wing Chun is organized and transmitted. Terminology consists of “conventional symbols that express or delimit specialized concepts through speech or writing,” and serves as “the linguistic designation of concepts in a specialized field” (Feng, 2011). In translating terminology, it is therefore important to understand the concept to which a term refers, rather than merely effecting conversion at the linguistic level. The terminology of Foshan Wing Chun is mostly presented in Cantonese pronunciation (see Figure 1), and many of its characters are unique to the Cantonese dialect, reflecting the martial art's origins in the Pearl River Delta region. For example, characters such as 攔 (la), 梗 (gang), and 拂 (fat) differ in meaning between Mandarin and Cantonese, and it is even more difficult to find fully equivalent vocabulary in English. Consequently, in many texts, the terminology of Wing Chun is not directly translated into English but retains its Cantonese pronunciation—for instance, 攔 is read as [la4]—followed by an explanation in the corresponding language so as to preserve its original meaning. This approach—often described as transliteration combined with annotation—reflects a broader strategy in the translation of culturally loaded terms, in which the translator deliberately preserves the phonetic form of the source term in order to retain its cultural resonance, while supplying sufficient explanatory context to ensure comprehensibility. It is a strategy that balances the competing demands of fidelity to the source culture and accessibility to the target reader, and it is especially well suited to martial arts terminology, whose meanings are often inseparable from the sensory and embodied experience of practice. At present, Wing Chun coaches in Singapore generally follow this tradition of using Cantonese pronunciation, which has become an important means of maintaining the authenticity and cultural specificity of the art.

Figure 1: A bilingual English–Chinese glossary of Wing Chun terminology (Source: Belonoha, 2009)

|                |             |                                  |      |
|----------------|-------------|----------------------------------|------|
| kwan2 sau2     | kun3 shou3  | rotating hands                   | 捩手   |
| kyun4          | quan2       | fist, various forms of boxing    | 拳    |
| la4            | laap4       | to hold, to grasp, to grab       | 撮    |
| la4 sau2       | laap4 shou3 | grabbing hand                    | 撮手   |
| laan4          | lan2        | to obstruct, to impede, to bar   | 攔    |
| laan4 sau2     | lan2 shou3  | bar arm                          | 攔手   |
| lai5           | li3         | propriety                        | 禮    |
| lei5           | li3         | husband's brother's wife         | 娚    |
| leui5          | li3         | inside, interior, within         | 裡    |
| leun4 yu5      | lun4 yu3    | Analects                         | 論語   |
| lik6           | li4         | power, force, strength           | 力    |
| lin4           | lian2       | join, connect, continuous        | 連    |
| lin4 waan4     | lian2 huan2 | continuous looping punches       | 連環拳  |
| kyut3          | jue2        | secrets of the art               | 訣    |
| lin6           | lain4       | practice, drill, exercise, train | 練    |
| lou5 ji2       | lao3 zi3    | Lao Tzu                          |      |
| luk6           | liu4        | six                              | 六    |
| luk6           | lu4         | jade                             | 瑤    |
| luk6           | lu4         | green                            | 綠    |
| luk6 dim2 bun3 | liu4 dian3  | the six and a half point pole    | 六點半桿 |
| gon2           | ban4 gan3   | of ving tsun                     |      |
| lung4          | long2       | dragon                           | 龍    |
| ma5            | ma3         | horse [stance]                   | 馬    |
| maai4 saan2    | mai2 san4   | bury/conceal, loosen, post       | 埋散樁  |
| jong1          | zhuang1     |                                  |      |
| mak6           | mai4        | pulse, blood vessel              | 脈    |
| man6           | wen4        | ask, inquire                     | 問    |
| man6 sau2      | wen4 shou3  | asking hand                      | 問手   |

A notable difference between Wing Chun and other traditional martial arts lies in the relatively limited number of its hand techniques and routines. Whereas many martial arts systems comprise dozens or even hundreds of forms, Wing Chun contains only three basic empty-hand forms—Siu Nim Tau (the Little Idea Form), Chum Kiu (Seeking the Bridge), and Biu Jee (Thrusting Fingers)—and, together with the wooden dummy, the long pole, and the butterfly knives, amounts to only six routines in total. This economy of form is deliberate and reflects the practical philosophy of the art. Ip Man once quoted Leung Jan's view: "The number of forms should be few rather than many; if someone can further simplify the forms of Wing Chun in the future, his contribution to Wing Chun will be immense" (Ye, 2013). On the basis of this fact, a large proportion of the Wing Chun books circulating in the Singaporean market, including the teaching materials used by training schools, consists of introductions to the traditional hand techniques and routines of Wing Chun, which are presented in detail precisely because they are so few in number and so central to the art. The brevity of the Wing Chun curriculum also has pedagogical advantages for cross-cultural transmission, since a limited number of forms can be taught, learned, and verified more reliably than an elaborate syllabus, thereby reducing the risk of distortion as the art travels across cultures.

In addition to technical content, many books also introduce the philosophical ideas of Wing Chun, including traditional Chinese philosophical concepts drawn from Taoism and Confucianism. Classical texts not only record the historical evolution of Wing Chun but also detail the development and transformation of its techniques over successive generations. As scholars have observed, "the limited surviving historical materials and works on martial arts not only reflect the technical achievements and quintessence of the skills of previous generations of martial artists, but also display the unique charm of traditional Chinese culture; they are the essence of traditional Chinese culture and martial arts culture and possess extremely high documentary value" (Zhen, 2009). The compilation and translation of the classical texts of Wing Chun therefore not only inherit and promote the knowledge and culture of Wing Chun but also represent a continuation of the vitality of Wing Chun culture, ensuring that its philosophical depth is transmitted alongside its technical content. In other words, the translation and introduction of Wing Chun's philosophical dimension is not an optional supplement to its technical teaching but an integral part of what makes the art intelligible and meaningful to audiences beyond China.

### 2.3 Communication Channels

Historically, owing to the limitations of the means of dissemination, the inheritance of Foshan Wing Chun culture depended mainly on oral transmission between master and disciple, a mode that ensured fidelity to



the art but restricted its reach. With the development of science and technology and the government's sustained promotion of martial arts culture, the modes of dissemination of Foshan Wing Chun have gradually diversified, presenting increasingly rich and varied forms. As Zhou Guoxia and Zhang Hong (2009) point out, "the evolution of media technology and media forms has made the dissemination channels of martial arts culture increasingly diversified; this diversified mode of dissemination has not only promoted martial arts from the margins to the mainstream, but also facilitated its expansion from the domestic to the international arena, making it a widely recognized cultural phenomenon." This observation indicates that technological progress and the rapid innovation of communication media have greatly promoted the dissemination of Wing Chun on a global scale. At present, the types of dissemination of Foshan Wing Chun mainly include interpersonal communication, group communication, organizational communication, and mass communication, each of which possesses distinctive characteristics and functions.

Interpersonal communication, as the form with the longest history among the modes of disseminating martial arts culture, has, to this day, been the mainstay of the transmission of Foshan Wing Chun. The distinctive feature of interpersonal communication is that the two parties in the exchange can not only express their own views but also accept each other's opinions, forming a dynamic process of discussion and mutual adjustment, thereby achieving flexible and immediate information feedback. This feature is particularly prominent in Wing Chun instruction, where the coach can promptly adjust the content and manner of transmission according to the learners' responses, ensuring the effective delivery of information and addressing individual difficulties as they arise. In addition, interpersonal communication is rich in human warmth; during the exchange, both parties communicate through multi-sensory stimuli—such as language, eye contact, facial expressions, and gestures—and are jointly influenced by the temporal and spatial environment in which the interaction takes place. However, because interpersonal communication is restricted by time and space, its dissemination range is relatively narrow and its speed of information transmission is relatively slow. Moreover, factors such as the quality and attitudes of the communicator may lead to information distortion and create barriers to dissemination, since the accuracy of what is transmitted depends heavily on the competence and integrity of the individual teacher. Despite these limitations, interpersonal communication remains irreplaceable in the transmission of martial arts, precisely because it is the only mode capable of conveying the embodied, tacit dimension of Wing Chun that cannot be fully captured in words or images.

Group communication in Foshan Wing Chun culture typically takes the form of a master leading a number of disciples, or fellow disciples spontaneously forming small groups to practice and exchange in public places, thereby generating an internal driving force within the group. Compared with interpersonal communication, group communication has a broader dissemination range and higher efficiency, since a single session can reach multiple learners simultaneously and allow them to learn from one another. Within a group, members can share and gradually expand their experience of Wing Chun through exchange and interaction, while individuals can also gain a sense of belonging and collective identity that strengthens their commitment to the art. In addition, the "opinion leaders" within a group—such as the master or senior fellow who leads the practice—often play an important role in cultural dissemination, especially in reinforcing key points and correcting common errors, where their guidance helps to promote the healthy development of Wing Chun culture. In the Singaporean context, such informal groups often gather in community centers, parks, and void decks, making the practice of Wing Chun a visible part of everyday life and thereby contributing to its grassroots dissemination. However, group exchange also carries certain risks: the group tendencies that may arise in the process of interaction can alter individuals' independent opinions, prompting conformity, and thereby influencing individuals' understanding and acceptance of Wing Chun culture in ways that are not always beneficial.

The organizational communication system of Foshan Wing Chun culture is gradually being improved, encompassing the government, schools, and various non-governmental martial arts organizations. This development not only promotes communication and cooperation among the disseminators of Wing Chun culture but also provides them with richer platforms and media through which to carry out their activities. At the same time, these platforms provide audiences with organized and reliable channels to access information about Wing Chun culture, laying a solid foundation for the extensive dissemination of Foshan Wing Chun. Compared with interpersonal communication, organizational communication has a distinctive dissemination structure and mechanism, and its inherent coercive force—deriving from institutional authority and formal arrangements—guarantees the smooth and orderly progress of dissemination activities. However, organizational communication also has certain limitations, mainly reflected in the fixity of its membership and the clear delineation of its dissemination targets and participant identities. For example, in the dissemination of Wing Chun culture in schools, the recipients are usually limited to teachers and students on campus; competitions organized by martial arts associations usually involve only the members of the association or their affiliated martial arts clubs. As a result, the dissemination range and audience of organizational communication are relatively narrow, and its influence tends to remain confined within institutional boundaries. Nonetheless, the institutional legitimacy

conferred by organizational communication lends Wing Chun a credibility and stability that informal modes cannot provide, making it an indispensable complement to interpersonal and group transmission.

Mass communication media include traditional print media such as books, newspapers, and periodicals, as well as electronic media such as radio and television. With the rapid development of media technology, the dissemination of Foshan Wing Chun culture increasingly depends on new media platforms. In addition to WeChat official accounts and Weibo, disseminators also actively use popular forms such as short videos and live streaming to convey relevant information to the public, reaching audiences that would otherwise be inaccessible. By virtue of their interactivity, multimedia nature, and capacity for two-way communication, new media have greatly promoted the dissemination of Foshan Wing Chun culture and lowered the threshold for accessing information about the art. However, mass communication also inevitably brings a number of problems. These include difficulty in screening information, the proliferation of false information, and an increase in junk information, all of which can mislead audiences and dilute the quality of what is transmitted. Some unscrupulous individuals, in order to enlarge their audience, use the internet to engage in malicious hype, rumor-mongering, and defamation, and fail to indicate the source when reposting or sharing widely read articles, seriously infringing upon the copyright of the original authors. In addition, owing to the lag between traditional martial arts concepts and the mass communication model, the dissemination of Foshan Wing Chun culture through mass media remains at the level of formalism, lacking sufficient cultural depth and connotation. At the same time, the insufficient transformation of martial arts values and the inadequate integration of media have resulted in Foshan Wing Chun culture failing to realize its modern value through mass media, and thus failing to achieve a win-win situation between martial arts culture and the media. Addressing these challenges requires not only greater media literacy among practitioners but also a more deliberate integration of cultural depth into the digital presentation of Wing Chun, so that its visibility online is matched by the authenticity and richness of the tradition it represents.

## **2.4 Communication Effects**

As an international metropolis where multiple cultures converge, Singapore has a relatively high degree of openness toward and acceptance of traditional Chinese martial arts, and considerable achievements have been made, especially in the dissemination of Wing Chun. However, the dissemination effect of Foshan Wing Chun in Singapore is influenced by multiple factors, including the cultural background of the audience, the martial arts education system, and the competitive relationships with other martial arts schools. A nuanced understanding of these factors is essential for assessing both the achievements and the limitations of Wing Chun's dissemination in Singapore. Taken together, these factors suggest that the communication effect of Wing Chun in Singapore is the product of a dynamic interplay between the intrinsic qualities of the art, the receptivity of the local audience, and the institutional environment in which it is embedded.

First, the Chinese community in Singapore has a relatively high level of awareness of Wing Chun. Because Wing Chun, compared with other schools of Chinese martial arts such as Taijiquan and Shaolin boxing, has stronger practical combat capability and a unique technical system, it is particularly favored by groups with a need for practical self-defense. Martial arts enthusiasts and learners in Singapore tend to prefer martial arts schools with practical combat functions, and this preference has, to a certain extent, brought Wing Chun a relatively high level of attention and sustained interest within the community.

Second, Singapore's martial arts education system has gradually introduced more traditional Chinese martial arts in recent years. Many martial arts schools and private and public martial arts groups have begun to introduce and teach Wing Chun; among young people in particular, Wing Chun has gradually become a popular form of martial arts. For example, the renowned Singapore Wing Chun Association is a typical case in point. This association not only teaches the basic techniques of Wing Chun but also regularly holds competitions and cultural exchange activities, thereby promoting the further dissemination of Wing Chun in Singapore and consolidating its institutional presence.

On the whole, the dissemination of Foshan Wing Chun in Singapore has achieved certain results, gaining considerable attention especially within the Chinese community and among martial arts enthusiasts. However, compared with better-known martial arts schools such as Taijiquan and Shaolin boxing, Wing Chun still has a relatively limited audience and a less prominent public profile. In Singapore, the advantage of Wing Chun lies mainly in the teaching of its practical self-defense capability, which has earned it a certain market and influence among specific groups, especially those who emphasize practicality and self-defense skills. In the future, with the further promotion of Wing Chun culture and its exchanges and cooperation with other martial arts schools, the dissemination effect of Foshan Wing Chun in Singapore is expected to improve further, gradually achieving balanced development with other martial arts schools and extending its influence beyond its current constituencies. Achieving this will, however, require sustained investment in translation, institutional support, and the strategic use of new media, so that Wing Chun's distinctive value is communicated not only to those already inclined toward it but to a wider and more diverse public.

### **III. The Dissemination of Wing Chun and the “Going Global” of Chinese Culture**

The key to telling China’s story well and disseminating China’s voice well lies in excavating and conveying the “Chinese spirit” embedded therein. Only by deeply excavating the spiritual connotations behind China’s stories can we present to the world a true, three-dimensional, and comprehensive China. This spirit is embodied not only in the inheritance of history and culture, but also in the values and spirit of struggle displayed by China in the process of modernization. In this light, the translation and dissemination of Wing Chun abroad is not merely an introduction to a traditional martial art; more importantly, it seeks to excavate and convey the profound connotations and essence of the “Wing Chun spirit” (Wang, 2016). This spirit encompasses not only martial arts techniques but also the philosophical ideas of resilience, perseverance, and the pursuit of harmony, which together constitute the deeper cultural message that Wing Chun carries. It is precisely this spirit that enables the world to truly understand and appreciate the unique charm of Chinese culture, and that distinguishes the meaningful dissemination of Wing Chun from the mere transmission of fighting skills. In the current era, in which China has made the international communication of its culture a strategic priority, the question of how to convey not only the outward forms but also the inner spirit of traditions such as Wing Chun has acquired renewed urgency, for it is the spirit rather than the form that ultimately moves and persuades audiences.

The “Wing Chun spirit” is not only the technical expression of Wing Chun but also the philosophy and cultural ideas behind it, and it can be understood as comprising several interrelated dimensions. First, the Wing Chun spirit emphasizes an open and inclusive mindset. This means that, when faced with different cultures, Wing Chun is able to tolerate and absorb external elements, forming the distinctive feature of a multicultural fusion rather than remaining closed and insular. Second, the endeavor of innovation and change is an important component of the Wing Chun spirit. It emphasizes constant innovation and breakthroughs in the course of inheritance, not being constrained by traditional forms but developing in ways that adapt to the changes of the times, so that the art remains vital and relevant to each new generation. Third, the concept of the simultaneity of attack and defense embodies the distinctive philosophy of Wing Chun that combines defense and offense into a single, integrated system. It advocates that under any circumstances one should respond to challenges in the most effective manner and maintain a flexible and adaptive state, never separating defense from counterattack. Fourth, the stance of winning respect through virtue is the core of the Wing Chun spirit. It disseminates martial virtue through respect and harmony, and advocates winning the respect of others through self-cultivation and moral strength rather than through force or intimidation. Finally, the development of adapting to changing circumstances reflects Wing Chun’s sensitivity and adaptability to the current situation and environment in practice, emphasizing the timely adjustment of strategies and methods according to circumstances. Through the dissemination of these rich connotations, Wing Chun can not only take root in Singapore but also, through such profound spiritual ideas, transcend linguistic and cultural boundaries and gain broader recognition and respect across the world. In this way, the “Wing Chun spirit” functions as a microcosm of the broader “Chinese spirit” that the strategy of cultural “going global” seeks to convey—open yet principled, adaptive yet rooted, and always oriented toward harmony and mutual respect.

### **IV. Conclusion**

In Singapore, the dissemination and acceptance of Wing Chun have already laid a solid cultural foundation and achieved remarkable accomplishments, demonstrating that this traditional Chinese martial art can flourish in a multicultural and multilingual environment. Looking ahead, the promotion and dissemination of Wing Chun in Singapore, Southeast Asia, and even the world require a deeper exploration of the essence of the “Wing Chun spirit” and a profound reflection on its modes and paths of inheritance. The Chinese nation has a long and continuous history and has nurtured a rich cultural heritage, providing spiritual nourishment for its people. The confidence of the Chinese people stems from a deep understanding of and identification with their history and culture. Therefore, to enable traditional Chinese culture to “go global” and “go deep” in a better manner, we must begin by telling China’s story well and interpreting the Chinese spirit, using culturally resonant forms such as Wing Chun as bridges for cross-cultural understanding and mutual respect. As an emblematic carrier of Chinese culture, Wing Chun demonstrates that the most effective forms of cultural communication are those that operate simultaneously at the levels of technique, philosophy, and everyday practice, engaging both the body and the mind of the audience and thereby leaving a durable and meaningful impression.

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### **About the Authors**

JIA Linlin (1980.8–), female, of the Han ethnicity, from Tianmen, Hubei Province, holds a Master’s degree and is an Associate Professor at Zhongkai University of Agriculture and Engineering. Her research interests include language and cultural communication, second language acquisition, and foreign language teaching.

CAI Xiaojun (1984.2–), female, of the Han ethnicity, from Shantou, Guangdong Province, is a Lecturer at Zhongkai University of Agriculture and Engineering. Her research interests include literary translation and poetry translation.