



Multimodal Discourse Analysis of Chinese Museum Propaganda Films From the Perspective of New Media: Take Shi-ku Garden in China as An Example

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Received 27 October 2021; accepted 29 November 2021
 Published online 26 December 2021

Abstract

In an era of information and the rapid development of new media, language is not the only way to convey information. The construction and expression of meaning can be done through images, colors, music, etc. Therefore, multi-modal language analysis has become a hot topic. It provides a new perspective for discourse analysis composed of multiple symbols, which can help readers understand how images, music, and other symbols work together and constitute meaning, and it has a positive meaning to improve people's ability to read multi-modal discourse. Multimodal discourse analysis theory is widely used, and can be used in speech and text, PPT, advertising, website page design, architecture, urban design planning, film and television drama, music, large-scale performances and stage performances, typesetting, textbook design, teaching and databases, etc. It has the characteristics of interdisciplinary and strong application, so it can also play a guiding role in social life and economy. It is closely related to media studies and critical discourse analysis. It has affected the research direction of many disciplines today, such as reading and writing education, media discourse analysis, cultural studies, etc., can play a direct guiding role in the social economy.

The museum is a public welfare social cultural unit, which is responsible for the exhibition, cultural relics research and education. The advent of the Internet era has brought new opportunities and challenges to the education work of the museum, and the museum workers must innovate

the way of the Internet, build the Internet exchange platform, and promote the education's acceptance of the education, and improve the education level of education. As a typical dynamic multimodal discourse, the Chinese bronze museum's propaganda film "the Chinese stone library garden" combines the forms of language, image, color, voice, music and so on. Based on the framework of multi-modal discourse and visual grammar theory of Kress and van Leeuwen. From the four angles of contact, social distance, attitude and method, the propaganda film of "China Shi-ku Garden", one of the Chinese museums, analyzes the multi-modal analysis mechanism construction strategy of cultural characteristics, and explains the spread and development of the traditional bronze culture in China.

Key words: New media; Culture communication; Multimodal discourse analysis; Propaganda film; Museum

Shen, W., Othman, ANB, & Aziz, M. (2021). Multimodal Discourse Analysis of Chinese Museum Propaganda Films From the Perspective of New Media: Take Shi-ku Garden in China as An Example. *Cross-Cultural Communication*, 17(4), 59-64. Available from: <http://www.cscanada.net/index.php/ccc/article/view/12331>
 DOI: <http://dx.doi.org/10.3968/12331>

INTRODUCTION

Museum propaganda film is an essential display of the museum, and it is also one of the effective means to promote its image. It combines language, image, color, sound, music, and other symbolic modalities. It displays the cultural heritage and unique style of the city to the audience in both sound and color and brings its auditory and visual impact. It is a typical, dynamic multimodal discourse. Starting from the meaning of image interaction, this article uses the Chinese Bronze Museum's "Chinese Shi-ku Garden" as the corpus to explore its multi-modal interaction significance.

2. MULTI-MODAL DISCOURSE ANALYSIS

2.1 Multimodality: Origin, Concept

The multimodal approach is relatively new since it only emerged and developed within the last two decades (Jewitt, 2009; Kress & van Leeuwen, 2001; Leeuwen, 2004). Because of the growing influence of images that have become overwhelmingly present in our current society, the need for new approaches to analyze and understand communication and meaning making through visual means is essential. Carey Jewitt concurs that multimodality is an interdisciplinary approach drawn from social semiotics that understands communication and representation as more than just language and attends systematically to the social interpretation of a range of forms of making meaning” (Jewitt, 2013). In other words, multimodality is concerned with interaction, representation, and communication beyond the written text (Jewitt, 2009).

Multimodal discourse analysis emerged in the Western academia in the 1990s. Multimodal discourse analysis is derived from linguist Halliday’s functional grammatical metafunction theory. On this basis, Kress & Van Leeuwen (Gunther Kress & Leeuwen, 2020) believed that image is a kind of social symbol and established a multi-modal discourse theory of visual grammar based on representational meaning, interactive meaning, and compositional meaning. Linguist Zhang Delu believes that multimodal discourse refers to the phenomenon of communication through various means and symbol resources such as language, image, sound, and action (Delu, 2009). Multimodal discourse analysis is the analysis of discourse that uses two or more modalities (visual, tactile, auditory, etc.) or two or more symbol systems in one modal (Dongmei, 2014).

2.2 Visual Grammar Theory

Kreis and Van Levine’s visual grammar theory is derived from Halliday’s system functional linguistics. Its core is to use different modes to express representational meaning, interactive meaning and compositional meaning (compositional meaning)(Gunther Kress & Leeuwen, 2020), which corresponds to the three major functions of language, namely conceptual, interpersonal and textual functions. The meaning of image interaction in visual image theory refers to a contact relationship, which reproduces the interaction between participants and interactive participants, which is equivalent to the interpersonal meaning in language. This interactive relationship is mainly reflected in four aspects, namely contact, social distance, attitude, and modality. The four elements form a self-contained system and jointly realize their interpersonal functions.

2.3 Multimodal research in China

China’s research on multimodal discourse began with scholar Li Zhanzi, who introduced in detail the visual

grammar of Kreis and Levine (Zhanzi, 2014), which first aroused the attention and discussion of multimodal discourse analysis in Chinese academic circles. Hu Zhuanglin discussed the difference between multimodal semiotics and multimedia semiotics, and pointed out that human beings have entered a new century of multimodal social semiotics (Zhuanglin, 2007). Zhu Yongsheng discussed based on the above that it is closely related to multimodal discourse analysis. Four issues: the generation of multimodal discourse; the definition of multimodal discourse; the nature and theoretical basis of multimodal discourse analysis; the content, methods and significance of multimodal discourse analysis(Yongsheng, 2007). Drawing research from the study of multimodal discourse theory in other countries in the world, in recent years, some scholars have expanded the research objects, from comics, advertisements, movies, posters, web pages and other static multimodal discourses to film and television works, Dynamic multi-modal discourse such as TV interviews, stage speeches, classroom teaching, etc.

3. RESEARCH ON MULTI-MODAL ANALYSIS OF PROPAGANDA FILMS

The material and cultural level of China has been continuously improved. Tourism has become an important way for people to relax and entertain. Tourism has also become an important part of economic development and cultural dissemination in many countries. With the popularization of the Internet and the continuous advancement of information technology, multi-modal propaganda films that integrate various communication media such as language, image, sound, color, animation, etc. have become an important tool for tourism promotion. There is also much research on multi-modal analysis of promotional films. To promote tourism resources in Anhui Province, China, Pan Xuequan and Liu Shuai carried out multi-modal discourse analysis of the promotional film from the visual narrative analysis framework, to discover the characteristics of the promotional film. The characteristics and shortcomings can provide a certain reference for improving the production of multi-modal texts for tourism promotion and spreading the beautiful image of Anhui (Xuequan & Shuai, 2021)Unforgettable Anhui” as an example</title><secondary-title>Journal of Gansu Radio & TV University</secondary-title></titles><periodical><full-title>Journal of Gansu Radio & TV University</full-title></periodical><pages>39-43</pages><volume>31</volume><number>1</number><section>39</section><dates><year>2021</year></dates><urls></urls></record></Cite></EndNote>. Niu Guiling and Su Qinqin took three different Qingdao(a city in China) promotional videos of the 2018 Shanghe Cooperation Qingdao Summit as the research objects. They mainly

compared and analyzed the promotional videos from the three levels of interpersonal meaning, conceptual meaning, and compositional meaning to explore the same city. The image of the city presented in different promotional videos. Through the multi-modal analysis of three different films, they hope to guide the production of city image propaganda films and promote the construction of city image (Guiling & Qin, 2019). Wang Long selected the 2019 promotional video of the Lanzhou (province in China) Investment and Trade Fair. Based on the visual grammar theory of social semiotics, he constructed a multi-modal discourse analysis framework for urban image promotional films and used this framework to explain from the perspectives of visual and auditory modalities. How various modal symbols can collaborate with each other to realize the meaning of the video theme, thereby constructing the image of the city (Long, 2020). In addition to the research on promotional videos with urban or regional characteristics, some scholars put their research goals on the promotional videos for specific policies and projects. Wei Bowen and Li Chunji use the visual grammar framework of Kress & van Leeuwen as the theoretical framework and use the official "Belt and Road" promotional film as the research corpus to deeply interpret China's "Belt and Road" policies from the meaning of reproduction, interaction, and composition. Political relations and the use of a multi-modal discourse framework have laid a good foundation for the construction of the country's image (Bowen & Chunji, 2017).

4. PROMO INTRODUCTION

The "China Shi-ku Garden" is adjacent to the Qinling Mountains in the south and Weishui river in the north. It is in the Shi-ku Mountain. It is the site of the discovery of "the first ancient artifact in China" the Shi-ku drum". The "China Shi-ku Garden" takes Zhou, Qin culture (The dynasty of China is about 1046 BC-256 BC) (Wikipedia, 2021), uses gold, and stone as its themes. Through the protection and shaping of natural landscapes, it integrates mountains, water, forests, and plateaus, making "China Shi-ku Garden" a fusion site of protection, bronze exhibition, cultural and ecological park. The Park contains two iconic buildings: Shi-ku Pavilion and Baoji Bronze Museum.



Figure 1
(a) The special effects of museum name

The whole "China Stone Drum Garden" propaganda film uses four image presentation methods: real shots in the museum, architectural scenery shots outside the museum, special effects pictures and historical material sketches, with detailed explanations and a grand soundtrack to introduce the historical origin and modern value. The propaganda film first introduced the historical origins, collections of cultural relics and architectural styles of the Shi-ku Garden and the Bronze Museum. Finally, through various sensory statements on the real scene, the audience imagined a fascinating play experience.

5. ANALYSIS

This article mainly analyzes the realization of the multi-modal interactive significance of the tourism promotional film of "China Stone Drum Garden Scenic Area". The analysis will be carried out from four aspects: contact interaction, social distance interaction, attitude interaction and modal interaction.

Contact interaction

The contact relationship in the multimodal discourse is divided into two ways of expression: "provide" and "ask", which are used and displayed in many places in this propaganda film. First, the text of the special effects screens and section titles (as shown in fig. 1) that have appeared in the title and the propaganda film has an indirect contact relationship with the viewer, providing viewers with information to guide the viewing, so that the viewer can better understand the content of the propaganda film, and at the same time, they are also asking for the resonance of the audience. Secondly, there are many dynamic real scenes in the propaganda film, either to the left, or to the right, or forward, or backward. These shots simulate a kind of perspective of tourists playing in the scenic spot: these are the same as the commentary at the end of the propaganda film. The sensory statements that simulate customers in the words coincide with each other, all of which are "asking" a sense of trust and identity from the prospective customers in front of the camera, so that visitors can make choices under the guidance of the propaganda film.



(b) the Etching effects

Social distance interaction

The social distance interaction of the propaganda film is closely related to the range of the viewing frame and the scene. Different viewing ranges bring different perspectives to the audience and create different social distances.

The sceneries in this propaganda film are diverse and fascinating. In the presentation of cultural relics, the propaganda film uses a close-up lens to shorten the distance between the viewer and the cultural relics, while also showing the exquisiteness of the cultural relics(as shown in fig.2a); in the shooting of stone historical

portraits, most of them use panoramic shooting methods, which will take the whole body of the portrait(as shown in fig.2b). These historical figures are fully presented and reproduced, making their images in the propaganda film come alive; in the shooting of a single building, there are both close-up details and panoramic writing, showing the structure of the building in many aspects; the propaganda film is also interspersed many aerial long-range shots show the whole picture of the building complex and show the magnificence of the scenic spot.



Figure 2
(a) The close-up lens of relics

There are also many cameras sports lens in the propaganda film. For example, the camera showing the stone drum at the beginning of the propaganda film moves forward, and the material in the special effects screen that tells the history of the origin is stacked one after another, and the stone drum pavilion is pulled by a close-up. To the panoramic view, the viewers have a series of

(b) The whole body of the portraits

corresponding feelings: under the zoom lens, the viewers walk up to the cultural relics and explores the cultural relics in depth; under the zoom lens, the viewers gradually see the full picture of these buildings and is deeply impressed by the grandeur of the scenic buildings and are shocked(fig.3).



Figure 3
The panoramic view of “China Stone Drum Garden Scenic Area”

At the end of the propaganda film, the two shots of the woman wearing white clothes also show a change in social distance. First, the propaganda film gives a wide-angle shot from upside down. The woman stands in front of the Shigu Pavilion and looks up at the building (fig.4a). The relationship between the building and the people is seen through the shots show up, giving the audience a sense of solemnity and sublime; in the next shot, the woman approaches the cultural relics and touches the cultural relics with her hands. Here is a close-up shot with



Figure 4
(a) The character look up to the building

ATTITUDE INTERACTION

Attitude interaction in multimodal discourse refers to the presentation angle of the participant when the movie guides the viewer's attitude towards the participant. It is generally considered to be the camera angle. In the propaganda film, different camera positions and angles produce different perspectives, and different perspectives will also trigger different emotional attitudes.

The camera positions in this propaganda film vary depending on the subjects. First, the angle of looking up is adopted for the display of the building. The camera is close to the ground and the building rises directly into the cloud, which makes the viewer feel admired. Secondly,



a very shallow depth of field, with the woman's hand gently moved in the middle of the screen(fig.4b). The chimes in the depth of field show the close interaction between people and cultural relics, giving the audience a sense of touching cultural relics in person. The two shots one of them is close and the other is far away, making the viewers immersive, creating an admirable and cordial emotional experience for the scenic spot of the China Stone Drum Garden.



(b) The character close contact with cultural relics

when displaying the cultural relics in the collection, the historical portraits outside the museum adopt a head-up angle, so that the viewers can more intuitively notice the meticulous crafting of the cultural relics and be more intimate with historical figures. Some sceneries, such as flowers and grasses, vehicles running on the streets, and people playing in the square, have also adopted a head-up lens to make viewers feel more involved in the scene. Finally, some aerial overhead shots were added to the propaganda film to make the viewers face the magnificence of the scenic spot directly, thereby creating a sense of shock. Through the change of the lens angle, the viewer has a series of attitude changes towards the content of the propaganda film (fig.5).

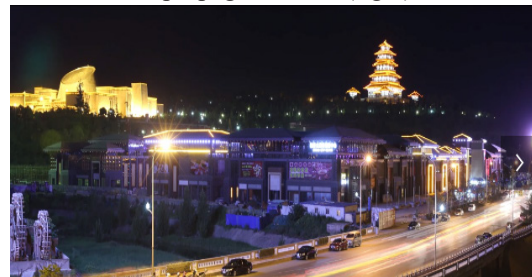


Figure 5
Multi-angle display of the museum (side shot, up shot, aerial shot, night view)

MODAL INTERACTION

In the making of this propaganda film, some photography techniques were also used to exaggerate reality and make viewers react emotionally. First, when shooting cultural relics in the museum, the lighting settings in the museum are fully used. For example, the stone drum at the beginning has not only the bottom light on the tray, but also different angles of side light to brighten the dark corners, so that every detail of the cultural relics is exposed. Another example is the shooting of bronze statues of people in the first two minutes of the propaganda film. Not only does the main light illuminate the entire hall, but the faces of each character are also illuminated to clearly show their characteristics.

In the shooting of the scenery outside the museum, the overall color of the propaganda film is bright, using red, green, bright yellow, light blue, and other bright colors to create a vibrant scene, creating a positive, beautiful, cordial, and natural sensory experience for the viewers. In the propaganda film, there are also shots with red tone such as sunset and sunset clouds, allowing viewers to trace history and create a grand atmosphere. At the same time, time-lapse photography is used in many shots of buildings. Under this lens, clouds move quickly, and traffic passes by, giving viewers a sense of temporal and historical changes, emphasizing the Chinese stone drum and the Chinese culture have such a long history.

6. CONCLUDING

Based on the theory of multi-modal discourse and visual grammar, this article explores the multi-modal language of “China Stone Drum Garden Scenic Area” in terms of visual effects and distinguishes the images and observations in “China Stone Drum Garden Scenic Area” The various interactive relationships formed by the participants. The promotional propaganda film uses a series of camera movement, camera position angle control, changes in the viewing range, title and character settings, etc. to enable viewers to interact with the propaganda film, social distance interaction, attitude interaction, and modal interaction. The promotional propaganda film resonates with the viewers through these interactive images, inspires and guides visitors, and achieves the effect of publicity.

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