

A Peircean Semiotic Approach to the International Dissemination of Chinese Rural-themed Videos

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ABSTRACT

In recent years, Chinese rural-themed videos have broken language barriers in international communication and won the love of overseas audiences on global video sharing platforms. The reasons for these videos successfully exporting Chinese culture to the world are multifaceted, but this article applies Peirce's triadic mode, the most significant one in Peirce's semiotic theories, to the process of Chinese sign exportation in such videos, focusing on exploring the reasons for cultural acceptance. It attempts to uncover the objects behind visual and auditory symbols in Chinese rural-themed videos, and compares them with the "interpretant" generated in the English comments below the video to find "common interpretant". Through the "common interpretant" between video producers and audiences, some similar ideas rooted in different cultures are revealed.

Keywords: *Semiotics, International dissemination, Chinese rural-themed videos.*

1. INTRODUCTION

The international dissemination of Chinese rural-themed videos has emerged as a pivotal component of contemporary cultural outreach and global communication. These videos, such as those by Li Ziqi and "Meet Yourself," which gained immense popularity overseas in 2023, captivate foreign audiences with their distinctive narrative styles and poetic portrayals of rural life in China. Through evocative visuals, they showcase the customs, traditions, and ways of life in Chinese rural areas, satisfying domestic audiences' yearning for indigenous culture while sparking curiosity and interest among international audiences. Despite the language barrier, these videos adeptly overcome linguistic challenges through meticulously crafted visual storytelling, enabling them to transcend linguistic and cultural boundaries, profoundly resonating with global audiences.

The rise of social media and online platforms further amplifies their international reach. By leveraging platforms such as YouTube and Netflix for sharing and dissemination, these videos construct a transcultural shared space. The international propagation of rural-themed videos is not merely a facet of cultural export; it serves as a manifestation of China's soft power. By showcasing

genuine and vibrant rural scenes, they contribute to a more comprehensive understanding of China on the global stage. Most importantly, this dissemination provides an opportunity for cross-cultural dialogue, fostering mutual understanding and respect between Chinese and foreign cultures. These videos, therefore, serve as a potent bridge for cultural exchange in the ever-connected world.

Researchers have approached the phenomenon from various perspectives, seeking to observe and analyze the impact of Chinese rural-themed videos on the global audience. Semiotics analysis emerges as a valuable supplement to these observations. Delving into the realm of semiotics allows researchers to decode the intricate language of symbols and signs embedded in these videos. Semiotics provides a framework to decipher not only linguistic elements but also the visual symbols, cultural references, and nuances that contribute to the rich tapestry of meaning within these narratives.

2. PEIRCE'S SEMIOTIC THEORY

The theoretical development of semiotics can be delineated into three crucial stages: singleness, diversity, and mixture (Zhao, 2019:184). The period from the 1920s to the 1960s marked the emergence of the basic semiotic mode, as Charles

Sanders Peirce and Ferdinand de Saussure independently pioneered semiotics in the early 20th century. Saussure's theory, grounded in linguistics, diverged significantly from Peirce's, which drew inspiration from logics and phenomenology. Peirce referred to semiotics as "sémíologie" in this context. During this stage, Saussure's theory initially dominated the field of semiotics, and subsequent semiologists extensively propagated his theoretical system. Ultimately, it evolved into the structuralist movement, significantly influencing Western humanities. The second stage in semiotic development unfolded as poststructuralism from the 1960s to the 1970s. Structuralism, driven by arbitrariness, necessitated determining sign meaning within a defined system. Due to the Saussurean model's intolerance of diversity and an open system in semiotics, many structuralists shifted towards poststructuralist perspectives. The third revolution in semiotics began in the 1980s and remains active to this day. Semiotic theories in the new century prioritize reintegration with knowledge from diverse fields and establishing connections between semiotic theory and canonical forms, depending on specific objects of study. These include arts and literature, such as music, theatre, movies, and text analysis, as well as communication, advertising, anthropology, psychology, archaeology, architecture, mathematics, among others.

2.1 Three-dimensional System

As previously noted, Peirce's foundational framework for semiotics only gained significant recognition when his semiotic manuscripts were systematically organized, interpreted, and disseminated in the mid to late 20th century. Prior to this, Saussure's dyadic system, comprised of the "signifier" and "signified," enjoyed widespread acceptance. In Saussure's system, the "signifier" is the external manifestation of a sign, while the "signified" is its psychological representation. Peirce's model offers advantages over Saussure's due to its openness and dynamism, accommodating a broader range of objects of study and introducing infinite depth of meaning.

At the core of Peirce's sign theory is its three-dimensional or triadic and trichotomy system. According to Peirce (1931:346), any sign can be classified into three aspects: the object, the interpretant, and the representatum. The representatum, equivalent to Saussure's "signifier," refers to the carrier of a sign, which may be

physical but does not necessarily have to be material. The object, on the other hand, encompasses both concrete and abstract properties, representing what is exemplified by the sign. The interpretant, considered the most crucial, refers to the ideas formed in the receiver's mind, acting as a sign in subsequent "next semiosis."

Peirce's introduction of the interpretant serves to connect Saussure's "signified" and "signifier." In terms of their relationships, an object is the starting point of a semiosis, determining its sign or representatum, which, in turn, elicits a relevant interpretant. This interactive relationship among these three concepts is referred to by Peirce as semiosis. For instance, smoke can serve as a sign when fire is the object, interpreted as a signal of enemy invasion.

Peirce's model introduces a critical departure from Saussure's dyadic mode, emphasizing the perspective of the information receiver or interpreter. This more open and innovative system shifts the focus of traditional communication from disseminator-orientation to embracer-orientation. In Peirce's model, three categories of interpretant exist in the process of sign exchange: the intended interpretant represents what a sign means to the sender, reflecting the sender's thoughts; the valid interpretant is the interpreter's inner feedback to a sign, revealing the interpreter's understanding; and the common interpretant, the most meaningful part of communication, represents an agreement reached by both parties and signifies the resonance between sender and receiver (Zhao, 2017:93).

2.2 Signs

The concept of "signs" stands at the core of semiotics. According to Saussure, a sign originates from the imagination or activity of human minds, expressed through language codes, and is comprehended by individuals engaged in the communication process. In Saussure's framework, a sign is what is intentionally conveyed by someone with a specific purpose and meaning. Therefore, Saussure posits that nothing qualifies as a sign unless it is interpreted as such. The system of linguistic signs or language is the most superior among all sign systems existing in the real world. This is because language plays a pivotal role in the construction of reality. On the contrary, Peirce's theory posits that anything can function as a sign as long as it has the capacity to represent something according to an individual's interpretation and thought. Peirce (1931:346) defines a sign as a First

that stands in a genuine triadic relation to a Second (its Object) and is capable of determining a Third (its Interpretant) to assume the same triadic relation to its Object.

In essence, signs are rules of actions for Peirce, and he views all thoughts and experiences in the human world as semiotic activities, emphasizing the social nature of signs. Thus, anything can be considered a sign if it can be given meaning and serve as a substitute for another object. This broadens the scope of signs beyond language or man-made entities. To provide a more specific definition, Chinese semiologist Zhao Yiheng (2016:2) characterizes a sign as perception carrying meaning. In his view, meaning and signs are mutually dependent: meaning cannot be conveyed without signs, and signs cannot carry any meaning on their own. Consequently, human society engages in the consumption of signs in various forms daily through information exchange, ranging from tangible objects like an apple or a hug to visual and auditory images, emotions such as anger, and even instances of silence and vacancy in specific situations.

The necessity of a "sign" arises from the absence of meaning. As elucidated in the previous chapter's introduction to the three elements in the triadic model, it becomes evident that a sign itself lacks intrinsic meaning, and the true essence of meaning resides in the object. In essence, the sign merely serves as a substitute for meaning. But why is a sign required in a given context? According to Chinese semiologist Zhao Yiheng (2016:45-47), it precisely underscores the scarcity of meaning under certain circumstances. Conversely, a "sign" becomes unnecessary when meaning is overtly presented to receivers.

Consider road signs as an example, reminding drivers of approaching road conditions. The "road sign" is a sign, behind which lies the warning of danger—the object. However, this reminder loses its efficacy when a driver is already confronted with the danger. A more vivid illustration can be found in the interaction between a man and a woman: men often exchange glances with their beloved women before their romantic relationship is established, and once they become a legally recognized couple, such eye exchanges diminish. The actual purpose of this romantic eye exchange is to express love for the woman, where the male's gaze is the sign and the expression of love is the object that the sign signifies. When his love is not sufficiently conveyed, or when there is a lack of

meaning or information, such eye interactions or romantic signs continue to manifest.

This theoretical framework adequately explains why the theme of the countryside can captivate international audiences. Although videos documenting China's ever-changing development, such as high-speed trains and 5G technology, may astonish Western audiences, their influence on cultural export is far less potent than that of Chinese rural-themed videos. The West has undergone a three-hundred-year industrial revolution and has grown accustomed to a perpetually changing world. From a semiotic perspective, what is currently presented to these individuals is a world of shape-shifting high technology and the fatigue of urban life. In contrast, pastoral life is an absence in their experiences, transcending their recognition. The conspicuous absence of a lifestyle that seeks an escape from materialism in today's society renders signs of nature and the countryside more prominent and necessary.

3. SIGNS IN CHINESE RURAL- THEMED VIDEOS UNDER PEIRCE'S TRIADIC MODE

3.1 Signs in Chinese Rural-themed Videos

In Chinese rural-themed videos, audiences can immerse themselves in a captivating tapestry of idyllic landscapes, featuring lush fields, tranquil rivers, and majestic mountains, providing a visual escape into the serene beauty of rural China. These videos showcase traditional architecture, offering glimpses into ancient villages and historic landmarks that reflect the deep cultural roots of the Chinese countryside. Audiences witness traditional farming practices, seasonal activities, and the cultivation of crops, gaining insights into the rhythm of rural life. Cultural richness unfolds through depictions of local festivals, traditional ceremonies, and customs, accompanied by vibrant celebrations and colourful costumes. The videos also capture the essence of daily village life, fostering a connection with the people through their routines, interactions, and community activities. Culinary traditions take center stage, portraying the preparation of traditional Chinese dishes with locally sourced ingredients. Additionally, audiences encounter folk arts, crafts, and the cyclical beauty of seasonal changes, collectively providing a multifaceted exploration of the rural landscape and cultural heritage of China.

3.1.1 *Visual Signs*

Chinese rural videos are filled with various tangible and intangible visual symbols. In these videos, the rich array of tangible and intangible visual symbols collectively paints a profound and multi-layered portrayal of rural life. Picturesque natural landscapes, serene rivers, majestic mountains, and other beautiful scenes subtly outline the tranquil beauty of the countryside, presenting audiences with a visual journey for the soul. The display of traditional architecture provides glimpses into ancient villages and historical cultural relics, conveying the deep cultural foundation of Chinese rural areas. Scenes depicting daily life showcase traditional farming, seasonal activities, and the process of crop cultivation, allowing audiences to immerse themselves in the rhythmic pulse of rural life. The richness of culture is conveyed through displays of local festivals, traditional ceremonies, and customs, accompanied by vibrant celebrations and colourful costumes. Additionally, the videos capture the essence of daily village life, establishing an emotional connection between the audience and rural communities through depictions of daily activities, interactions, and community events. Culinary traditions take a prominent role in the videos, showcasing the meticulous preparation of traditional Chinese dishes using locally sourced ingredients. Audiences are also introduced to folk arts, crafts, and the cyclical beauty of seasonal changes, collectively providing a multifaceted exploration of China's rural landscape and cultural heritage. These visual symbols not only portray the authentic facets of rural life but also offer audiences a profound understanding of the richness of Chinese traditional culture.

Natural signs can be categorized into signs of territory, plants, and the sun. To begin with, the external backdrop depicted on the screen often showcases images of hills, brooks, fields, or woods, effectively illustrating the typical geographical features of China. Therefore, this ensemble of natural elements can be deemed as a sign, with the object they represent being the geographic characteristics and natural landscapes of rural areas. Furthermore, certain videos commence and conclude with the click of dawn and the onset of darkness, symbolizing the daily rhythm and the passage of time. This framing technique seeks to emulate the ancient lifestyle of "work in sunrise, rest in sunset" before the advent of industrialization, portraying a scene signifying a simple and tranquil existence that ancient people adhered to. This

portrayal stands in stark contrast to the lifestyles prevalent in the consumer-driven and industrial age. The final natural sign involves images of flourishing wild and domestic plants within and around villagers' habitation. This visual representation reflects a life lived away from the city — a freedom exclusive to countryside living.

In the video, a majority of the tools employed contribute to creating a quaint ambiance, many of which are everyday items such as utensils and farming tools, while others are tools associated with traditional Chinese techniques. Predominantly, individuals utilize kitchenware and farming tools that markedly differ from the plastic or stainless-steel tools commonly found in the households of the majority. Instead, these tools exhibit a delicate and antique aesthetic, crafted from materials like wood, bamboo, china, stone, and more. This choice precisely aligns with the prevailing "Fugu" trend, reflecting the romanticized pastoral yearning of the youth disillusioned by today's rapidly changing, industrial, and consumerist society. Beyond these everyday items, certain tools associated with traditional Chinese arts and techniques serve to captivate international audiences. For instance, in a video titled "Scholar's Four Treasures," Chinese vlogger Li Ziqi intricately crafts the ancient scholar's four treasures using materials sourced from nature, showcasing her craftsmanship. In this context, the tools become symbolic of sophisticated handicraft and the preservation of traditions. In summary, these tools represent a departure from industrialization and a shift away from the service economy.

In Chinese rural videos, people showcase a close-knit and intimate community relationship. These videos often portray deep interpersonal connections among rural residents, emphasizing the warmth and spirit of mutual assistance in community life. Audiences can witness scenes of friendship, neighbourly relations, and collective cooperation among villagers. This network of relationships is often depicted through daily activities, celebrations, agricultural work, etc., allowing audiences to gain a deeper understanding and experience the cohesion and warm atmosphere of rural communities. It is also a set of values conveyed by rural videos, emphasizing the harmonious coexistence of people with nature, with each other, and the rootedness of traditional culture in community life.

3.1.2 *Audial Signs*

The audio effects in pastoral videos are characterized by a meticulous blend of nature sounds, traditional music, and regional instruments, all strategically employed to enhance the immersive quality of the visual content. Nature sounds, such as chirping birds and flowing water, create an authentic rural ambiance, while traditional Chinese music and local instruments like the guzheng or erhu contribute to a cultural richness that resonates with the visual narrative. The soundtrack is intricately woven into the storytelling, synchronizing with key moments and emotional shifts. Additionally, ambient sounds of village activities and everyday life enrich the audience's experience, offering a sense of authenticity. The strategic use of silence, coupled with high-quality sound production, further amplifies the emotional resonance, ensuring that the audio effects play a pivotal role in creating a multisensory journey into the tranquillity and cultural depth of rural life in China.

Take Li Ziqi's video, which showcase a meticulously crafted audio landscape, where a casual yet harmonious arrangement of sounds immerses audiences into a tranquil and enjoyable state, often associated with ASMR (Autonomous Sensory Meridian Response). These soothing sounds can be interpreted semiotically as perceptible signs, encompassing both dialectal nuances and non-linguistic elements. Animal sounds, including the barks of dogs, the chirping of birds, the clucking of chickens, and the bleating of sheep, collectively paint a vivid and lively picture of farm life. Furthermore, sounds emanating from the culinary and farming processes, such as the crunch of frost underfoot, the thwack of a cleaver, and the sizzle of frying garlic, subtly convey a sense of unhurried expertise. This ensemble of resonating sounds evokes an image of an open and serene rural space, sketching a poetic portrayal of quiet countryside living. The sole narration consists of friendly banter in dialect between Li and her grandmother, spoken softly with a Sichuan tone, creating a harmonious and calm atmosphere that reflects their close relationship.

3.2 *Decoding of Signs Under Peirce's Triadic Mode*

In Peirce triadic mode, sign and object focus on sender's side but interpretant on receiver's side. Moreover, a single interpretant can lead to an

unlimited number of explanations by receivers with different cultural background on account of multiple thinking angles for the same sign. This part will explore these interpretants through hot key words among English comments below Chinese rural-themed videos, combined with signs discussed previously.

The backgrounds set in the video stories typically feature captivating natural landscapes and environments, which is one of the reasons that attract the audience. Many audiences use terms like "paradise," "fairyland," and "storybook" to describe the video settings, reflecting people's yearning for an idyllic rural life. Additionally, words such as "nature," "relaxation," and "tranquility" are recurrently mentioned in the comments below, indicating a deep-seated desire for a life in nature and an escape from the bustling industrialized cities. Moreover, the relationships between the characters in the stories have garnered special attention from overseas audiences. In the interactions among characters, audiences express admiration for the simple and genuine interpersonal relationships among villagers through their comments.

Furthermore, audiences highly appreciate the portrayal of female figures in the videos, often referring to them as Disney princesses or Chinese angels. Adjectives such as diligent, talented, and strong are commonly used to describe them, and there are even a few observers who metaphorically call those female figures their "medicine" (sleeping pill). The Disney princess or modern Mulan archetype represents independent, intelligent, brave, and resilient girls commonly seen in British cartoons or movies.

In terms of cuisine, people often praise the use of traditional utensils and simple ingredients in the preparation of dishes. The adherence to traditional cooking methods also triggers memories of hometowns among the audience, creating a sense of nostalgia that binds audiences and the video creator together. Furthermore, observers use words like "fresh" to comment on Li's culinary creations. It can be inferred that despite the prevalence of convenient fast food in our lives, people have a preference for things rooted in the land.

4. CULTURAL CONVERGENCES: AN EXAMINATION OF SHARED IDEALS

From a semiotic standpoint, the acceptance of cultural signs in Chinese rural-themed videos by

Western audiences is rooted in the convergence of the effective interpretant and the intended interpretant associated with these signs. To elaborate, this overlapping occurs when there is a shared element between both cultures or a cultural interaction influencing its development. In the subsequent sections of this paper, the analysis will transition from semiotic examination to cross-cultural exploration, unveiling cultural similarities between China and the West through the lenses of recluse culture, environmental aesthetics, and female images.

4.1 Recluse Culture

The underlying concept behind the natural signs lies in the pursuit of a simple lifestyle, characterized by a connection with nature through regular physical labor or residing far away from the hustle and bustle of urban areas. The acceptance of these ideas by Western audiences becomes evident through comments that frequently include terms like "nature," "relaxing," and "calming." These responses suggest a weariness with mundane urban existence and a longing for the tranquility and recluse lifestyle. Recluse culture is a cultural phenomenon that emerges alongside the actions of those seeking seclusion. It involves a departure from mainstream society, and a community of recluses adheres to the principles of recluse ideology through their actions. While recluse culture is integral to Chinese culture, it is not exclusive to it. Farming culture, less familiar to most Westerners due to the prolonged industrialization in the West, still bears traces of the profound influence of recluse culture in the modern Western world.

In the context of Chinese recluse culture, it typically encompasses the act of rejecting official positions despite possessing the requisite talents for such roles. The roots of Chinese recluse culture can be traced back to ancient times. During the Zhou Dynasty, individuals like Boyi and Shuqi opted to sustain themselves by foraging for wild greens on the Shouyang Mountain rather than accepting provisions from authority. Throughout subsequent generations, countless tales of recluses have been chronicled in historical records such as "The History of the Late Han Dynasty," "The Book of Jin," "The History of Southern Dynasties," and more. Moreover, numerous discussions on the concept of "seclusion" are expounded upon in the classical works of Confucian and Taoist schools. Through these historical documents, it becomes

evident that the motivation behind recluse lies in their discontent with reality and a commitment to self-actualization, truth-seeking, and the pursuit of freedom rather than a mere negative escape from a corrupt reality. Upon returning to the countryside, these "Chinese recluses" often immerse themselves in nature, producing outstanding pastoral poetry that expresses life ideals and aspirations, exemplified by poets like Tao Yuanming from the Jin dynasty. As a result, a wealth of spiritual and cultural legacies, generated by the recluse lifestyle, is bequeathed to future generations.

Recluse culture in the Western world traces its origins to a crucial ideological shift during the Renaissance, marked by a transition from a focus on God to a focus on humanity itself. This ideological trend, known as Humanism, emerged as a response to excessive constraints imposed by Christian theology on human existence and behaviour. As Western society evolved into a highly developed capitalist system, the relentless pursuit of material comfort led individuals to lose themselves in this urgent quest. Faced with this predicament, some sought solace in a return to nature, viewing it as a means of liberation. Among Western recluses, the American transcendentalist writer Thoreau stands out as a prominent figure. Living amidst the rapid development of capitalist material civilization, Thoreau resisted the prevailing obsession with material pursuits. Choosing a solitary existence by Walden Lake, he authored the renowned book "Walden," declaring that nature was his bride. Thoreau maintained a lifelong disinterest in fame and profits, finding fulfilment in living by and depicting nature. He believed in the interconnectedness of the human spirit and nature. Similarly, the distinctive American female poet Emily Dickinson advocated for a balance between profit pursuit and the conservation of nature, recognizing the inherent truth and mercy within nature. Emerson, another influential figure, asserted that integrating with nature could enhance people's moral sense, using the purity and beauty of nature as benchmarks for assessing individuals. Dwelling in nature and introspection underscore the essence of Western recluse culture.

Despite differing motives behind recluse culture in China and the West, both emphasize the importance of balance — between humans and nature, humans and society, and humans and themselves. The recognition of a harmonious relationship between humans and nature, along with

human-centric values, transcends cultural boundaries in both Chinese and Western traditions.

4.2 Ecological Aesthetics

The picturesque settings portrayed in Chinese rural-themed videos often elicit comments from audiences describing them as "paradise" or "wonderland," indicating a shared appreciation for environmental aesthetics between China and the West. The concept of environmental aesthetics has gained prominence in response to escalating ecological issues globally, influenced by relevant philosophies within distinct cultural backgrounds. This integration of advanced ideas from Eastern aesthetics, particularly Chinese ecological thought, plays a pivotal role in shaping Western environmental aesthetics.

Environmental aesthetics has evolved against the backdrop of worsening ecological problems, shifting from a human-centric focus to a blend of new aesthetic principles aimed at addressing these challenges. In the development of Western environmental aesthetics, the infusion of Eastern aesthetic ideas, especially traditional Chinese ecological thought, has exerted significant influence. The primary sources of Chinese influence stem from Taoist and Zen philosophies, closely linked to the landscape. Chinese monks, residing in close proximity to nature, contemplate philosophical matters deeply while revelling in the beauty of the natural landscape. This notion inspired American poet Gary Snyder to introduce landscape aesthetics rooted in Zen thought to Western environmental aesthetics, challenging Western stereotypes about the wilderness and infusing a romantic quality into natural landscapes.

In Chinese thought, the landscape is perceived as an independent entity, not merely a reflection or construction of human beings. For instance, within Chinese aesthetic environmental thought, a garden holds not only aesthetic value but also serves as a vital channel for communication between humans and nature, complementing human life. The assimilation of these Chinese ideas into Western environmental aesthetics contributes to a more nuanced and enriched understanding of the relationship between humans and their natural surroundings.

4.3 Evolving Female Archetypes

The portrayal of female archetypes in Chinese rural-themed videos conveys a nuanced blend of

traditionally feminine and masculine qualities, eliciting a distinct impression among viewers. The representation of independent women in the contemporary era aligns with Western expectations of empowered females, as discerned from comments such as "Disney princess" and "Chinese Mulan." These archetypal figures, emblematic of power, bravery, and wisdom, contribute significantly to the evolving landscape of female screen personas. Despite the pervasive influence of feminine culture in Chinese society, there is an observable acceptance and realization of Western concepts related to gender equality. In the professional realm, an increasing number of Chinese women now occupy high-ranking positions within organizations, engaging in relatively equitable competition with their male counterparts for professional opportunities. Some even opt for remaining unmarried, a choice perceived as conducive to a higher quality of life. This paradigm shift underscores the dynamic changes occurring within the socio-cultural fabric of contemporary China.

5. CONCLUSION

This article has explored the realm of semiotics to analyse Chinese rural-themed videos, employing a multifaceted approach to uncover the intricate layers of cultural significance embedded in these narratives. The examination of visual and aural signs, encompassing elements such as nature, wares, food, and characters, has revealed the rich tapestry of symbols contributing to the transcultural shared space constructed by these videos. Drawing on Peirce's three-dimensional semiotic theory, we explored the presence of signs and the nuanced absence of meaning, shedding light on the ways in which symbols serve as conduits for cross-cultural communication. Furthermore, the comparative analysis of cultural ideas shared by China and the West provided valuable insights into the convergence and divergence of reclusive culture, humanism, ecological aesthetics, and perceptions of female images. The study not only highlighted the shared cultural threads that foster mutual understanding but also identified areas of cultural distinction, contributing to a more comprehensive understanding of the dynamics at play in the global dissemination of Chinese rural-themed content. In essence, this research underscores the significance of semiotics as a theoretical framework for unravelling the complexities of cultural narratives presented in visual media. By bridging the gap between linguistic and visual elements, semiotics

enhances our understanding of the cross-cultural dialogue facilitated by these videos, emphasizing their role as potent agents in cultural exchange within our interconnected world

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