

# Communication Power and Globalization: The Narrative of Myth in “National Representation” in China

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Article Info : Research Article

Article History : Received 25 March 2024

: Revised 17 July 2024

: Accepted 20 July 2024

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## Abstract

In the era of globalization, communication power helps promote the flow of globalized cross-cultural information. From the perspective of Semiotics, countries are two kinds of subjects: "Object-symbol" or "Symbol-user", and are the subjects of globalization. This paper analyzes and applies the influence of mythological narratives on the shaping of national image, which through mediated "National Representations" can generate considerable narratives to influence individuals or groups. The myth is that globalization advances from "Domestic" to "Abroad" under the guidance of a "Common Interpreter". Through vivid storytelling, resonant heroic images, and rich cultural symbols, myths have become an auxiliary tool for the "National Representation" in the context of globalization.

**Keywords :** Communication power, Globalization, Narrative of myth, National representation

## Introduction

China has a long history of research on "Mythological Narratives", with early studies mainly focusing on the organization and interpretation of ancient myths, such as the (Shan Hai Jing) and (Chu Ci). Then gradually expands to the origin, evolution, cultural connotation, and artistic value of myths. In recent years, research on mythological narratives has become more diversified, exploring the relationship between society, culture, and religion from the perspectives of cultural studies, anthropology, and sociology. A comparative study was conducted on the mythological narratives of different regions and

ethnic groups in China, exploring the differences and commonalities in different cultural backgrounds.

The study of "Mythological Narrative" in the West mainly explores ancient Greek mythology and Norse mythology, which has had a profound impact on the fields of Western literature, art, and philosophy. In recent years, Western scholars have placed greater emphasis on interdisciplinary methods and theories in the study of mythological narratives. Scholars explore the cognitive mechanisms and symbolic meanings of mythological narratives from the perspectives of psychology, linguistics, and semiotics; Some scholars have studied the relationship between mythological and power, gender, race, and other aspects from cultural criticism, and feminism.

The country is often regarded as a political geography term, and the national administrative authorities are regarded as symbols of the country. This understanding has a certain rationality and its rationality benefits from the nourishment of Marx and Engels' theories on the origin of the state. However, interpreting Marx and Engels' theory of the origin of the state from the perspective of semiotic narratology will divide "national representation" into three parts: "Sign" or "Object" and "symbol". The former is a visual representational element, while the latter two

are about shaping and interpreting meaning. Careful analysis shows that the former mainly includes territory, territorial waters, airspace in the political geography sense, and the military, prisons, police, and other materials as national machinery. Materials; the latter mainly includes the country itself as an ideology and spiritual materials for example religion, philosophy, aesthetics, culture, and other forms of ideology. Therefore, the "national representation" in this article specifically refers to shaping and reproducing the country's image and meaning through the media.

The country as a "sign" is a physical existence, and the country as a "symbol" is an ideology. As a substantial entity, the state is obvious, but as an ideology, it is extremely false and deceptive. Engels believed: "The state appears before us as the first ideological force to dominate people. Society creates an institution to protect its common interests from internal and external aggression. This institution is state power" (Engels, F., 1884). So-called "Protecting one's common interests" and "protecting against internal and external aggression" is precisely the falsehood and deception of the state as an ideology. With the support of popular culture, the state as an ideology is more consciously guiding. This feature in turn increases the instrumental rationality of the state as a "sign". Therefore, the country as a "symbol" plays a certain

rhetorical and narrative adjustment role for the country as a "Sign".

In the era of globalization, Whoever possesses the narrative control ability of the state's media representation gains considerable power to control individuals' or groups' perceptions of self and others. For this reason, "Media representation of the country" can be called "National representation". Mythical stories are an important part of "national reappearance". This study mainly explores the narrative control mechanism of "National reappearance" to generate "Communication power" and the conditions and strategies for communication power to promote the in-depth development of globalization.

In contemporary times, the country continues to promote the dissemination of global information, providing basic productivity and non-regional extensive exchanges for society to move from socialism to communism, because only by facing up to and promoting globalization can we help solve the problems encountered. in the process of globalization. crises and challenges. As a country of "Symbols", it is the main "Carrier" of "Chinese Culture", which is extensive and profound. Both traditional and modern cultures contain rich story resources, some of which already exist as stories, and some have not yet become "stories". Among them, myth is an attractive and narrative text.

According to the Encyclopedia of China, mythology is *a story about the understanding and imagination of natural and cultural phenomena by ancient people. It is the early unconscious artistic creation of mankind.*

According to the Encyclopedia Britannica, mythology is *a collective noun used to denote a symbolic narrative. It refers specifically to a basic form of religious symbolism, as distinct from symbolic behavior (worship, ritual), and symbolic places or objects (temples, idols). Mythological stories tell of gods or super-humans, and extraordinary events or circumstances occurring in a time altogether different from that which people normally experience.*

In general, myths are divided into narrow and broad senses. The narrow sense of myth refers to a single event or story that occurred in the primitive period of human beings, that is, the early stage of human evolution. The broad sense of myth refers to a kind of story with supernatural beings as the main characters, which is collectively created and passed down by human groups for example clans, tribes, nations, or countries from ancient times, based on primitive thinking, unconsciously anthropomorphizing and symbolizing natural phenomena and human life. At the same time, works of literature from past dynasties that reflect reality through the simulation of myths can also be called "myths".

Chinese mythology is a rich and diverse tradition that has had a profound impact on culture and society. Chinese myths teach important lessons about morality, ethics, and the importance of living in harmony with the natural world. They also provide a sense of cultural identity and belonging for the Chinese people.

**The relationship between humans and the natural world:** *Chinese myths often feature gods and spirits who control the forces of nature, for example, the sun god, the moon goddess, and the rain god. These gods and spirits are often seen as being both benevolent and malevolent, and humans must learn to live in harmony with them to survive and thrive.*

**The importance of family and community:** *Chinese myths often tell stories about heroes and heroines who sacrifice themselves for the greater good of their family or community. These stories teach the*

*importance of cooperation, loyalty, and selflessness.*

**Good versus evil:** *Chinese myths often feature battles between good and evil forces, with good always triumphing in the end. These stories teach the importance of upholding moral values and fighting for what is right.*

The story resources in myths, in addition to the creation of the world, humans and rituals, heroes, floods, and nature, also fully embody the concepts of "national identity", "unity and harmony", "brave effort" and "a community with a shared future for mankind", becoming a possible It is further narrated into the symbolic meaning of "story". Among the many traditional cultures that can be disseminated, mythology has become a sample that can be controlled by narrative due to its narrative and malleability and has become the narrative of "national representation" in global communication

## Research Objective

1. To study the role of National representation in contemporary times.
2. To study the narrative power of myth in National representation in globalization.

## Research Methodology

The research method is qualitative research, uses semiotics as research theory to analyze. The field of semiotics, Narrative

Control, delves into the mechanisms and strategies employed in storytelling to

influence how meaning is constructed and interpreted.

Semiotics is a theory that studies meaning (Yiheng, Z., 2011). From sign to interpretation of meaning, from content to communication, and communication methods. Semiotics studies mythical narratives and proposes to control the information flow and expression in narratives to guide symbolic interpretation.

In human society, it isn't easy to separate objects and symbols. Every object for use or behavior with a purpose may have a symbolic meaning. In turn, every object for use can also become a symbol. As a sign carrier, a "sign-function" (sign-function), which combines meaning and usability, appears.

People in cultural studies and media studies seek to explore the process of meaning creation or production. This article analyzes the function of myth in "National Representation" and uses semiotics to analyze the meaning production process to understand how meaning enters the public's cognition, from individuals to communities and then to society, and truly brings this research into production process, which is also the process of "Signifying practice".

"Signifying practice" focuses on the effects and the products of signifying practice. It must be a practice that carries a certain meaning and is widely disseminated by the

media. The media is the most powerful and extensive meaning circulation system among them. Although one should always remind oneself, especially in media studies, that media is by no means the only means of communicating meaning, because, in real society, the most vivid, efficient, and significant way is in interpersonal communication, through personal communication with other people, then begin to exchange and influence of meaning.

Representation is a very common concept in culture in the modern world. Culture is saturated by representation in a variety of different forms. The sign itself, whether moving or still and whether transmitted by a variety of different media, seems to be, or to have become, the prevalent sign of late-modern culture. (Stuart H, 1997) Cultural studies have paid a tremendous amount of attention in one way or another to the centrality of representations and the practice of representation. Media studies itself is, in an obvious sense, concerned in part with the variety of different texts.

Meaning is hardly fixed in any fixed way or answer. From the exploration of meaning interpretation through semiotics, "Infinite meaning" will be the final result, and meaning can never be finally determined. So, what the research is trying to find is a

practice that uses narrative, guidance, and participation to attract public attention and allow past recipients to become communicators. In addition, through the control of power purposes, narrative adjustment is carried out. When these contents enter targeted narrative control, it is precisely for the fixation of meaning interpretation. This is what we customarily call an "Ideological" shaping attempt. This becomes a function of the use of semiotics in the analysis of "National Representation". Narrative control is necessary for purposeful meaning construction.

Peirce divided the process of meaning generation into three main links in semiotics: Sign, Objective, and Interpretant (Atkin, A, 2023). Many studies on "National Presentation" focus on the second link, which

is the meaning given by the communicator, but Interpretant is the important link in the formation of "National Presentation".

The exchange of meaning fills the world and our lives, which is why semiotics analysis of meaning can interpret cultural development and identity formation. This article uses the analysis of meaning formation through semiotics and the focus on "Narrative control" in theory to examine the system formed by "National Representation". The complex communication system and rich content can stimulate people through the narrative control of mythological texts. Independently realize the vivid shaping of "National Representation" through interpersonal communication and topic communication.

## The Results

There are two main characteristics of "national representation: "Documentary representation" and "Fictional representation." The feature and manifestation of 'documentary representation' are common in the news. Fictional representation is represented by performance-oriented programs such as TV dramas. Regardless of "documentary representation" or "fictional representation", their "basic semantics" are rooted in "reality"

and are full of communication power generated by narrative, and their value is particularly significant in contemporary times.

From Semiotics, the important point is that the production of meaning means that there is a symbolic work, an activity, a practice, and at the same time this meaning continues in giving, the process of giving meaning to things and communicating its meaning to others, which is exactly the practice of meaning production. As the

material content of the narrative, myth can make "national representation" appear as "documentary representation" or "fictional representation" through narrative control.

Firstly, as far as the documentary "National Representation" is concerned, "narrative control" follows the logic of real life. With the help of narrative, a certain subject or image representing the country is involved in event encoding and entered into the narrative text. According to the real "time relationship", "space relationship" and "causal relationship", this type of text is encoded as much as possible. Make a "long shot"

recording. Under such circumstances, the audience can "restore" a more realistic time, space, and causal relationship when receiving the information. For example, the 2022 Beijing Winter Olympics, as a good opportunity for "national reappearance", included news reports, documentary filming, and live broadcasts of the people and events in the event. However, the overall narrative sequence and logic, the symbols displayed, and the Culture, everywhere show the way "narrative control" guides and shapes meaning in documentary-type "national representation".



**Figure 1** Bing Dwen Dwen The official mascot of the 2022 Winter Olympics

<https://www.beijing2022.cn/mascot/index.htm>

Image symbols cannot give things an accurate meaning like text symbols, but image symbols can attract and please people. As an image symbol, the mascot of

the Beijing Winter Olympics "Bing Dwen Dwen" also has the communication function and effect of the symbol. Let the depressed and nervous people under the epidemic feel

the symbolic meaning of harmony, friendship, and warmth in intense and exciting sports competitions.

In another case, The movie star Bruce Lee is the most influential Kungfu star among the Chinese. He not only brought Chinese Kungfu to Hollywood, but also promoted the popularity of the word "Kungfu" in the Western world and explained the wisdom and philosophy of Chinese Kungfu. From the perspective of symbolic narratology, "Bruce Lee" was once the "symbol" of Chinese Kung fu. He not only enhanced the status and influence of Chinese in the world film and television circle, promoted the spread of Chinese Kungfu in the world, but also promoted the world's understanding of Chinese Kungfu, and had a huge impact on the global spread of Chinese culture.

Mythical stories about nature, life, faith, and national consciousness can also arouse resonance and curiosity in different cultural backgrounds. In terms of myths and stories, Chinese traditional culture and national spirit are integrated into them. There are rich stories worth exploring and narrating. They have become "Chinese stories" that connect different nations and cultures. In the context of globalization and cross-cultural communication, Myth has become an effective text for "national reappearance"

and a cultural communication force in multicultural communication.

Secondly, fictional "national representation" means that there can be "surreal" characters and events in the discourse encoding of narrative texts, but the premise of fiction is the "basic semantic domain" in which stories in narrative texts are rooted. This context must be accepted and understood in reality; otherwise, it will affect the interpretation of the meaning. For example, movies play an important role in "national representation," but many nationally representative and influential movie symbols are often a fusion of fiction and documentary.

The story of China is not only for the Chinese people but also for the whole world. For example, the Kung Fu Panda series is an excellent example; although it is not made in China and the values propagated are also American, they have triggered the recognition of Chinese audiences, and because of the high box office brought by its recognition, Kung Fu Panda has been released three consecutive times.

Use fictional methods to guide the audience into the same text context, and then narrate the story to achieve the transmission of meaning. This is a way of shaping and spreading meaning, and it is also



the executable use of mythological materials in the "national reproduction" way.

Culture is the way we understand or give meaning to something. We do understand things differently, so each of us has some kind of conceptual world of our own, or rather, we have our own view of the conceptual world. But if we don't share concepts with others, we can't understand the world today. We won't be able to build a social world together unless we can understand the world in the same way, broadly speaking.

Culture consists of maps of meaning and frameworks of intelligibility that enable us to make sense of a world that exists, but until we understand it, its meaning is obscure. Meaning therefore arises due to a shared conceptual map shared by groups or members of a culture or society. "National representation" is intended to guide the generation of such an interpretive effect through the impact on individuals' perception, to guide the community's cognition, and then form a "common interpreter" and push the symbolic meaning from "domestic" to "foreign country".

As we head toward the 21st century, the role of the mass media in society is being hotly debated. The term "The Politics of the Image" refers to this contestation and struggle over what is represented in the

media (Stuart H, 1997). This is a very important way of understanding why, in cultural studies, if you privilege the concept of representation as conferring meaning, then you make culture very important; you give it some sort of central role. It's not just values and things we are born with. It is also the influence and role of communication power in the flow of globalized information.

Myths are not only storytelling and narrative but also have a strong sense of substitution, which makes them extremely communicative and topical, making them effective and important material for the current "national reappearance".

This study tries to propose communication strategies in the context of communication capabilities and globalization. Suggestions for enhancing interconnectedness and shaping narratives: in a context where information and ideas flow more freely. Strengthen communication with more vivid, resonant text, harnessing the power of communication for countries and communities to shape their image on the global stage.

By unswervingly promoting globalization, cultural symbols will go out through "national representation" and guide other countries to generate "common interpretations", thus continuously affecting the world. However, we need to pay

attention to the following three aspects: First, the "narrative perspective" of "National representation" must be appropriate, so that the magnitude and direction of the communication power generated in this way can be accurate; second, "National representation" needs to be carried out in a global context. representation". If we only perform "National representation" from our standpoint, there will be obstacles, misunderstandings and prejudices in cross-cultural communication, and the public from other cultural backgrounds may not be able to understand it, and will often bring about negative emotions of resistance, then Therefore, a common interpretation will not be reached with the communicator; thirdly,

the "National representation" controlled by narrative must be warm, mutually contagious, and have emotional tension, that is, in a way that the recipient can accept and like to feel. Speak to them, reason with them, and express your feelings, but don't be hasty or too forceful, and don't use your power and status to clamor.

The above-mentioned aspects that require attention also demonstrate the communication value of mythological narratives in contemporary times. With the characteristics of story narrative, spiritual cohesion, and cultural communication, it has become a good tool for shaping communication power in the contemporary era.

## Conclusion and Discussion

In globalization, the communication power of the country is an important force. The report of the 20<sup>th</sup> National Congress of the Communist Party of China pointed out that "Accelerate the construction of Chinese discourse and Chinese narrative system, tell Chinese stories well, spread Chinese voices well, and present a credible, lovely, and respectable image of China. The report of the 20th National Congress is detailed in content, and the word "Opening" is revealed in the

policy. In the era of globalization, the report of the 20<sup>th</sup> National Congress of the Communist Party of China not only allowed the world to see a China that adheres to openness and opposition to isolation, and adheres to mutual benefit and Win-Win-Situation and opposes "Simplification", it also points out the direction of communication and exchange, which is to strengthen international "Communication power" construction.

### 1. There is the value of national myths in national representation:

First, shared sense of story substitution and values: Myths are powerful narratives that embody the common stories, values, and beliefs of a specific culture or country. They serve as instruments of national representation, conveying a sense of collective identity and purpose.

Second, help national representations form unified and guiding communication power: Myths can be used to legitimize the existing power structure and social hierarchy within a country. At the same time, they can paint national narratives in a particular light, potentially influencing international perceptions and relations.

Without being specifically connected to professional or highlighted myth-telling activities, ordinary people are also familiar with some of this knowledge, but their fragmented and scarce knowledge usually makes them reluctant to tell myths. Such people can be called “passive bearers of myth tradition.” Though these common people are passive bearers of myth traditions, they also use mythological material to create their ways to express their views and attitudes about history, the world, and their lives. (Lihui, Y., and Deming, A. 2011)

### 2. The communication ability of mythological narratives in the context of globalization will also have the following potential benefits:

First, vivid national spirit and storytelling can shape the country’s external brand image: Brand image makes globalized national communication more vivid, more personalized, and more memorable. Exchanges and cooperation between cross-cultural countries are increasingly focused on the packaging and design of information, mythical narratives can not only provide textual content but also provide visually rich Signs. In the development of continuous and in-depth integration of economy and culture,

the role of "National representation" will not only improve the external image but also become a good brand image in economic development.

Second, resonant national identity will promote understanding and cooperation within the country: Multi-ethnic settlement patterns lead to mutual cultural influence, but with the development of urbanization, regional economies increasingly need to tap local cultural resources and stimulate the interest of local audiences. The sense of

regional belonging and development initiative, and the cohesion brought by mythical narratives will become an effective way to promote understanding and cooperation within the country. Effective communication can promote understanding and cooperation among ethnic groups within a country, eliminate misunderstandings and stereotypes, create a more harmonious and detailed national image, and stimulate international communication effects with stronger inner spiritual power.

The creation of "National Presentation" hopes to establish a relatively stable and continuous meaning relationship. Myths and their powerful narrative power and resonance carry vivid story statements, resonant heroic images, and rich cultural symbols. Make it easier for people to engage in "Signifying practice", and guide people to form the same meaning elaboration when they see, hear, and think of these Signs, and produce similar image cognition and political consequences. This is what ideology tries to do, this is the purpose of power in meaning: To close language, to close meaning, to stop the flow until the interpretation of meaning in society has its purpose.

This study explores the issue of narrative control of "National representation". National representation can be documentary and fictional through narrative control. No

matter what form of communication and expression, it is only a method and logic of communication. Whether communication can occur and the effect of communication depends on whether the "communication symbol" can integrate the sender's "intentional interpretation" and the interpreter's "effectiveness interpretation". Therefore, the communication power of mythological narrative as a "communication symbol" is particularly important because it has the power of "fusion".

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