



A Comparative Study:

Propaganda Visualizations of Chinese Communist Party in Posters & Magazine Covers during 1989-2009

By Ningfeng Zhang



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Propaganda Visualizations of in Posters & Magazine Covers

Chinese Communist Party during 1989-2009

Case: Chinese Communist Party's propaganda posters and the covers of Chinese state-owned commercial magazine "*China Pictorial*"

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Abstract

This research-based thesis is to discover the development of visualizations of political ideology and the utilization of visual language in contemporary Chinese propaganda posters and magazine covers during 1989-2009 (including 1989). The chosen set of poster cases contains posters that were published only by the party's propaganda organs. The set of magazine cover cases contains a Chinese state-level magazine "*China Pictorial*" aimed for commercial circulation. It can be purchased by every Chinese citizen in book stores in China. In general, the author aims to discover how visual language is applied in political propaganda in two different media and to discover what kind of visual rhetoric is used in contemporary Chinese political propaganda.

The author has applied content analysis, semiology and Marja Seliger's visual rhetoric theory (2008) as research methods to conduct the visual research on 210 visual cases in total including both propaganda posters and covers of "*China Pictorial*".

Through the visual content analysis, the author finds out that there are three types of visual signs applied in research material. They are "iconic sign", "indexical sign" and "symbolic sign". Moreover, the author also discovers that the Chinese Communist Party's propaganda organ has applied different symbolic actions in posters and magazine covers to construct various visual arguments. These visual arguments can be concluded in five reflexive themes. The author finds out that the five themes are 'China's modernization', 'China's technological progression and competence', 'the excellence of the Chinese Communist Party', 'happy Chinese people' and 'the glories of the socialist China'. In addition to that, the author discovers "brand rhetoric", "personalized rhetoric" and "poetic rhetoric" in the five reflexive themes.

Keywords Chinese Communist Propaganda, Visual Language, Content Analysis, Semiology, Visual Rhetoric

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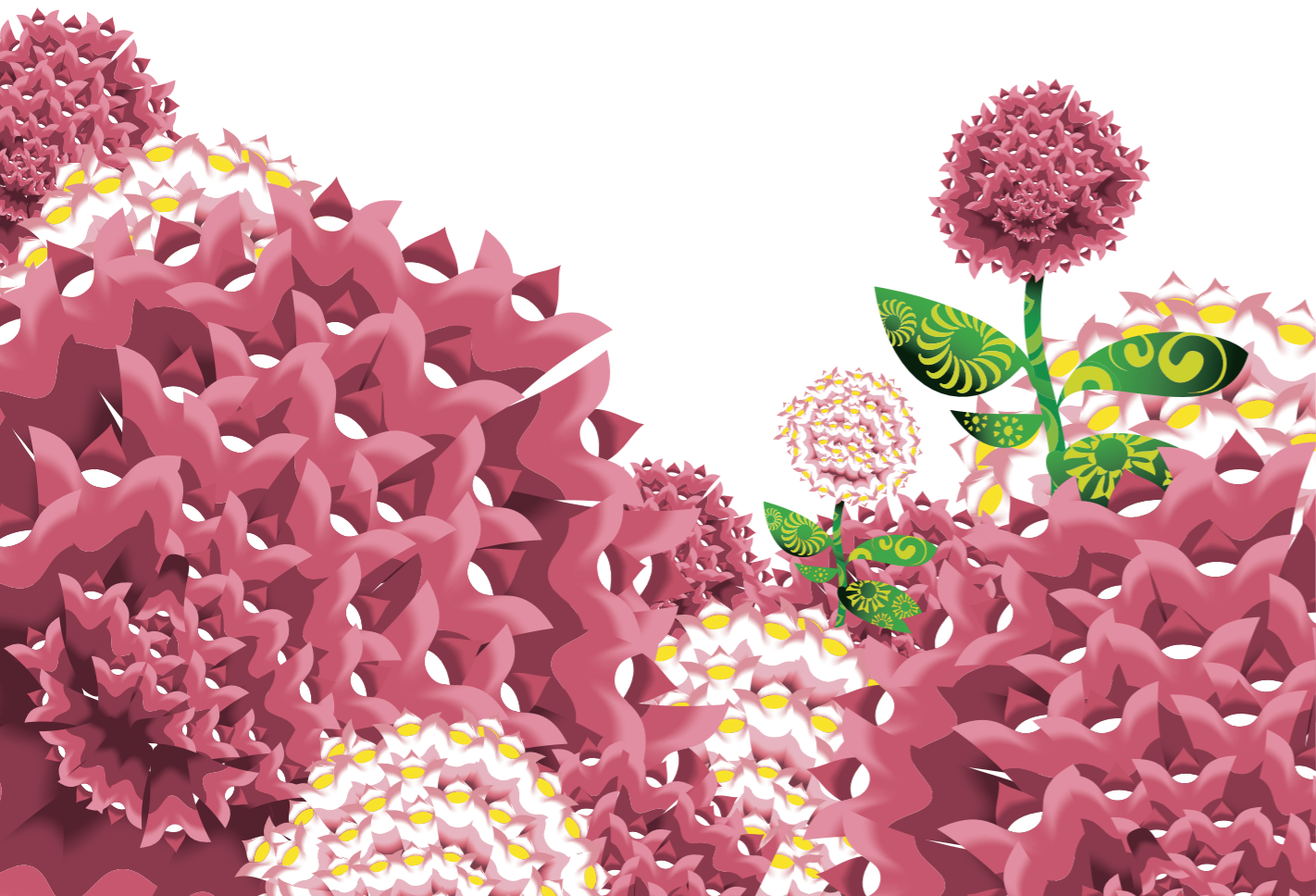
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1. INTRODUCTION

This research-based thesis in visual communication design focuses upon visualizations of political ideology within two different media. More precisely, the research interest in this thesis is to discover the development of the visualization of political ideology and the utilization of visual language in both political posters and magazine covers from 1989 to 2009 (including 1989) in China. The chosen set of poster cases contains posters that were published only by the party's propaganda organs. The set of magazine cover

cases contains a Chinese state-level magazine "*China Pictorial*" aimed for commercial circulation. It can be purchased by every Chinese citizen in book stores in China. In general, the author aims to discover how visual language is applied in political propaganda in two different media and to interpret the visual rhetoric in Chinese political propaganda. Moreover, the author further discovers the social value reflected within propagandistic materials.

1.1 Research Interest and Motivation

Political propaganda has been a great interest realm for the author for a relatively long time. The objective of the author is to research how visual signs and visual language have been used in visualizing specific ideology, for conveying persuasive messages to message receivers. More precisely, how the ideas of the message senders are expressed and what kind of ideas they may convey to the message receivers. Visual communication has assorted concepts in terms of an academic realm and political propaganda is one of them. Political propaganda, as a human created artifact, contains visual signs and the utilization of visual language to convey messages to message receivers within media. They are so powerful that can manipulate, sometimes the addressee's minds (Bernays 1928, 9).

This thesis studies political propaganda in China as a visual communication concept. According to Brady (2008, 1), as a country with a one-party system differing from most of the countries with liberal democratic ones, China's ruling party may require more propagandistic approaches to influence citizens in order to maintain and uphold its ruling legitimacy and this makes propaganda ubiquitous in China. Moreover, in the global academic world, there are few literatures and journals systematically focusing on the visual research of Chinese propaganda materials. Anchee Min, Duoduo, and Dr. Stefan. R. Landsberger together with the publisher "Taschen" published the book "*Chinese Propaganda Posters*" in 2008. This book is more of a gallery of their poster collections, providing literal-based interpretation but not from visual communication perspectives as a graphic design research-based literature. In this "*Chinese Propaganda Posters*", most of the cases are from the year 1966 to 1976, the era of the Chinese "Cultural Revolution", and only very few cases

after 1976 have been mentioned. Nevertheless, Dr. Stefan R. Landsberger along with Marien van der Heijden have conducted a series of relatively systematic visual research on Chinese propaganda posters from 1980's. Unfortunately, their research aims mainly at posters in 1980's, and no other media than posters were mentioned. Thus, there is an academic vacancy in the realm of visual research towards contemporary Chinese propaganda.

There are two reasons that have caused the academic vacancy of the visual research on contemporary Chinese political propaganda. First of all, some of the visual researchers in the western world may have difficulties in properly understanding the Chinese language. Moreover, for the local Chinese researchers, political propaganda is a rather politically sensitive issue. This has made the conduct of the research relatively more difficult than that of in the West (Bequelin, 2009). Thus, as a Chinese student studying in Finland, the author possesses the language, cultural and academic background for conducting this visual research. Finland's free academic environment allows the author to conduct the research without encountering certain difficulties in collecting research samples and obtaining necessary academic assistances. Moreover, the era from 1989 to 2009 contains several significant events in contemporary Chinese history; from the "The political disturbance between the spring and summer of 1989" (most of the western media tend to define this event as the so-called "Tian'an Men Massacre in 1989") to "The Return of Hongkong in 1997 (People's Republic of China exercising sovereignty over Hongkong); from "The Return of Macau" in 1999 (People's Republic of China exercising sovereignty over Macau) to the Beijing Summer Olympics in 2008, etc. Most importantly, the era

from 1989 to 2009 can reflect China's process of modernization and industrial progression (Landsberger & van de Heijden 2015). As the Photoshop's Chinese version was firstly introduced into China in 1998 and China joined the World Trade Organization (WTO) in 2001, people may have reasons to believe that some of the propaganda materials would reflect the features of China's modernization and social values regarding these events at that specific time.

The term "propaganda" used here is also not necessarily with a connotative meaning such as 'inferior' or 'despicable' like some of western readers consider, but rather a discussible academic concept from both linguistic and visual communication perspectives.

1.2 The Aim of the Research

The research data consists of five case samples for each year, 105 case samples for each medium and aggregated 210 case samples. Based on the content analysis of the visual materials in question the author presents findings and conclusions. In this thesis, research focuses on the visual materials themselves and the perspective of material producers. It is not going to estimate how case materials will be interpreted from the perspectives of the audience. Through analyzing the visualizations from the perspectives of the message senders (producers), the aim is to presume and interpret how the visual language is applied and what kind of visual rhetoric is applied.

1.3 Empirical Data and Analysis

The research data in this research covers Chinese political posters and a state-owned magazine in 21 years. The sources of empirical data of posters

are from Dr. Stefan R. Landsberger's website "chinese posters.net" and his online public virtual exhibition on "Flickr".

As a sinologist at Leiden University in the Netherlands, Dr. Stefan R. Landsberger has started to collect Chinese propaganda posters in the 1970s. His collection has become one of the largest private collections in the world. Meanwhile, he has come to consider his collection as rich primary research data about contemporary Chinese developments. For this reason, Dr. Landsberger has used them as the basis for his Ph.D. study focusing on materials published in the 1980s. The results were published as "*Chinese Propaganda Posters - From Revolution to Modernization*" (Amsterdam / Armonk: Pepin Press / M.E. Sharpe, 1996, reprinted in 1998 and 2001). The book was also translated into German, under the title "*Chinesische Propaganda - Kunst und Kitsch zwischen Revolution und Alltag*" (Köln: DuMont, 1996). Over the years, Dr. Landsberger has continued his collecting activities and his sociological research on Chinese propaganda. This has led to numerous publications, including "*Learning by What Example? Educational Propaganda in Twenty-first-Century China*", *Critical Asian Studies*, vol. 33, No. 4 (December 2001), pp. 541-571; "*Paint it red - Fifty years of Chinese Propaganda Posters*" (Groningen: Uitgeverij Intermed, 1998); and "*The Deification of Mao: Religious Imagery and Practices during the Cultural Revolution and Beyond*", Woei Lien Chong (ed.), "*China's Great Proletarian Cultural Revolution: Master Narratives and Post-Mao Counternarratives*" (Asia/Pacific/Perspectives) (Boulder, CO: Rowman & Littlefield Publishers, 2002), pp. 139-184. He has (co-)curated exhibitions in Hamburg (1995), Groningen (1998) and Rotterdam (2008). He maintained the website "Stefan Landsberger's Chinese Propaganda Poster Pages" (1997-2010), and now maintains "chinese posters.net". (Landsberger, 2015)

The collection of the covers of "*China Pictorial*" has been sourced from one of the most popular Chinese online encyclopedic picture stock "FOTOE" (Guangzhou Integrated Image Co., Ltd.). In 2010, "FOTOE" commenced a

virtual exhibition under the title of "60 years of the covers of "*China Pictorial*" (人民画报封面60年). In this online exhibition, "FOTOE" has presented five most representative covers for each year, altogether 300 magazine covers in their online gallery, covering all 60 years, from 1950-2010. The data of empirical study in this thesis consists of 105 Chinese political propaganda posters and 105 magazine covers of a Chinese state-owned commercialized magazine "*China Pictorial*" during 21 years from 1989-2009 (including 1989). For each year there are five chosen visual samples and aggregated 210 case samples in total.

1.4 Research Questions

The key research question of this thesis is to discover how visual signs, images and visual language have been applied in visualizing Chinese communist ideology. The key research question can be defined in following aspects:

What kind of visual signs have been used in Chinese propaganda posters and magazine covers?

How has the visual language been formed by the utilization of visual signs within these two media?

What kind of visual rhetoric within Chinese political propaganda is applied?

What kind of ideas the constructed visual language conveys to the message addressees from the addressers' perspectives?

The 'visual sign' mentioned here refers to images, colorings, texts, and other visual elements used in constructing an artifact, like a poster or a magazine cover. The 'visual language' here refers to the constructed message this artifact conveys to the audience via the syntactical relationship between visual elements and compositional techniques of this artifact, as well as the way how this visual system is presented to the public.

1.5 Research Methods

The main research methods used in this thesis are 'visual content analysis', 'visual semiology (semiotics)' and 'visual rhetoric'.

According to van Leeuwen and Jewitt (2001, 14), there are only three types of research questions may be studied properly with content analysis. First, it is the question of priority or salience of media content. It refers to how visible (how frequently, how large, in what order in a programmed) different kinds of images, stories, events are represented? Second, question of "bias": comparative questions about the duration, frequency, priority or salience of representation of political personalities, issues, policies or of 'positive' versus 'negative' features of representation. Thirdly, what the historical changes are of the visually representational elements in the modes of representation. (van Leeuwen & Jewitt 2001, 14) All those research questions are meant to study certain objective, quantifiable elements, because the substance of the methodology of content analysis is "an empirical (observational) and objective procedure for quantifying 'audio-visual' (including verbal) representation using reliable, explicitly defined categories ('values' on independent 'variables') (van Leeuwen & Jewitt 2001, 13)."

In addition to content analysis, the theory of semiology (or semiotics) and visual rhetoric is also applied to study different visual representations. This is because a visual material, such as a poster or a magazine cover is created through combining different visual signs, images, elements and verbal languages. Thus in this visual research, the author studies visual elements in posters and magazine covers as signs, and each poster and magazine cover is an artifact, or a combination of assorted discontinuous signs. Applying the theory of semiotics and visual rhetoric helps to discover the syntactical relationship between signs and then to further decode how the visual language is formed and what the visual language is.

In this study, the slogans in posters and texts

in magazine covers are analyzed as independent linguistic signs. The theory of linguistic communication to study those linguistic slogans is crucial. Roman Jakobson's theory of communication (1958) will be used to analyze those linguistic slogans in posters and magazine covers. The theory of Roman Jakobson (1958) about the functions in communication is applied to analyze the visual rhetoric used in political posters and magazine covers.

In addition to that, the author will use Dr. Marja Seliger's taxonomy of visual rhetoric (2008) based on Roman Jakobson's theory "*Style in Language*" (1958). The outcome of her research distinguishes three types of visual rhetoric in advertisements, namely "brand rhetoric", "personalized rhetoric" and "poetic rhetoric". By applying Seliger's taxonomy of visual rhetoric (2008) as criteria and a rhetorical perspective, the author then distinguishes which type of visual rhetoric the images, posters and magazine covers will present to the audience throughout the whole linear chronological timeline. Each of those mentioned research methods will be discussed in details in this section.

Content Analysis of Visual Images:

Content analysis of visual image is a widely utilized research method in the study of mass media based on counting the frequency of certain visual elements in a clearly defined sample of images. (Rose 2001, 56) It provides one of the most widely cited kinds of evidence in media studies for decades, and also can be considered as a technical procedure, a necessary methodology for answering questions with regard to what the chosen medium depicts or represents. In a relatively general definition, content analysis is an empirical (observational) and objective approach to quantify audio-visual, visual, or even verbal representations in a chosen medium by applying reliable, explicitly defined categories ("values" on independent "variables") (van Leeuwen & Jewitt 2001, 17).

In order to properly conduct a content analysis upon visual images, according to Rose (2001, 56-63), there are four steps with a variety of

standards a scholar would like to follow. Those four steps are first, finding the images, second is devising categories (values on independent variables) for coding, third, coding the images and fourth, analyzing the results. Each of the steps has been attached with certain standards and strategies available to ensure the validity, because most content analysis work with large data set.

As for the first step, namely finding the images, the samples found should be both representative and significant. There are also sampling strategies. Table 1 shows them as follow:

Four Sampling Strategies	
1. Random:	Number each image from 1 onwards, and use a random number table to pick out a significant number of images to analyze.
2. Stratified:	Sample from subgroups that already exist in the data set, choosing the image from within each subgroup and again using a clear sampling strategy.
3. Systematic:	Select every third or tenth or nth image. Be careful that the interval used between images does not coincide with a cyclical pattern in source materials.
4. Cluster:	Choose groups at random and sample from them only.

Table 1. Four sampling strategies (Rose 2001, 57-58)

In this visual research, the author has applied the systematic strategy to select his visual samples due to the relatively large span of chronology of all visual samples, which aggregated 21 years in total.

After finishing selecting the sample of images to study, the next step for visual content analysis is to devise a set of categories (variables) for coding the images. In Rose's opinion (2001, 59-60), "coding" here stands for attaching a set of descriptive labels (values) to certain visual elements in the image. For content analysis, this can be considered as a quite crucial process

because much of the rigor and seriousness of classic content analysis rely on the structure of categories defined in the coding process. Thus the defined categories should be obviously objective in myriad of ways and therefore objectively depict only what is "really" there being presented in the text or image. The defined coding categories might possess numbers of features regardless of their putative status as descriptive or interpretive. However, no matter what characteristics those categories may have, they should always be exhaustive, exclusive and enlightening. Being exhaustive means that every aspect of the images with which the study is concerned must be covered by one category. To be exclusive hints that categories should not overlap. Remaining enlightening means that the categories should produce a breakdown of imagery that will be analytically interesting and coherent. In this research, the author defined four main categories (variables) in posters and magazine covers. They include 'demographic combination', 'environmental set', 'social distance' and 'compositional technique'.

After defining different variables, also known as categories, next step is coding, to add descriptive label to different visual elements in the chosen image. There are also certain ideal standards to follow when conducting visual content analysis. According to Rose (2001, 63), all coding categories must be completely unambiguous, and they must be so clearly defined that different researchers at different times using the same categories would code the images in exactly the same way. In other words, the coding process should be replicable. In addition to that, the application of any set of coding categories should also be careful and systematic. This means that each image should be carefully examined and all the relevant codes attached to it. In this research, based on the defined categories (variables), the author respectively codes each image with different descriptive labels (values). For the variable of 'demographic combination', the attached values contain 'male', 'female', 'elder' and 'children'. As for the variable of 'environmental set', the attached values contain 'nature', 'city', 'interior' and 'fantasy'. Concerning

the variable of 'social distance', the attached values contain 'intimate', 'close personal', 'far personal', 'close social', 'far social' and 'public'. With regard to the variable of 'compositional technique', its attached values contain 'painting', 'photo', 'collage' and 'text'.

The last step is to analyze the results. After the sample of images is properly coded, each image shares a number of codes attached to it. Then the scholars need to further count them to generate a quantitative account of their account. Based on Rose's notion (2001, 63-65), for scholars, the simplest approach to count the codes is producing frequency counts, and this is a count that can be absolute or percentage. During the frequency count, the analysts should bear in mind that not every frequency is worth counting, and only to choose the relatively significant frequencies to count, deciding which are significant by referring to the broader theoretical and empirical frame work they are working with. A relatively common utilization of frequencies is to compare them with some other values, for example, the comparison can be made across time or across space. In addition to that, an even more sophisticated analysis can be conducted by exploring the relationships between different coding categories. In this research, content analysis is a technique that the result of which needs interpreting through an understanding of how the codes in an image connect to the wider context within which that image makes sense.

Semiology in Visual Research:

According to Rose (2001, 69-70), semiology confronts the question of how images make meanings. Semiology provides scholars with a system of analytical approaches in deconstructing a whole image apart and tracing how it works in relation to other system of meanings. The most significant tool in the semiology is the 'sign'. For semiology it means the study of signs. Semiology has elaborate analytical terms for the description of how signs make meanings. This is also one of semiology's major strengths. A semiological analysis entails the deployment of a highly refined set of concepts. It offers detailed accounts of

the exact ways how the meaning of an image is constructed through that image. However, its major strength may also be, in a sense, its major defect. As Rose (2001, 97), Leiss, Kline and Jhally (1986, 165) point out that one criticism often faced by semiology is its elaborate theoretical terminology.

Semiology tends to invent new terminology for its own sake, and sometimes new terms are confusing or unnecessary, and sometimes they are used to give a veneer of sophistication to something that is not actually particularly interesting. This leads to an obscurantist text that does little more than state the obvious in a complex and often pretentious manner (Rose 2001, 98). For Kress and van Leeuwen (2006, 6), semiology as a knowledge entity has three different schools.

According to Rose (2001, 79), each of those schools applies different approach to describe similar elements. For instance, Charles Sanders Peirce classifies a sign respectively as an iconic sign, an indexical sign and a symbolic sign. Roland Barthes describes signs as denotative and connotative. Meanwhile, there are also other different notions within this particular semiological knowledge entity. These myriad ways of understanding signs might not even completely be compatible with each other. Thus the author decides to condense the realm of different notions about semiology and apply de Saussure's concept of "signifier" (de Saussure 2011, 67) and "signified" (de Saussure 2011, 67), Charles Sanders Peirce's definition on three different signs and Barthes's semiological approach defining "denotation" (Barthes 1977a, 89) and "connotation" (Barthes 1977a, 89) to break an image apart and trace its meaning-making process.

In this research, the author firstly examines all chosen posters and magazine covers with de Saussure's concept of 'sign' and its signifier and signified to determine the quantity of signs in each visual artifact. Then the author applies Peirce's definition of "icon", "index", "symbol" to determine what kind of signs they are in each artifact. Thirdly, Barthes's concepts of "denotation" and "connotation" are adopted to in-

terpret how these signs make meanings in these visual artifacts. This is to clarify that all chosen posters and magazine covers have several signs, and each poster or magazine cover has two levels of meanings, namely the denotative meaning and connotative meaning. The interpretation towards the connotation is highly cultural and personal-dependent. Since the whole academic account used by the author to discuss the concept and application of semiology are from Barthes's "*Elements of Semiology*" and one sign's level of being symbolic defines its denotative and connotative meaning.

The research data in this thesis contains two parts. They are the graphic expression and the texts in a same image. These two types of 'signs' work together to create one artifact as a whole. The graphic expression include shapes, colors, visual elements and compositional techniques while the texts are literal or alphabetic presentation of a verbal language.

Considering a poster or a magazine cover as a 'communication', then the visual semiotics mentioned above is to be utilized to study the visual sign. Posters or magazine covers are visual representations, and the texts explain them. Moreover, the mathematical theory of communication (Shannon & Weaver 1949) included "sender", "message" and "receiver", Roman Jakobson added "context", "contact" and "code" to the model of communication. Jakobson (1958, 353-354) points out that language must be investigated in all the variety of its functions. A necessary outline of these functions requires a concise analysis of the constitutive factors in any speech event and in any act of verbal communication. There are six different factors that help to make a successful act of verbal communication and each of the six factors has a special communicative function. These factors include the "addresser", "addressee", "context", "message", "contact" and "code". In an act of verbal communication, an addresser sends a message to an addressee. In order to be operative, the message requires a context to which it refers. This context should be sensible or seizable by the addressee, as well as either verbal or capable to be verbalized. There also needs to be a fully or

at least partially common code of the message between the addresser and addressee. This code, in the context can be interpreted as a encoder or a decoder of the message. Finally a contact or a physical channel and psychological connection between the addresser and addressee should be established in order to enable both of them entering and remaining in the communication. Thus, adding text into a poster or a magazine cover can make the addresser's message become more clear 'communication' within the poster or magazine cover, and turn them eventually into visual rhetoric.

Visual Rhetoric

Marja Seliger in her research (2008) about visual rhetoric in outdoor advertisements applies Roman Jakobson's linguistic and semiotic theory. As verbal communication is defined to be an act, in which the addresser sends the message to the addressee, Jakobson adds context, contact and code to the act. To each of these six basic factors of communication Jakobson defines six specific functions of communication. They are emotive, conative, referential, metalingual, poetic and phatic functions. Applying the semiotic theories of de Saussure and Jakobson, Seliger defines these functions in the context of visual communication in outdoor advertisements. The outcome of her research is the typology of visual rhetoric in advertisements defining brand rhetoric, personalized rhetoric and poetic rhetoric.

Brand rhetoric in advertisements includes the visual signs and symbols, which refer to the addresser, the product, the company or the organization. Brand rhetoric has the ruling role in ads, in which the size and visibility of the logotype, brand colours or products are emphasized, whereas when the users and consumers are depicted, personalized rhetoric is applied.

In commercial advertisements photographs of beautiful women and happy consumers promise emotional or rational benefits when buying or using the product. With poetic rhetoric Seliger refers to the advertisements depicting a story or a happening, which is very loosely connected to

the product advertised. That can be a well-known myth or a piece of art, and a happening can be a sports event or Christmas celebrations. (Seliger 2008a, 236-237)

Although commercial outdoor advertisements, posters and magazine covers for a political party are three different media, they can still share a high level of analogy. Seliger's research cases are out-door advertising images while the author focuses mainly on propanganda posters and propanganda within commercialized magazine covers, and visual images used in both parties' cases are only for the same purpose, namely persuasion.

According to Blair (2004, 42-44), rhetoric can be restricted to the use of language to persuade and it is the art of persuading by approach of speech, in order to form an argument that supplies people with reasons or a set of reasons for accepting certain points of view, to consider some claim is true, some attitude is appropriate, certain policy is worth being implemented or certain actions need to be done or are best done. Both propanganda and advertisement can be, in an analytical level, interchanged with meanings since both of them are "selling" things. For instance that political ideologies or policies may be promoted to and "bought" by the public, advertisements promotes products and services other than ideologies, and this high level of analogy between two cases allows the author also to succeed her research perspective and apply it in a different realm for further possibility of development.

Secondly, the author and Seliger share the similar research objective. The aim of Seliger's research is to discover how graphic expressions and visual language may be used for persuasion (Seliger 2008b, 1) whereas the author's objective is to discover how visual expressions and visual language have been developed in communicating specific ideology, for conveying a persuasive message to the message receivers. As Barthes (1977a, 10) emphasizes that a visual substance meaning, if needs to be decoded, should be first duplicated and translated in to linguistic message. Thus, according to Blair (2004, 44), studying the meaning of visual images would

definitely requires both parties to source back to the linguistic origin in order to find out how the visually translated linguistic message form visual arguments, which can be considered as linguistic entities. This similarity more or less guarantees the coherence in the adoption of research methodologies, for instance both parties tend to use semiology and Jakobson's theory of communication to bridge the gap between verbal communication and visual communication.

Most importantly, Seliger's research findings provide the taxonomy of visual rhetorics which exemplifies how visual language can be constructed and used for persuasion.

In addition to that, she succeeds and develops Roman Jakobson's functions of language and applies it visually, providing the author different criteria to defined functions of visual language. Her findings including the taxonomy of visual rhetorics and functions of visual language in out-door advertisements based on Jakobson's functions of language will be utilized as analyzing tools for the results of this thesis.

1.6 Theoretical Structure of this Thesis

In this thesis the author focuses on four study areas and related theories that support the academic objectives of this research. These study areas include the concepts of propaganda, ideology, semiotics, linguistic and visual rhetoric.

The section of propaganda covers the discussion about pictorial communication applied for propaganda within different media.

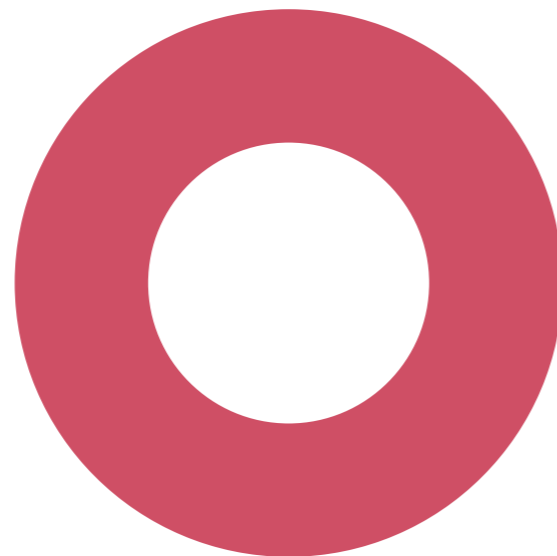
The ideology section briefly discusses the definition and the cognition towards the term "ideology" in visual communication and how it was constructed through visual language in research data.

In the section of semiotics, the concept, and different elements of semiotics will be introduced briefly. Moreover, the author introduces how he uses the semiotic terminology and theories to

conduct visual analysis in this thesis.

As for the last section, the author will discuss the analogy between linguistic and visual rhetoric as well as how the term "visual rhetoric" has been defined.

In this thesis, all the information which is related to these four study areas are based on literature reviews and thus create the theoretical foundation to support the empirical study.



2.

THEORETICAL BACKGROUND

In this thesis the author mainly focuses on four main study areas and theories that support the academic objectives of this research.

These study areas include the concepts of propaganda, ideology, semiotics, visual and linguistic rhetoric.

The section of propaganda covers the discussion about pictorial communication applied for propaganda within different media. The ideology section briefly discusses the definition and the cognition towards the term “ideology”.

In the section of semiotics, the concept, and different elements of semiotics will be introduced briefly. As for the last section, the author will discuss the analogy between linguistic and visual rhetoric as well as how the term “visual rhetoric” has been defined.

In this thesis, all the information which is related to these four study areas are based on literature reviews and thus create the theoretical foundation to support the empirical study.

2.1 Propaganda

“Picture can say a thousand words.” This adage directly points out how powerful visual communication could be and the habitual mindset most people tend to possess. This habitual mindset of people is casting more tendency of belief over what they see than what they hear. Words sometimes are quite easy to be forged or misconstrued by people with certain specific purposes. What people can see with their bare eyes would be, in most cases, considered more trustworthy, straight forward, and seemingly more difficult to be forged. Thus, propagandists also realize the power of ‘visual’ or ‘pictorial’ communication and it becomes a complicated discussible issue when the concept of ‘propaganda’ is involved.

According to Cull, Culbert and Welch (2003, xv), in today’s social and cultural contexts, the definition of the term ‘propaganda’ is more or less reduced to implying something negative. It is often associated with ‘mendacity’, ‘manipulation’, ‘brainwashing’ or in a worst case scenario, all of them. People’s cognition considering propaganda in a relatively negative way is mainly because the word was widely used and its concept was properly implemented by Nazis. However, propaganda was not ‘created’ by Nazis, even though it is largely as a consequence of Nazi propaganda that endows this word with a pejorative association. Thus, propaganda may be one of those ambiguous terms that has the problem to be either a pejorative word in common use or an umbrella term amongst its professional users.

According to Short (1983, 20), there is an extremely wide range of discussion including no definitions of this word to be proved conclusive. One question that have been oft-raised is whether propaganda is a good thing. Meanwhile, answers to this question from most of western social and political scientists, commentators, philosophers, journalists and graphic designers are usually in

the negative (Short 1983, 20). Recently, numbers of unfavorable comparisons have been made with spin-doctors and their manner in which they allegedly control the public image of politicians, refracting the political agenda to simplistic sound bites. Thus, a widely held belief suggests that propaganda is a cancer on the body politic that manipulates public thoughts and actions and should definitely be avoided at all costs (Cull et al. 2003, xv).

Is it really like this? If so, should people avoid the term? According to David Welch (2002, 26), the secret cause of propaganda comes out of human nature. As a scholar, his contention is to challenge the thought that propaganda itself is necessarily evil (Cull et al. 2003, xv). Based on Welch’s notion (2006, 26), propaganda itself should be considered as a neutral concept, a value-free human way of action. But why are there still numbers of arguments focusing on the inherent feature of propaganda, keeping arguing whether or not it is evil, as well as comparing it with other similar human way of action such as persuasion or communication? Scholars such as Garth S. Jowett and Victoria O’Donnell (2012, 1-17), Edward L. Bernays (1928, 9-11), Nicholas J. Cull, David Culbert, David Welch (2003, xv-xvii) and Harold D. Laswell (1927, 627-628) indicate that this is because people have failed to consider the ‘purpose’ as the most important factor to determine the status of propaganda as a human action.

Garth S. Jowett and Victoria O’Donnell (2012, 1-2) classify propaganda as a neutral human action, a type of communication, an interchangeable concept with persuasion. As a specific class of communication, there are two models that developed by Jowett and O’Donnell to articulate how the inherent mechanism of propaganda works. They include the deflective source model of propaganda and the legitimating

model of propaganda.

In the deflective source model of propaganda, based on the notion of Jowett and O'Donnell (2012, 26), propagandists create a deflective propaganda source, which becomes the obvious source of the message. The message receivers perceive the information as coming directly from the deflective propaganda source and associate it with the original propagandists.

As for the legitimating model of propaganda, the propagandists secretly implant the original message in a legitimating propaganda source that is usually not considered by ordinary citizens as a propaganda organ. This message, as interpreted by the legitimating source, is then picked up and remediated by the propagandist and communicates to the receivers in a new form. Compared with the message in the deflective source model of propaganda, this 'new form' of message usually appears more objective, subtle and less propaganda-purposive. This legitimates the message and at the same time dissociates the propagandist from its origination.

Besides, Philip Taylor (Short 1983, 20) also reaches the common ground with Jowett and O'Donnell. He indicates that propaganda itself can be defined as a neutral human action requiring manipulation upon public ideas, and it is able to be characterized and valued concerning its goodness or badness only by its desired purpose.

Regardless of its precise definition, in Bernays's opinion (1928, 9), the purpose of propaganda is essentially about promotion and persuasion. It is a simple approach and an adherent of a political doctrine utilized by the purposive individuals, organizations and states to convince the unconverted. Bernays (1928, 9) indicates that propaganda is an important element in democratic society, a ruling power and effective social institution to have chaos organized, and a precondition for people to live together as a smoothly functioning society. Bernays's notion bring forth a neutral and slightly positive way to define 'propaganda' before the Nazis' implementation reducing it to a merely negative term.

In general, no matter how many specific de-

finitions and interpretations towards the word 'propaganda', according to Jowett and O'Donnell (2012, 2), it is favorable for researchers to study and evaluate this concept in a contemporary context free from value laden-definitions.

Nowadays, propaganda has become a quite general phenomenon in the modern world. The primary mover behind all social phenomena is the development of modern technologies (Cull et al. 2003, xvi). When French philosopher, sociologist Jacques Ellul (1965, xiv-xv) discusses about propaganda, he considers propaganda as a transcendently existing social phenomenon. More precisely, propaganda is a technique that was not made or invented by people but exists and thrives along with the forwarding of the technological society. Thus one condition is rudimentary for propaganda, namely the emergence and the development of technique-dependent mass media of communication. As Jowett and O'Donnell (2012, 27) state, propaganda is not only about promoting ideas and forming public attitude, it is also a class of communication. Logically, a desired opinion cannot be formed by itself in the society unless mass media of communication exist. This proves Ellul's opinion (1965, 102) that without mass media, there can be no modern propaganda. In other words, propaganda is a transcendently existing concept, but the development of technique-dependent mass media brought it forth into people's consciousness. Relying on them, modern propaganda thrives and prospers.

Violence and discourse, coercion and persuasion, political domination and cultural framing are sources of social power in the world (Castells 2013, 50). People are always subject to the power relationship amongst these existing sources. Thus individuals and institutions tend to seek the ability to place them on the top of this power relationship (Laswell, Lerner & Speier 1980, 5). Mass media, in the transformation of this social power, have a major share. In such a social process, any modern propaganda will, first of all, address itself at one and the same time to the individual and to the masses by different media in communication. (Ellul 1965, 6)

According to Jowett and O'Dennell (2012, 98),

at end of 19th century and the beginning of 20th, the limitation of the speed of communication and difficulties in transportation severely restricted the information exchange and flow among scattered geographic places. Nowadays, as the rapid development of technology goes on, the previous rough roads have been replaced by endless highways; the horse-drawn traffic is rarely seen in most of the world and replaced by jet planes; the Infobahn enables messages to be sent to the whole world in a quite short time, and all of these, have strengthened the prosperity of conventional mass media and nurtured the new emergence of new media. Those relatively conventional media include print media, motion pictures, and sound channels; the new media in today's social and cultural context, mainly means Internet and computer-based social media. Each genre of media has its own subcategories. For instance, print media include newspapers, magazines, books, posters and other paper-based message carriers; motion pictures include the TV programs, movies (also cartoon and animation), videos etc; sound channels include the radio and certain types of music; and Internet and computer-based social media can be defined as all existing digitalized online social media platform such as Youtube, Facebook, Twitter, LinkedIn, Instagram, Flickr, Pinterest and so on.

This thesis focuses on visualization of Chinese communist ideology in two relatively conventional media, namely posters and magazine covers in a digital era. As two visual media with long history, posters and magazines still have strong visual impact and societal value in China and this continues until today because of their visual attractiveness, understandability, easy producability and distributability, even though it lost ground to commercial advertising, television and the Internet (Landsberger & van der Heijden, 2008). Colorful propaganda posters and attractive covers of state-level magazine have covered almost all events or developments taking place in China since the founding of this socialist republic in 1949. These propaganda posters and magazine covers have same objective, namely constructed information delivery. They have been expressly designed and crafted to

inform, mobilize, congratulate, inspire, instruct, or appease their Chinese audience with straightforward understandable, attractive visualizations (Landsberger & van der Heijden, 2008).

Since the founding of the People's Republic of China in 1949, propaganda posters and magazine covers have been applied as major means in providing visual examples of officially desired 'correct' civilian behavior due to the large amount of illiterates existing in China at that time. Chinese political leaders and propagandists have been aware for a long time that not only can the power of visualization offer concrete and understandable expressions to assorted abstract policies but also vividly present a variety of grandiose visions of the promising future that the Chinese Communist Party proposed over the years. According to Landsberger and van der Heijden (2008), in the early 1950, all Chinese printing industry was nationalized for its collectivist ideology. These newly integrated printing facilities formed a few large producers of propaganda posters and state-level magazines. Due to the nationalized integration of Chinese printing houses, the producing process of posters and magazines became more regulated, the qualities were improved and contents became more unified. When the "Cultural Revolution" began in the year of 1966 in China, more and more propaganda posters and magazines with distinctive ideological imprints were produced as combat weapons in that severe political struggle.

Today, some of Western researchers and scholars claim that the heydays of propaganda posters and magazines are over, and in Chi-na, digital media will now reign supreme (Landsberger & van der Heijden, 2008). However, the fact is that propaganda posters and magazines are still being produced today in China for visualizing abstract and complicated official information.

According to Landsberger and van der Heijden (2008), for a country as China in which almost 70 percent of its whole population are less educated peasants who have difficulties in affording their basic survival needs, studying the visualization of ideology in conventional media still make strong sense. This is because compared to other

conventional media such as newspaper, radio and television, propaganda posters and magazines are easy and cheap to be produced.

Compared to emerging new medium such as the Internet, posters and magazines do not require any extra device to be accessed and they can be easily distributed and widely available. They can be seen everywhere and brought to basically any place where people work and live, for instance houses and dormitories, offices and factories. These two media are now ubiquitous and affecting every level of social organization and cohabitation in a subtle and naturalized manner.

2.2 Ideology

In this section, the author discusses “ideology” as one of the key factors in this thesis. On one hand, after the discussion of propaganda, the author discovers that ideology is the main factor used by propagandists to implement propaganda process. The sequent discussion on ideological doctrine helps to complete and further deepen the author’s comprehension on propaganda. On the other, the discussion of semiology or semiotics requires the author to have at least a brief and general understanding of ideology. This is because the study of semiology depends on a definition of science that contrast scientific knowledge with ideology, which is a knowledge constructed to legitimate unequal social relations (Rose 2001, 70). So this section here works, for the author, as a transitional link between what mentioned above and goes after.

Just like the concept of propaganda, trying to provide ‘ideology’ with a single adequate definition is relatively difficult to do. Numbers of scholars have tried to and the sequent failure makes no exception for all of them. This is because the term “ideology” itself possesses a relatively wide range of useful meanings and some of them within this wide range are even not compatible with each other. One may say that

the word ‘ideology’ is a text traced through by divergent histories, being woven of a whole tissue of different conceptual strands (Eagleton 1991, 1).

According to Terry Eagleton (1991, 1-2), there is a variety of meanings towards the term ‘ideology’ and table 2 shows some of the definitions of ideology currently in circulation as follows:

Definitions of Ideology Currently in Circulation
a). The process of production of meanings, signs and values in social life
b). A body of ideas characteristic of a particular social group or class
c). Ideas which help to legitimate a dominant political power
d). False ideas which help to legitimate a dominant political power
e). Systematically distorted communication
f). That which offers a position for a subject
g). Forms of thought motivated by social interests
h). Identity thinking
i). Socially necessary illusion
j). The conjuncture of discourse and power
k). The medium in which conscious social actors make sense of their world
l). Action-oriented sets of beliefs
m). The confusion of linguistic and phenomenal reality
n). Semiotic closure
o). The indispensable medium in which individuals live out their relations to a social structure
p). The process whereby social life is converted to a natural reality

Table 2. Definitions of ideology currently in circulation (Eagleton 1991, 1-2)

There are numbers of points concerning this list of definitions. According to Eagleton (1991, 2), firstly, not all of these definitions are compatible with one another. For instance, if ideology stands for “any set of beliefs” motivated by social interests then it can automatically challenge the notion of the dominant forms of thought in a society. Second of all, some of these definitions are relatively pejorative, and others are more or less ambiguously so. This makes defining ideology with a universal meaning is unattainable.

However, Teun A. van Dijk (1998, 30-36) offers a perspective to consider ideology as a special form of social cognition created and shared by social groups. It can be defined respectively with different meanings in different social discourses and contexts. In this thesis, the author discusses ‘ideology’ as a social form that construct representations reflecting the interest of power with “semiotic closure” in a discourse of visual communication.

According to Hawkes (2003, 6-7), most researchers agree and suggest that the discussions and studies of ideology should not be context-free. It is favorable to place this issue in the light of current social, cultural and economic context. The Marxist theorist Louis Althusser (1971, 162) indicates that ideology is a representation of the imaginary relationship of individuals to their real condition of existence. In his opinion (Althusser 1971, 162), people commonly define ideologies such as ‘religious ideology’, ‘ethical ideology’, ‘legal ideology’, ‘political ideology’ and so on as different “world outlooks”. Assuming that if people do not live one of these ideologies as truth, for instance, do not believe in god, do not believe in duty and justice etc, then people can admit that the term ‘ideology’ being discussed is largely imaginary and does not correspond to reality. In other words, ideology as “false consciousness” (Hawkes 2003, 1) systematically produced by current market economy reflects the interests of the dominant power of the ruler but not the ruled.

If science, according to Gillian Rose (2001, 70) is the knowledge that contrasts against ideology, then ideology is a false consciousness. According to Hawkes, Shell and Goux, it is

constructed in such a way to legitimate unequal social power relations, speaking for the sake of power and money. Based on this notion, Judith Williamson defines advertising as one of the most influential form of constructing ideology in contemporary capitalist society (Rose 2001, 70). In other words, Williamson analyzes advertisements as ‘ideological artifacts’ constructed by pictorial elements, signs and verbal signs as the author doing in this research. In her opinion, the account of ideology in advertising focuses on the class relation in their ‘false’ and ‘real’ forms. The approach to construct the epistemological difference of ideology is the use of different visual signs. According to Rose (2001, 72), the connection between ideology and visual semiology is that all the ideological representations of social differences are articulated through images themselves. Thus, concerning this study, the author makes an analogy between advertising and propaganda both as ideological forms in visual communication. For Rose (2001, 72), in advertising, the ideological system is constructed via arranging signs of various of social differences. They include class, gender, race, able-bodiedness and so on. The signs of these social differences are constructed to sell consumer goods. In propaganda, the ideological system is created with the same approach but its purpose is to ‘sell’, to promote specific political thinking. However, this political thinking, in most cases, does not have anchorage in reality. Thus, Judith Williamson (1978, 13) states that ideology is a tool producing ‘imaginary’ social position to people in a structure of domination.

2.3 Semiology

Semiology, or semiotics has been utilized like a “visual grammar” (Kress & van Leeuwen 2006, 3) to study how images make meanings. Semiology or semiotics helps researchers to implement a rather in-depth ‘understanding’ or ‘reading’ of a single image. it offers a quite full box of

analytical tools that deconstructs an image apart and discover how the parts function in relation to other related systems of meaningfulness. In other words, semiology or semiotics is the “study of signs” (Rose 2001, 69). According to Ferdinand de Saussure (2011, 67), a “sign” (de Saussure 2011, 67) consists of two parts, namely a “signifier” (de Saussure 2011, 67) and a “signified” (de Saussure 2011, 67). In semiology, a sign can be written or spoken text, images, gestures, musical sounds, objects and the associations of all these (Barthes 1977a, 9). According to Rose (2001, 69-70), human culture is a huge system of meanings and it is made up of different signs. Each of the sign in this system means something other than itself. People living in this system are also busy in making sense of those signs. Thus, semiology or semiotics has an elaborate and detailed vocabulary to illustrate how signs make themselves meaningful. This can be considered one of the most significant strengths of semiology. When interpreting and analyzing an image from a semiological perspective, semiological analysis entails the deployment of a highly refined set of concepts. This set of concepts is to produce detailed explanations of how meanings of an image are generated through that image itself (Rose 2001, 70).

As a general science studying signs, semiology has been approached, developed and applied by numbers of scholars and researchers in the past 80 years. There are nowadays different schools of semiology that have applied thoughts from the domain of linguistics to non-linguistic mode of communication in Europe and Anglo-America. In this thesis, the author applies the most widely acknowledged and taught semiological notions towards visual images from the Paris School originated from 1960s. These notions include the “signifier” and the “signified”; “icon”, “index” and “symbol”; “synecdochic sign” and “metonymic sign”, as well as “connotation” and “denotation”, etc. What follows is an attempt of the author to offer readers a brief and general perspective of semiology and its different inherent elements. The author cites from one book, namely *Elements of Semiology* written by the famous French literary theorist, philosopher, linguist, critic

and semiotician, Roland Barthes. He is also considered as a successor and developer of de Saussure’s theory of semiology.

According to Barthes (1977a, 9), in 1916, Swiss linguist and semiotician Ferdinand de Saussure presumed already that there is an existence of a general science of signs, or semiology in his literature *Course in General Linguistics*. In this science of signs, linguistics would form only one part of it. Thus, semiology aims to accept any system of signs. They include images, gestures, musical sounds, objects and the complicated associations of all of these. It creates the content of ritual, convention or public entertainment. In these systems, it is assumed that ‘language’ is not a part of these constitute, then there must be other systems of signification. Thus, semiology bridges the gap between linguistic communication and other communicative systems.

Semiology, based on Barthes’s notion (1977a, 11), keeps exploring its own possibilities and impossibilities as a science of signs. It is to regularly optimize and develop itself to a further progressive and optimized scientific field. It is feasible only on the basis of preparatory investigation (Barthes 1977a, 11). For most of semioticians, acknowledging that such a preparatory investigation is not only humble but also rash in advance is crucial. In Barthes opinion (1977a, 11), being humble is because current knowledge of semiology can be a copy of the knowledge entity regarding language; being rash is because this knowledge needs to be applied immediately, at least as a project, towards non-linguistic objects. In other words, when discussing semiology as an knowledge entity in general term, it is inevitable for the author to be aware of its linguistic essence. This is also why in Barthes’s *Elements of Semiology*, eight different elements extracted directly from linguistics are discussed as analytical concepts to maximize the proper comprehension towards semiology in a general term. They include “language and speech” (Barthes 1977a, 12), “signified and signifier” (Barthes 1977a, 12), “syntagm and system” (Barthes 1977a, 12) as well as “denotation and connotation” (Barthes 1977a, 12).

The concepts of “signifier and signified”

and “denotation and connotation” are briefly discussed under the accounts of Roland Barthes because they are concepts applied by the author in this thesis for data analysis. The author applies concepts of signified and signifier as an intergrated dichotomic perspective to consider semiotic meanings of visual signs used in forming visual languages. The author applies concepts of denotation and connotation to further explain what the constructed visual languages mean and eventually to discover what the hidden associations are meant for the audience.

The first discussed notion is the signifier and signified. Barthes, as a successor of de Saussure, acknowledges that a sign is defined as a compound of a signifier and a signified (Barthes 1977a, 39). In other words, a signifier and a signified function together as a sign. For de Saussure (2011, 67), he defines a sign is a basic unit of language firstly from his linguistic perspective. Barthes (1977a, 40), as de Saussure’s successor, points out that in a analytical level, the ‘distinctive units’ is used to stands for the ‘sounds’ of the phonemes, vocal ‘pronunciations’, or visual presentations in a linguistic syntax of ‘words’. The ‘significant units’ is used to form mediators carrying and emanating meanings via ‘distinctive units’. Both units work together to account for the economy of human language. Thus the distinctive units can also be considered as signifiers and the significant units as the signifieds. For instance, the vocal pronunciation /o:ks/ can be considered as the signifier of the word ‘ox’ and the ‘thing’ associated in audience’s mind associated with the word ‘ox’ is the signified. There is a discussion with regard to the degree of ‘reality’ concerning the signified. In a general term, the signified sometimes is not exactly ‘a thing’ but a mental representation of the ‘thing’. Back to the ‘ox’ example, when an addresser pronounce /o:ks/ or visually present the term ‘ox’ to an addressee, the signified of the word ‘ox’, in the addresses reception, sometimes can be the word ‘ox’ itself, sometimes can be the real thing, namely the animal ox, but sometimes also just its mental image. This discussion possesses a relatively deep psychological imprint so it is favorable to bring three articulations to further explain the contentions here in a comprehensive

way. Those articulations are ‘the mental representation’, ‘the real thing’, and ‘the utterable’. If people distinguish them in a scale, it should be like ‘the utterable’ > ‘the mental representation’ ≥ ‘the real thing’. The signified, is neither only ‘the real thing’ nor ‘the mental representation’, but rather “the utterable”. In other words, to constitute a “signified” is neither an action of pure consciousness nor to correspond to a real thing. It is define by the signifying or sign-making process in a quasi-tautological manner. It means a “signified” is something that is meant by the person who uses the sign whose mediator is “the signifier” (Barthes 1977a, 43).

Concerning the fact that this thesis studying artifacts that are posters and magazine covers whose components are mainly visual signs, someone may think that discussing ‘semiology’ from its linguistic origin is relatively redundant. This is because de Saussure already mentions in his *Course in General Linguistics* (2011, 15-16) that semiology is a science studying the life of signs within society where the mass of anthropological facts and human phenomena exist. Linguistics is only a part the general science of semiology (de Saussure 2011, 16).

However, applying semiology in this research as a method to decode non-linguistic signs, again, cannot bypass its linguistic origin. This is because the confirmation of the meaning of non-linguistic substances, for instance, visual substances, is duplicated in a linguistic message (Barthes 1977a, 10). In other words, the process of understanding a visual substance is more likely a process of translate ‘visual’ into ‘linguistic message’ in people’s consciousness. Thus, the discussion above concerning the linguistic sign and its signifier and signified allows people to foresee already the linguistic nature of non-linguistic signs relevant to it. A visual sign is also like the linguistic one, containing the signifier and the signified as its two components, but only corresponding to non-linguistic systems (Barthes 1977a, 41). For instance, concerning a visual image in Chinese political propaganda, different political symbols as visual signs represent different political entities. If there is a symbol consists of a hammer and a sickle as its signifiers, what its signified

here can be the Chinese Communist Party, can be communist ideology, and all other complex associations defined as “the utterable” (Barthes 1977a, 43).

The second discussed dualistic group of elements in semiology is the “denotation and connotation”. Meanwhile, the thoughts toward the denotative meaning and connotative meaning could be the most important and apparent development which implemented by Roland Barthes from de Saussure’s notions. In visual communication, a image, at certain time, may possess an ‘implication’ or connotative meaning beyond its ‘literal meaning’ or denotative meaning. For instance, pictures of babies are sometimes used to represent an idea of ‘the future’ (Rose 2001, 67). In Barthes’s opinion (1977a, 89), any system of a signification contains a “plane of expression” (E) and “a plane of content” (C) while the signification coincides with the relation of these two planes. Therefore a connoted system is a system whose plane of expression is itself constituted by a signifying system or plane of content” (Barthes 1977a, 89). As for a denoted system, it is a system whose plane of content is itself constituted by a signifying system or else” (Barthes 1977a, 89). In a more simplified way, it is using one code to articulate or interpret other codes.

2.3 Visual Rhetoric

According to Aristotle (1926, 3), rhetoric is a counterpart of dialectic. It is the art of extracting from every subject the proper degree of persuasion it allows and the faculty of discovering the possible means of persuasion in reference to any subject whatever. (Aristotle 1926, 15) Aristotle’s rhetoric, in scholars’ viewpoints, can be defined above all a rhetoric of proof, of reasoning, of the approximative syllogism or enthymeme, (Barthes 1988, 22) which is also the body of proof, the substance of rhetorical persuasion. (Aristotle 1926, 7) Nowadays, numbers of discussions

from different scholars concerning rhetoric are normally based on Aristotle’s notions and his rhetoric is also defined as Aristotelian rhetoric or Aristotle’s syllogistic rhetoric (Barthes 1988, 20). In Aristotle’s notion (1926, 33), there are three compulsory elements needed to form a rhetorical speech, because every speech is composed for three different parts, namely the speaker (or the rhetor), the subject with which the speaker or rhetor deals, and the person to whom it is addressed, also defined as an auditor or in a group as audience, to whom the end or object of the speech refers. Aristotle (1926, 17) also points out that technically there are three appeals of rhetoric as the three different modes of rhetoric. The first appeal depends on the moral character of the speaker, more precisely, the performance of the credibility, authority and honesty of the rhetor; also known as ‘Ethos’. The second appeal depends on rhetor’s act to place audience in a certain frame of mind or emotion, also known as ‘Pathos’. The third one depends on the performance of the rhetor’s speech or writing itself, in so far as it proves or it seems to prove; more precisely, on the performance of the intellectual power of one’s speech and writing, also known as ‘Logos’.

As one of the earliest scholar in European culture studying rhetoric as a knowledge entity systematically, Aristotle merely restricts rhetoric to the utilization of language to persuade because he defines the significant agent of persuasion is the “orator” (Blair 2004, 41). The principal tool an orator uses to persuade is his or her medium, namely language (Blair 2004, 41). Covino and Jolliffe (1995, 6) also concur with Aristotle that words and texts can be comprehended in the defining process towards rhetoric in both their traditional, confined sense and their ambiguous and rhetorical sense, for rhetoric carries its medium the spoken words and written texts. Besides, Roland Barthes (1988, 21-22) considers rhetoric as, not an empirical practice, but a situational “technè” (craft or art) whose origin is in the ‘creating agent’ rather than in the ‘object created’. Thus a contemporary definition towards rhetoric with the root of Aristotelian rhetoric can be formed as “a primarily verbal, situationally contingent, empistemic art that is

both philosophical and practical and gives rise to potentially active texts” (Covino & Jolliffe 1995, 5). This kind of definition well embraces the linguistic origin of rhetoric, but at the same time marks off the boundaries of rhetoric to be verbal.

However, this hegemony of verbal text in the study of rhetoric has been challenged and this “paragonal” (Hill & Helmers 2004, 2) struggle for dominance over meaning in both verbal and visual discourse has been there for a long time. The basis of this challenge refers to a growing recognition of the ubiquity of visual media with their significance in disseminating and exchanging information, ideas and opinions (Hill & Helmers 2004, 19). More and more scholars realize the ubiquity and importance of visual medium can enhance the dissemination and reception of information. Meanwhile, the ‘dissemination’ and ‘reception’ are processes that “lie at the heart of all rhetorical practices, social movements, and cultural institutions” (Hill & Helmers 2004, 19). According to Hill and Helmers (2004, 20), some of contemporary scholars do not embrace the idea that there is a clear boundary between ‘verbal’ and ‘visual’ texts because in many human practices, because people can see that verbal and visual expressions function together in forming a mode of persuasion to obtain a desired response from the audience. In these human practices, assembling different “blocks of meaning” (Hill & Helmers 2004, 17) constructed by verbal and/or visual substances is a rhetorical act (Hill & Helmers 2004, 17). Thus, a visual substance shares an interchangeability with its corresponding verbal substance, just like Barthes’s insight (1977a, 10) indicates that the meaning of a visual substance is confirmed firstly in the linguistic message in people’s consciousness. This notion implies a fact that ‘visual’ text can also be rhetorical.

If the linguistic rhetoric is an art, a featuring process of language to move its potential audience to consider the inherent ideology, then there is also an analogical device that can be used to establish a theoretical linkage between the language the images. If there is a study of visual rhetoric, there must definitely be an image. Through the study of a specific genre of

image the author introspects certain central assumptions and key questions. They include that can images truly function as a carrier of information endowed by direct analogical representation of something else? Would images really constitute a ‘rhetorical’ language? And if so, how does meaning function with this language? Thus, Barthes (1977b, 33) suggests that in order to answer these questions, people should start with an image as a visual example. An advertising image is a good choice because the significations of advertising images are absolutely with certain level of ‘intention’.



Figure 1. An advertising image of Panzani in 1960s (Interprétation d’une publicité pour les pâtes Panzani, 2015)

In this advertising image (see figure 1), Barthes (1977b, 36) distinguish two genres of message in this picture. They include a linguistic genre and a pictorial genre. Messages in both genre can form a rhetorical visual language in pictorial

communication. For Barthes (1977b, 36), the representation of the linguistic genre here is the texts in the image. The message in the pictorial genre include numbers of discontinuous signs appear as a whole. The messages within the pictorial genre can also be divided into two different sub-genres, namely the coded message and non-coded message. Therefore, there are altogether three different messages in this picture, namely the linguistic message, the coded message and non-coded message (Barthes 1977b, 36).

Barthes examines all the verbal and visual signs in this image. He distinguishes that the linguistic messages are the marginal caption, and the labels. The code of this message is none other than that of French language. The only knowledge required to interpret this is a satisfied knowledge of French writing and reading. However, this independent linguistic message may be further analyzed because the sign "panzani" signifies not only the name of the firm or the brand but also by its phonetic sound, an additional signified "Italianicity" (Barthes 1977b, 37). This linguistic message functions as a rhetoric appeals showing performance of the credibility, authority and honesty of the rhetor as a spaghetti producer.

In addition to the linguistic message, what is left to the author is the pure image, even if the text label is a part of it. This pure image contains a series of discontinuous visual signs. For Barthes (1977b, 34), there are four different signs can be identified from the non-linguistic part of the image and then constitute the coded-message, or symbolic message, and also known as connoted image.

Firstly, the half-opened bag signifies a scenario of returning from the market. The second sign is the holistic visual presentation of objects. Its signifier is the visual presentation of all the tomato, the pepper and the tricolored hues including green, red and yellow of this image. The third sign is the collection of different objects and it transmits the idea of a total culinary service. The fourth sign refers to the composition of the image, evokes numerous of food-related paintings, guiding people to a certain aesthetic signified, namely the notion of a 'still life'. Each of signs contains coded and non-coded messages that

function as a rhetoric appeal in pictorial language (Barthes 1977b, 34-35). Based on this notion, when analyzing Chinese propaganda posters and magazine covers, the author also distinguishes different discontinuous signs in a visual image. After that, the author uses semiological theory to define both their non-coded (literal or denotative) message and non-coded (connotative or hidden) message. This is to further define what kind of rhetorical appeal each message helps to create.

All in all, an image with intentions whose carriers are different signs can be considered as a 'substance' of a signification (Barthes 1977a, 40). The expected intentions formed and designated in prior to the image is the ideal "ideology". It is also the common domain of the signifieds of connotation. Thus, the signifiers within a particular medium or substance, for example an advertising image, can be defined as the connotators. The connotators within an image are all the visual elements that can be used to connote signifieds. The entire set of such connotators is the rhetoric and the rhetoric of an image is all the visual elements that can be employed as signifiers, also known as the signifying aspect of "ideology". (Barthes 1977a, 49)

Barthes's discussion of the rhetoric of image brings people forth a relatively new perspective. It is based on the verbal foundation of rhetorical act, studying the rhetorical possibility of visual images. He firmly bears in mind that an image's meaning can only be confirmed by being duplicated in a linguistic message in people's mind. Thus visual rhetoric can also be considered as a 'communicative artifact', an individual manufactured product as they use visual symbols for the purpose to communicate in general.

According to Foss (2005, 143-144), visual rhetoric as a 'communicative artifact' means it can be conceptualized as the actual image rhetors create when they apply visual symbols for the communicative and persuading purpose. It can be understood as a tangible evidence or product of the psychological creative act, such as a painting, an advertising image, a poster or a building and further constitutes the data of study for rhetorical scholars interested in visual symbols. In addition to certain conventional forms, visual rhetoric can

also be defined broadly to comprise both two and three dimensional images such as paintings, posters, sculpture, furniture, architecture, and interior design etc. The images comprised under the rule of visual rhetoric are equally broad in the sense of their different functions. Both aesthetic and utilitarian images constitute visual rhetoric, for instance, works of art, as well as advertisement and propaganda images. Nevertheless, people cannot state in a quite generalizing way that every visual object can be visual rhetoric because what makes a visual object communicative artifact is a symbol communicating and being able to be researched as rhetoric. There are three criteria that may be used to define a visual image as visual rhetoric, namely first, the symbolic action; second, the human intervention and lastly, the presence of audience for the purpose of visual communication (Foss 2005, 144).

The first criterion, namely the symbolic action, refers to the use of arbitrary symbols to communicate (Foss 2005, 144). More precisely, it involves the use and arrangement of different signs to form an artifact with communicative subject. It also qualifies visual rhetoric as a "system of signs" (Foss 2005, 144). In its most simplified sense, a sign communicates, or addresses a message when it is connected to another object. For instance, the changing of the leaves in autumn is connected cognitively to a change in temperature; a stop sign is connected cognitively to the act of stopping a car when driving. Thus the symbolic action in an artifact, in this thesis, a poster or a magazine cover, refers to the use of signs that makes meanings and arrangement of signs that forms syntactical relationship between each discontinuous signs.

The second criterion to qualify visual rhetoric as a communicative artifact is whether there is the presence of human intervention. Foss (2005, 144) discovers that one of the inevitable factors during the generation process of visual rhetoric is people. For example, taking a photograph or painting a watercolor. All of these actions are cognitive and conscious decisions to communicate and also conscious choices with regard to different visual strategies being applied such as colors, forms, media, and sizes and so on. Human intervention

in visual rhetoric can also be utilized in the form of transforming non-rhetorical visual objects into visual rhetoric. For instance, trees are not inherently visual rhetoric, but they can be so only when people decide to use them as a rhetorical symbol as when trees are brought into individual homes and used to symbolize the Christmas Eve. They are also applied as a symbol for environmental issues by environmentalists in certain green propaganda posters. Thus people can conclude that visual rhetoric requires human intervention either during the process of creation or the process of interpretation.

The third criterion to qualify visual rhetoric as an artifact is whether there is presence of the audience. In Foss's opinion (2005, 144-145), visual rhetoric hints an audience and is also concerned with an appeal either to a real or an ideal audience. This is because visual elements are featured through arrangement and modification by a rhetor for two purposes, namely the self-expression and then the communication with audience. In addition to actual audience, the creator of the image him or herself can be also an audience. As Barthes (1977b, 46-47) states that to complete a proper rhetoric relies not only on the creator, but also on the audience, for each image qualified as visual rhetoric would have multiple meanings. The exact interpretation towards the rhetoric depends on what is the signified "utterable" (Barthes 1977a, 43), which is the mental representation of the received rhetorical message.

Based on Sonja Foss's notion, people can now understand generally that visual rhetoric as a human manufactured communicative artifact, is a product with purpose or arrangement of colors, forms and other elements to communicate with audience. It is a symbolic action because the relationship designated between images and their referents is arbitrary. It also involves human actions in certain part of the process of visual communications, and it appears communicative in its address to its audience. As a tangible artistic product, such a visual artifact is able to be received by audience and researched by re-searchers as a communicative message entity (Foss 2005, 145).

In this thesis, the discussion on semiology con-

firms the possibility of the study on visual rhetoric because most contemporary semioticians regard 'rhetoric' or 'rhetorical aspects' as falling within the domain of semiology (Nöth 1990, 338). Moreover, It also embraces the 'interchangeability' between verbal and visual texts in the discourse of rhetoric for Bathes's insight (1977, 10) indicates that the meaning of a visual substance is confirmed firstly in the linguistic message in people's consciousness. Besides, Foss's notion helps the author to define whether the visual artifact, namely a propaganda poster or a magazine cover in question is rhetorical. However, when defining the specific type of visual rhetoric appeal is in this artifact, the author adopts Roman Jakobson's theory of verbal communication within the context of visual communication. This is inspired by Marja Seliger's research of visual rhetoric (2008) in outdoor advertisements.

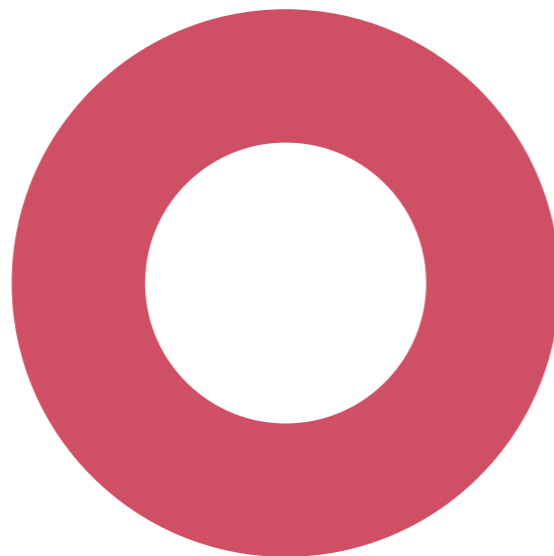
According to Roman Jakobson (1958, 353), in each act of verbal communication, there are six constitutive factors. They include 'addresser', 'addressee', 'context', 'message', 'contact' and 'code'. When an act of verbal communication occurs, the 'addresser' gives a 'message' to the 'addressee' via a commonly understood 'code'. There also needs to be a 'context', which the 'message' can refer to and a physical or psychological 'contact' between the 'addresser' and the 'addressee'. Though Jakobson firstly developed his theory for verbal language, it can also be extended within the domain of pictorial communication.

As an example, Marja Seliger (2008a) applied Roman Jakobson's theory of the functions in communication (Jakobson 1958) when she analysed visual language and rhetoric used in outdoor advertisements. The aim of her research was to find out what kind of graphic design and visuals are used in advertising posters to convince a spectator of the superiority of the advertised product, organization or ideology. In addition to denotative messages, advertisements contain connotative messages, the purposes of which are rhetorical and persuasive.

Three categories of persuasion emerged from the research material: "brand rhetoric" (Seliger 2008b, 8), "personalized rhetoric" (Seliger 2008b,

8) and "poetic rhetoric" (Seliger 2008b, 8).

Brand rhetoric means that visual language depicts the brand and its qualities. Personalized rhetoric means that visual language describes the benefits, advantages or emotions promised to the consumer. Poetic rhetoric means that persuasion is exerted by telling a visual narrative which only partially or indirectly relates to the subject or product advertised and its users. Sub-genres can be found within each of these three genres, such as personalized rhetoric based on either rational reasons or on emotional feelings. (Seliger 2008a, 238–239)



3. CONDUCTING THE RESEARCH

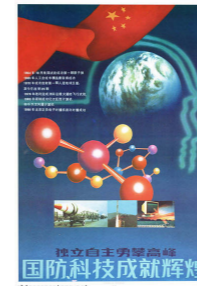
This thesis is about studying the visualization of Chinese political ideology, therefore the samples of visual material in question have been selected from media that are well-known in China and cover the time period from the year 1989 to 2009.

The visual research materials of the empirical study will be listed as follow: pages from 37 to 43 contain all poster cases, while pages from 44 to 50 comprise all magazine cover cases.

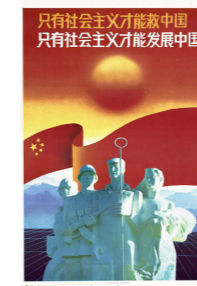
3.1 Research Materials Used

Research Cases of Chinese Propaganda Posters:

1989:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1990:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1991:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1992:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1993:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1994:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1995:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1996:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1997:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1998:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

1999:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2000:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2001:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2002:



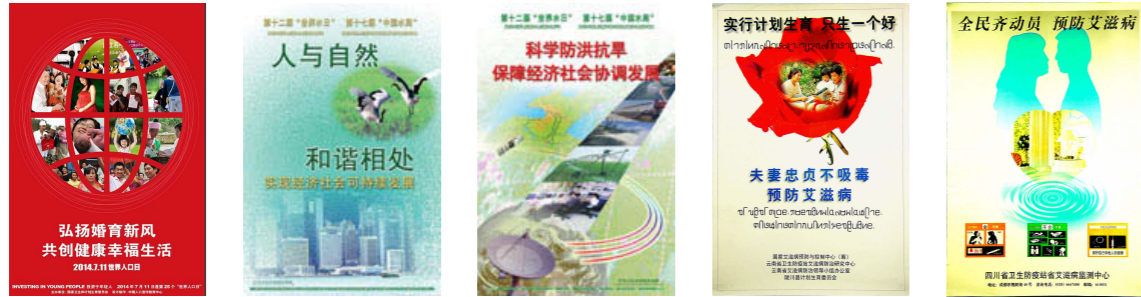
Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2003:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2004:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2007:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2005:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2008:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2006:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2009:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Research Cases of "China Pictorial":

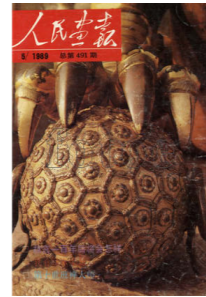
1989:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1990:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1991:



Case No.1



Case No.2



Case No.3

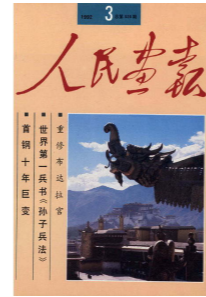


Case No.4



Case No.5

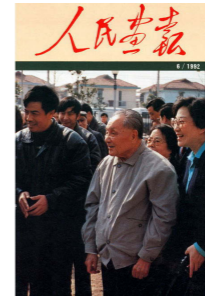
1992:



Case No.1



Case No.2



Case No.3



Case No.4

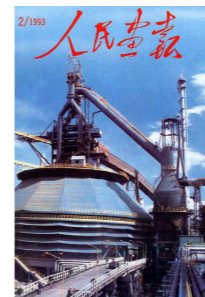


Case No.5

1993:



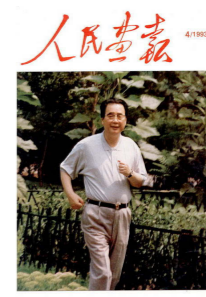
Case No.1



Case No.2



Case No.3

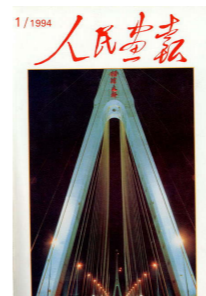


Case No.4

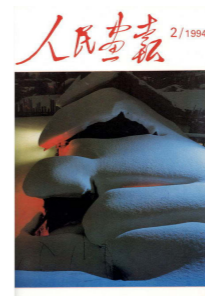


Case No.5

1994:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1995:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1996:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1997:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1998:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

1999:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

2000:



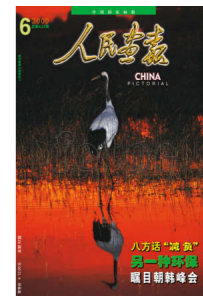
Case No.1



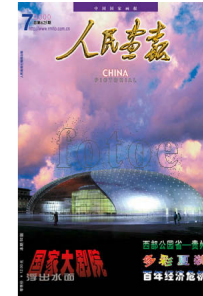
Case No.2



Case No.3



Case No.4



Case No.5

2001:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2004:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2002:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2005:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2003:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

2006:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

3.2 Content Analysis (as a research method)

2007:



Case No.1

Case No.2

Case No.3

Case No.4

Case No.5

2008:



Case No.1

Case No.2

Case No.3

Case No.4

Case No.5

2009:



Case No.1

Case No.2

Case No.3

Case No.4

Case No.5

Concerning the process of the visual content analysis of Chinese political posters and magazine covers, the author applies a lateral comparison along all the poster and magazine cover cases during the designated linear chronological timeline. The lateral comparison will focus on those quantifiable variables and being conducted with the method of content analysis. The author defines certain variables with different values on both case combinations. Table 3 shows the variables and values as follow:

Variables	Values
Demographic Combination	Male / Female / Elder / Children
Environmental Set	Nature / City / Interior / Fantasy
Social Distance	Intimate / Close Personal / Far Personal / Close Social / Far Social / Public
Compositional Techniques	Painting / Photo / Collage / Text

Table 3. Variables and values for content analysis in this empirical study

The first variable refers to the demographic combination in both sets of cases. In addition to certain normal values such as 'male' and 'female' that are defined to analyze the centrality of gender in propaganda media, the author has added 'elder' and 'child' in this realm. These four different values can be utilized not only for analyzing the specific centrality of gender, but also to discover the emotional preference of the message addressers. In other words, by analyzing

the four different values within the demographic realm, the author may discover what would be the specific social group that Chinese society values the most, and in a specific propagating event, which group would be defined as a targeted group, as well as what kind of societal value can be reflected by the frequencies of the appearance of each group in propaganda media.

The second variable group in this content analysis is defined as 'environmental set'. More precisely, environmental set in this specific analysis refers to the background of the images in question. The background of a photo or an image sometimes is a strong supportive mean of the message that the whole image conveys. within the realm of political propaganda in cases of this study, The whole environmental set can be defined as four values including 'nature', 'city', 'interior' and 'fantasy'. 'Nature' indicates all backgrounds showing natural scene of the earth, and 'city' indicates all backgrounds that accentuate or display urban looks with civic signs, for instance, architectures, civic infrastructure, and other human-crafted constructions. 'Interior' specifies those imagery scenes painted or photographed as 'being in an interior environment', normally referring to a room, an office, or other specific interior working environment. 'Fantasy' indicates all background or surrounding scenes that are considered as surreal, impossible, also including those backgrounds were deliberately fashioned as void or empty, for instance a monochromatic background. In political propaganda, some of the environmental sets can be considered as an indicator to illustrate the occupational differences of the objectives in the images. By analyzing the environmental sets, the author is able to understand the targeted group of a specific propaganda media, besides, the utilization of specific environmental sets can also reflect

message addressers' compositional intentions.

'Social distance' is the third variable group. The concept of 'social distance' was firstly introduced by American anthropologist Edward Hall in 1959. There is an also one specific term Hall uses, namely "proxemics" (Hall 1966, 129). It is to describe the perception of the physical space around people, which is based on each person's psychological scale of intimacy towards another person (West & Turner 2011, 166). Van Leeuwen and Jewitt (2006, 29) also states that social distance can be considered as a reflection of social relations between group of people. This lead the author to believe that examining represented social distance within two genres of cases may reveal the relationship between the message addressers to their targeted groups of audience. In addition to that, analyzing the represented social distance may reflect the general power structure in a specific social or political system.

Edward Hall (1966, 110-129) states that people carry with themselves a set of 'invisible boundaries', and they only allow certain kind of people to approach. The location of these invisible boundaries is determined by configurations of sensory potentialities, more precisely, by whether or not a certain distance allows us to smell or touch the other person, for instance, and by how much of the other person people can see with their peripheral (60 degree) vision (Kress and Van Leeuwen 2006, 124). In other words, the most direct embodiment of the social distance between people is the personal space or personal distance reflected between different people. According to Van Leeuwen and Jewitt (2001, 29), if an observer is close enough to see a person's face or head only, the social distance is considered "intimate" (Hall 1966, 117). Seeing head and the shoulders, the social distance is "close personal distance" (Hall 1966, 119). If an observer sees other person from the waist up, it is defined as "far personal distance" (Hall 1966, 120). If an observer sees a person's whole figure, the social distance can be defined as "close social" (Hall 1966, 121), while if an observer sees a person's whole figure with space around it. Lastly, if an observer sees at least four or five people's torso, it is "public distance" (Hall 1966, 123).

However, the utilization of the concept of social distance in visual research is slightly different than that in the real life. This is because most of the human characters people behold in visual media are strangers, though certain politicians and celebrities of whom people may know share a certain level of familiarity amongst different social groups. Still, this kind of familiarity does not allow people to state that they 'know' them personally, rather only allowing them to state that they 'know of' them. Thus, the relationship between the human characters presented in visual media and the audience can be considered as an intended, constructed, and imaginary relation. Especially within advertisements and propaganda materials, message addressers would like to create a certain perceptual, and imaginary relationship between audience and the presented human characters by portraying characters as though they are friends, trustable people, family-liked members, respectable objects, worshipping objects, or strangers and so on. Images allow people to perceive and imaginarily approach as close to public figures as if they were those whom people know in their daily lives (Kress & van Leeuwen 2006, 125-126).

Based on Edward Hall's notion towards the social distance, or "proxemics" (Hall 1966, 129), Derek DeGroot (2014) defines various intended constructed image each phase of social distance may embody. In his opinion, intimate distances are those reserved for close, trusted relationships. People hugging, standing side-by-side, or engaging in close conversation are examples of being in the intimate space. Those human characters presented in images with an intimate distance are usually intended to be portrayed as closest lovers or closest family ties. Normal family ties and close friends usually engage people with personal distance. Within this scale of distance, there is still a slight intimacy but not as strong as that within the intimate distance. Usually this is casual, or close conversation allows people share more space than the intimate one. In a normal daily life, most of relationships of people will fall into the social space, allowing a little extra distance between different people. Casual conversations, business discussions or polite social

behaviors occur within this space. This particular distance scale may reflect the portrayed image such as known acquaintances or colleagues and all those people of whom people know, but still with a certain level of unfamiliarity. Considering the public space, it offers the greatest distance between people. This is also a safe distance for people to decide who enters the next scale of distance or who does not. Strangers, other merely known people or "the masses" are examples of images portrayed with public distance in visual media. The author uses a table to illustrate the coherent relationship among all those elements. Table 4 indicates different social distances with nuanced different phases and their corresponding visual appearances and intended public images in detail as follow:

politics, as well as different understanding of interpersonal relationships and scales of social distance. (Hall 1966, 163-164) The visual appearances and their corresponding intended public images concluded both by Kress, van Leeuwen and DeGroot above are mainly within the Anglo-American social and cultural contexts. Since this empirical study focuses on visual samples composed and circled within Chinese cultural dimension, there may be resemblance concerning certain definitions between two different cultures. However, there are still subtle differences with regard to comprehensions and definitions of intended public images. The author will articulate that when conducting detailed case analysis.

The 'compositional techniques' are form the

Social Distance and Phases		Visual Appearances in Images	Intended Public Images
Intimate		Face or head only	Intimate lovers, closest family ties
Personal	Close Phase	Head and shoulder	Normal family ties, close friends
	Far Phase	From the waist up	
Social	Close Phase	The whole figure	Acquaintances, colleagues and all those people of whom people know but still with a certain level of unfamiliarity
	Far Phase	The whole figure with space around	
Public		Torsos of at least four or five people	Strangers, the masses

Table 4. Social distance with different phases and their corresponding visual appearances and intended public images

Nevertheless, one important aspect is that, when considering the defined social distance or "proxemics" (Hall 1966, 129) patterns, the definition and classification of social distance patterns are highly cultural and social-dependent, and the "proxemics" (Hall 1966, 129) patterns may differ, according to different cultural dimensions. Different cultural dimensions may affect how people living in that specific cultural dimension perceive the surrounding world. Perceiving the world differently leads to different definitions of what constitutes crowded living, different approach to both local and international

last variable group. Considering the two genres of case samples, the author defined four different compositional technics, namely 'painting', 'photo', 'collage' and 'text'. Among them, 'painting' refers to images produced via painting tools. Normally those painting images may contain visible brush or pen strokes. 'Photo' refers to images whose dominant visual elements are original or processed photographs. 'Collage' refers to images that combine multiple techniques altogether, including photograph, painting, text, 3D and etc. Those images showing collage-liked visual appearances created only by one technique, for

instance photography, cannot be considered as collages. ‘Text’ refers to those images whose dominant visual elements are texts, Chinese characters, with a simple, plain or single colored background. Analyzing the compositional techniques may help the author to discover the centrality of the utilization of techniques and the addressers’ conveying preference. Based on these two analysis the author may interpret the compositional intentions of the message addressers in a more proper and sufficient manner.

In addition to those variables that are carefully defined with certain criteria, there are certain quantitative values in case samples are able to be defined and confirmed without explicit definition or criteria. These variables are also analyzed with the method of content analysis. Table 5 shows what those variables and values are in detail as follow:

Variables	Values
Use of Political Symbols	Communist party emblem (sickle and hammer) / Red flag / Pentagram / Chinese Military symbols (ensign, army badge and uniforms) / National flag / Red flag with the communist party emblem on it / Chinese national emblem
Occupational Differences	Politician / Teacher / Student / Doctor / Soldier / Nurse / Artist / Scientist / Labour worker / Farmer / Athlete / Celebrity / Non-specified individual, the public (also known as “the masses”)
Facial Expressions	Smile/ Cachinnation /Relax/Alert/Anger/ Sorrow/ Crying / Confident/ None of the above

Table 5. Variables and values in case samples are able to be defined and confirmed without explicit definition or criteria

The general quantitative differences towards the case samples provides a macroscopic interpretation of changes and development of the visualization of ideology within different media, but this macroscopic interpretation is not able to

confront the question of how single image makes meanings and conveys messages. Visual content analysis only examines the denotative level of a visual artifact.

3.3 Semiology (as a research method)

To analyze the connotation of a visual artifact, semiological study is applied. Semiology, according to Rose (2001, 69-74), can decode an image and consider it as a combination of different signs. It provides scholars with a system of analytical approaches in deconstructing a whole image apart and tracing how it works in relation to other system of meanings. The most significant tool in the semiology is the ‘sign’.

Semiology has elaborate analytical terms for the description of how signs make meanings. By analyzing how the different signs contrasts with each other and the meanings that a specific social environment endow them, converting these signs into certain fixed social, cultural or political codes, the author can understand how this image makes and conveys messages to them.

In this research, the author firstly examines all chosen posters and magazine covers with de Saussure’s concept of ‘sign’ and its signifier and signified to determine the quantity of signs in each visual artifact. Then the author applies a series of semiological terms as tools to decode visual artifacts. For example, Pierce’s definition of ‘icon’, ‘index’, ‘symbol’ to determine what kind of signs they are in each artifact. Thirdly, Barther’s concepts of ‘denotation’ and ‘connotation’ are adopted to interpret how these signs make meanings in these visual artifacts.

According to Rose (2001, 78), in iconic signs, the ‘signifier’ represents the ‘signified’ by presenting a ‘likeness’ to it. For example, a photo of a people is an iconic sign of that people. Thus, most of the iconic signs in the research materials appear on the denotative level of the meaning. What these iconic signs signify in the visual image is what they ‘literally’ mean. For

Rose (2001, 67), in an indexical sign, there is an inherent relationship between the ‘signifier’ and ‘signified’. For instance, a smiling facial expression is a ‘signifier’ signifying the signified ‘happiness’, and the inherent relationship between ‘happiness’ and ‘smiling’ makes a smiling facial expression an indexical sign of ‘being happy’. As for the symbolic sign, according to Rose (2001, 67), it has a conventionalized but clearly arbitrary relationship between its ‘signifier’ and ‘signified’. For instance, pictures of babies are used to represent an idea of ‘the future’.

Moreover, the symbolic signs can also be classified as metonymic and synecdochic signs (Rose 2001, 82) based on the level of ‘typicality’ they have. For Rose’s notion (2001, 82), a metonymic sign is something associated with something else. More precisely, if one visual sign is highly typical with metaphoric value that can be associated with something else with minimum distortion on its intended meaning, then it is a metonymic sign or a ‘symbolic’ sign. For instance, the portrait of former Chinese leader Mao Zedong is always associated by Chinese audience with the Chinese Communist Party because he is the founder of the Party. For Chinese audience, Mao’s portrait can hardly be distorted with meanings other than the Party for it is so typical. As for synecdochic sign, this sign is either a part of something standing for a whole, or a whole standing for a part (Rose 2001, 82). For instance, in the research materials, if the Party has used numbers of pictures featuring single ordinary Chinese to represent all Chinese population as a whole. Each picture of one single Chinese is a synecdochic sign of all Chinese people. In other words, a synecdochic sign has only part of that ‘typicality’ of what it intends to signify.

The author uses Roman Jakobson’s functions of language to interpret the text in both case samples within two different media. Considering the political poster cases, the texts are political slogans, and as for magazine covers, texts are the titles of cover stories. This is because the semiological analysis refers to the combination of visualizations and texts in an artifact, and this combination helps to form visual rhetoric appeals. At the end, the theory of visual rhetoric

in advertisements (Seliger 2008) is applied to estimate which type of visual rhetoric dominates the visual sample.

In this study, for instance, brand rhetoric dominates if the visual material highlights typical political symbols, well-known Chinese politicians and other visual signs that have a high level of typicality enabling ordinary Chinese to associate them with the propagandistic subject and its promoted ideology. Personalized rhetoric is dominant if the visual sample presents human figures with obvious facial expressions, body languages and other obvious emotional representations that can convey strong emotional empathy to viewers. Poetic rhetoric dominates if a visual fantasy or a fairy-tale illustration is highlighted in the frame of the image, as well as certain visual narratives that are indirectly associated with the presented image.



3.4 Data

Analysis of Posters:

1989:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/		/	/		/	
2	2	2	/	/	/	/	/		Public	Torsos of at least 4 or 5 people		/	
3	2	3	/	/		/	/		Public	Torsos of at least 4 or 5 people		/	
4	/	/	2	1	/	/	/		Far Social	Whole figure with space around		/	
5	/	/	1	/	/	/	/		Far Social	Whole figure with space around		/	
Total	4	5	3	1	1	0	0	4	/	/	3	0	

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 国防科技成就辉煌 (The great achievements in national defense and science and technology).</p> <p>Visual Sign(s): Waving Chinese National Flag: A symbolic sign standing for the socialist China / Molecular Linage: A symbolic sign standing for a sense of Hi-Tech / Pictures of Advanced Weaponries: Synecdochic and symbolic signs standing for latest Chinese military technologies</p> <p>Semiotic Meanings of the Image As a Whole: The communist party-led China is making great progress in military technologies.</p>			

Linguistic Slogan: 只有社会主义才能救中国, 只有社会主义才能发展中国 (Only socialism can save China, only socialism can develop China).

Visual Sign(s): Waving Chinese National Flag: A symbolic sign standing for the socialist China / White Statue of Four Standing Figures: A symbolic sign standing for the dominant classes of Chinese socialist society, namely the farmers' class, the labors' class, the soldiers' class and the intellectuals' class in accordance with the Marx-Leninist notion / The Rising Sun in the Backdrop: A symbolic sign standing for a bright future / Red and Yellowish colorings: Symbolic signs standing for socialist ideology

Semiotic Meanings of the Image As a Whole: The future of Chinese socialism under the Chinese Communist Party's leading is still promising, bright and lively, Chinese Communist Party is the only one being qualified to lead socialist China.

Linguistic Slogan: 魅影欢歌 (Beautiful images, merry songs).

Visual Sign(s): Human Figures with Racial Features of Chinese: Synecdochic signs standing for all Chinese people as a whole / Facial Expressions of Cachinnation and Body Languages of Relaxation and Playing: Indexical signs standing for enjoyment and happiness / Worn Swimming Suits, Guitar Being Played and Coca Cola Cans: Symbolic signs standing for modernized Western lifestyle / Scattered Fruits: A symbolic sign standing for a rich and prosperous status quo of life

Semiotic Meanings of the Image As a Whole: Without westernized democratic reform in political level, the "socialism with Chinese characteristics" can also guarantee Chinese people to become rich in their assemblies towards personal wealth, enjoying all kinds of consuming goods or services as though they were in the western lifestyle.

Linguistic Slogan: 天增岁月人增寿 (Heaven increases the years and man lives longer).

Visual Sign(s): Old Man (Chinese God of Longevity): A symbolic sign standing for longevity / Chubby Babies: Synecdochic signs standing for healthy, strong and well-nurtured Chinese children as a whole in contemporary socialist China / Facial Expressions of Cachinnation and Body Languages of Relaxation and Playing: Indexical signs standing for enjoyment and happiness / Space ship: A symbolic sign standing for the progression and development of Chinese space technology / A heaven image formed by a red sun, white clouds and flying cranes: A symbolic sign standing for prosperity and a bright future

Semiotic Meanings of the Image As a Whole: Progression of the space technology acquired under the leading of Chinese Communist Party in China will also lead other technical realms' progression, and keep following the lead of the Chinese Communist Party would generate more progressions that must promise a healthy, bright future for all Chinese children.

Linguistic Slogan: 祖国处处传喜讯 (All over the motherland, glad tidings are spreading).

Visual Sign(s): A Chubby baby: A Synecdochic sign standing for healthy, strong and well-nurtured Chinese children as a whole in contemporary socialist China / Facial Expressions of Cachinnation and Body Languages of Cheering Up: Indexical signs standing for enjoyment and happiness / Flying magpies and a Jumping Fish: symbolic signs standing for auspiciousness, goodness and profit / A waving Chinese National Flag: A symbolic sign standing for socialist China / Technical Elements in the Backdrop: Symbolic signs standing for China's technological achievement

Semiotic Meanings of the Image As a Whole: Following the lead of Chinese Communist Party will bring a promising happy future to all Chinese children, technology, people's health and personal wealth.

Brand Personalized Poetic

1990:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	1	/	/	/		/	/	/	Far Personal	From the waist up		/	/	/
2	/	/	/	/	/		/	/	/	/		/	/	/
3	/	6	/	/		/	/	/	Public	Torsos of at least 4 or 5 people		/	/	/
4	4	5	/	/	/	/		/	Far Social	Whole figure with space around		/	/	/
5	5	6	/	/	/	/		/	Close Personal	Head and Shoulder		/	/	/
Total	10	17	0	0	2	1	1	1	/	/	5	0	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 向雷锋同志学习 (Study Comrade Lei Feng).</p> <p>Visual Sign(s): A Portrait of Lei Feng in PLA's Uniform: A symbolic sign standing for self-sacrificing, altruism and absolute obedience, under the collectivist education of the Chinese Communist Party / Pine and Cypress Trees in the Backdrop: a symbolic sign standing for 'lasting forever'</p> <p>Semiotic Meanings of the Image As a Whole: The Party's education can bring up a hero like Lei Feng who is a symbol of virtues of self-sacrificing, altruism and absolute obedience that will last forever in China.</p>			

2	<p>Linguistic Slogan: 上海外滩 (The bund of Shanghai).</p> <p>Visual Sign(s): The Cluster of Modernized High Buildings and High Mansions: symbolic signs standing for China's modernization and economic prosperity / The Air Planes in the Air and the Ferries and Other Boats with Modern Advanced Industrial Outlooks on the Yangtze River: symbolic signs standing for China's technical development / The Red Flags Waving at the Top of Buildings: symbolic signs standing for the ideology of socialism / An Overall blue-ish coloring: Symbolic signs standing for Westernization</p> <p>Semiotic Meanings of the Image As a Whole: All the economic prosperity and development in socialist China are originated by the successful lead of Chinese Communist Party</p>			
3	<p>Linguistic Slogan: 两岸姐妹情 (The feeling of the sisters of the two coasts).</p> <p>Visual Sign(s): Six Female Figures: Synecdochic signs standing for people in both mainland China and Taiwan as a whole / Facial Expressions of Cachinnation and Body Languages of Relaxation and Playing: Indexical signs standing for enjoyment and happiness / Worn Swimming Suits: Symbolic signs standing for modernized Western lifestyle / Scattered Food and Drinks: A symbolic sign standing for a rich and prosperous status quo of life</p> <p>Semiotic Meanings of the Image As a Whole: This is a scene of the re-union between mainland China and Taiwan, the blurry recognition feature between girls from mainland China and Taiwan transmit the idea that the so-called "Taiwanese" are essentially "Chinese", they are families with no differences. The happy facial expressions and their body languages reveals how good the relationship between them are or should be if the re-unification of mainland China and Taiwan can be realized peacefully.</p>			
4	<p>Linguistic Slogan: 情侣 (A couple in love).</p> <p>Visual Sign(s): A Chinese Couple: a synecdochic sign standing for all ordinary Chinese couples as a whole / Westernized Wedding Dresses: Symbolic signs standing for westernization, modernization and progression / Facial Expressions of Smiling: Indexical signs of happiness and joyfulness / Red and Blue-ish Colorings in the Backdrop: symbolic signs standing for the feature of the "Socialism with Chinese Characteristics" that a western market economic system combines with a one-party centralized authority</p> <p>Semiotic Meanings of the Image As a Whole: In the socialist China where adopting the socialist system with Chinese characteristics, all the material and spiritual enjoyments in the western world can also be realized.</p>			
5	<p>Linguistic Slogan: 领导我们事业的核心力量是中国共产党 (The key force leading our business is the Chinese Communist Party).</p> <p>Visual Sign(s): An Glowing Emblem of the Chinese Communist Party: A symbolic sign standing for the Chinese Communist Party / A Young Woman with a Profound Eye-Sight: A metonymic sign standing for the Party as though a 'mother' / A Crowd of Ordinary Chinese People from Chinese Ethnic Groups: Synecdochic signs standing for all ordinary Chinese citizens / Facial Expressions of Cachinnation and Body Languages of Cheering Up: Indexical signs standing for joyfulness and happiness</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is like a mother, and this mother is not that old. She is young and holding a profound objective towards the bright hope in the promising future. People under her nurture will be happy and satisfied.</p>			

1991:



Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques					
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text		
1	/	/	/	/		/	/	/	/	/		/	/	/	
2	/	/	/	/		/	/	/	/	/		/	/	/	
3	/	1	/	/	/	/	/		Close Personal	Head and shoulder		/	/	/	
4	/	/	2	/	/	/	/		Far Personal	From the waist up		/	/	/	
5	3	1	2	/	/	/	/		Public	Torsos of at least 4 or 5 people		/	/	/	
Total	3	2	4	0	2	0	1	2	/	/		5	0	0	0

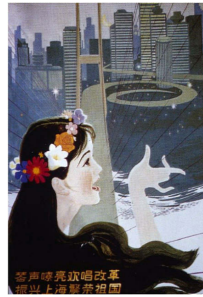
Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None.</p> <p>Visual Sign(s): Military Jets, Armored Vehicles, Helicopters, and Launching Rockets: Symbolic signs of latest military technologies / Red Chinese Military Emblems on Weaponries: Symbolic signs standing for the People's Liberation Army of China under the leadership of the Chinese Communist Party</p> <p>Semiotic Meanings of the Image As a Whole: China's military power is becoming mighty under the leadership of the Chinese Communist Party.</p>			

2	<p>Linguistic Slogan: None.</p> <p>Visual Sign(s): Military Jets, Helicopters, and Aircraft Carriers: Symbolic signs of latest military technologies / Red Chinese Military Emblems on Weaponries: Symbolic signs standing for the People's Liberation Army of China under the leadership of the Chinese Communist Party</p> <p>Semiotic Meanings of the Image As a Whole: China's military power is becoming mighty under the leadership of the Chinese Communist Party.</p>			
3	<p>Linguistic Slogan: 党啊党，亲爱的党 (Party ah party, beloved party).</p> <p>Visual Sign(s): A Glowing Emblem of the Chinese Communist Party: A symbolic sign standing for the Chinese Communist Party / A young Chinese Lady Singing: A synecdochic sign standing for all Chinese people as a whole / Western Style Dresses, make-ups and accessories: Symbolic signs standing for the achievement of China's economic reform / Facial Expression of Smiling: Indexical sign standing for happiness and joyfulness / Body Language of Singing and Looking towards the Party's Emblem: Symbolic signs standing for openly advocacy</p> <p>Semiotic Meanings of the Image As a Whole: the Chinese Communist Party enables people to live in a better life by bringing them a much larger scale of choices of consuming products as if the sun brings the light to lives living on the earth, and all Chinese people are advocating the leadership of the Party.</p>			
4	<p>Linguistic Slogan: 忠心献给祖国 (Be loyal to your motherland).</p> <p>Visual Sign(s): The National Emblem of China: A symbolic sign standing for socialist China / Two Young Students Wearing the Red Scarves of the Chinese Young Pioneers: Synecdochic signs standing for all Chinese students as a whole / Body Language of the Socialist-Styled Salutation and Bouquet Presenting: Symbolic signs standing for loyalty, advocacy and worship</p> <p>Semiotic Meanings of the Image As a Whole: In this socialist People's Republic, under the socialist education, young students are (or should be) behaving loyal and positively to their own socialist motherland.</p>			
5	<p>Linguistic Slogan: 关心献给他人 (Be concerned with the others).</p> <p>Visual Sign(s): A portrait of Comrade Lei Feng: A symbolic sign standing for the desired collectivist virtues of self-sacrificing, altruism and obedience / Human Figures: Synecdochic signs standing for ordinary Chinese citizens / Facial Expressions of Smiling: An Indexical sign standing for happiness and satisfaction / Body Language of Hand Reaching: An indexical signs standing for inviting and courtesy</p> <p>Semiotic Meanings of the Image As a Whole: The Party's education makes socialist China as a high civilized country in which people are polite and altruistic to each other and the social environment is quite satisfactory to all Chinese citizens.</p>			

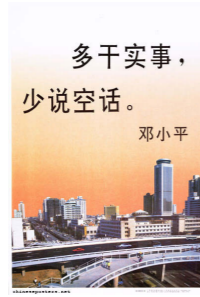
1992:



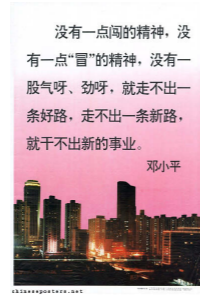
Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	1	/		/	/	Far Personal	From the waist up		/	/	/
2	/	1	/	/	/		/	/	Close Personal	Head and shoulder		/	/	/
3	/	/	/	/	/		/	/	/	/		/	/	/
4	/	/	/	/	/		/	/	/	/		/	/	/
5	/	/	/	1	/		/	/	Intimate	Face or head only		/	/	/
Total	0	1	0	2	0	4	0	1	/	/	3	0	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 邓小平同志南巡深圳 (Comrade Deng Xiaoping in his south investigation tour to Shenzhen) / 不坚持社会主义, 不改革开放, 不发展经济, 不改善人民生活, 只能是死路一条 (Refusing to keep to the socialist path, to open and reform, to develop economic condition and improve people's living standard will lead us to a dead end).</p> <p>Visual Sign(s): A Portrait of the Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Party's economic reforming policy / Urban Scene of Shenzhen (Special Economic Zone of China): A symbolic sign standing for the achievement of China's economic reform and modernization</p> <p>Semiotic Meanings of the Image As a Whole: The Party's economic reforming policy has created a bright and promising future of China's modernization and development.</p>			

2	<p>Linguistic Slogan: 琴声嘹亮欢唱改革, 振兴上海繁荣祖国 (Using music to praise reform, rejuvenate Shanghai and make the country prosperous).</p> <p>Visual Sign(s): An Image of the Yangpu Bridge in Shanghai: A symbolic sign standing for the achievement of China's economic reform, technological development and modernization / A Portrait of a Female Figure: A synecdochic sign standing for all Chinese people / Happy Facial Expression and Singing Pose: Indexical signs of happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: People are enjoying China's economic reforming policy originated by the Chinese Communist Party, and today's Shanghai is a well-developed city in China.</p>			
3	<p>Linguistic Slogan: 少说空话, 多干实事 (We should do more and engage less in empty talks).</p> <p>Visual Sign(s): Urban Scene of Shenzhen (Special Economic Zone of China): A symbolic sign standing for the achievement of China's economic reform and modernization / The Surge of Traffic: Symbolic sign standing for being modernized and prosperous</p> <p>Semiotic Meanings of the Image As a Whole: China is facing a modernized and prosperous development.</p>			
4	<p>Linguistic Slogan: 没有一点闯的精神, 没有一点冒的精神, 没有一股气呀, 劲啊, 就走不出一条好路, 走不出一条新路, 就干不出新的事业 (Without the adventure spirit, without the radical spirit, there is by no means that we could create a new path and starting our new business).</p> <p>Visual Sign(s): Urban Scene of Shenzhen (Special Economic Zone of China): A symbolic sign standing for the achievement of China's economic reform and modernization / Shining Blinding Lights: A symbolic sign standing for prosperity</p> <p>Semiotic Meanings of the Image As a Whole: China's economic reform and modernization will have a bright, promising and prosperous future</p>			
5	<p>Linguistic Slogan: 我们的总设计师 (Our main architect).</p> <p>Visual Sign(s): 1). A Portrait of the Former Chinese Leader Deng Xiaoping: A symbolic sign standing for China's economic reform, the main architect of China's modernization and the 'greatness' of the Party itself</p> <p>Semiotic Meanings of the Image As a Whole: This is the 'greatness' of the Chinese Communist Party.</p>			

1993:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques					
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text		
1	2	/	2	1	/	/	/		Public	Torsos of at least 4 or 5 people		/	/	/	
2	2	/	/	/	/	/	/		Far Social	Whole figure with space around		/	/	/	
3	/	/	/	/		/	/	/	/	/		/	/	/	
4	5	5	5	1	/	/	/	/	Public	Torsos of at least 4 or 5 people		/	/	/	
5	22	/	/	/	/	/	/	/	Close Personal	Head and Shoulder		/	/	/	
Total	31	5	7	2	1	0	1	3	/	/		5	0	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 路路财神进家门，招财进宝招平安 (The Gods of wealth enter the home from everywhere, wealth, treasures and peace beckon)</p> <p>Visual Sign(s): Chinese Gods of Wealth, Longevity and Kitchen: Symbolic signs standing for auspiciousness and goodness / Chubby Babies: Synecdochic signs standing for healthy, strong and well-nurtured Chinese children as a whole in contemporary socialist China / Chinese Banknotes with Mao Zedong's Portrait Printed on: Symbolic sign standing for the wealth created under the leadership of the Party / American Banknotes: A symbolic sign standing for the wealth created by the policy of economic reform / Facial Expressions of Smiling: An Indexical sign standing for happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: Following the leadership of the Chinese Communist Party and keep on the path of the economic reform are best ways to become rich and living in a desired life.</p>			

2
Linguistic Slogan: 保家卫国 (To protect families and to defend the country).
Visual Sign(s): Chinese Soldiers in the PLA's Uniform: Synecdochic signs standing for the Chinese People's Liberation Army as a whole
Semiotic Meanings of the Image As a Whole: The PLA is the only force that can protect the country and ensure good and peaceful lives for Chinese people.

3
Linguistic Slogan: 嘉兴南湖 (The southern lake of Jiaying)
Visual Sign(s): Traditional Chinese Architecture: Symbolic signs standing for traditional Chinese culture / Modern Speed Boats: Symbolic signs standing for contemporary Chinese economic reform in the political culture / Chinese National Flag Mounted on the Speed Boat: A symbolic sign standing for the socialist China / The Dynamic Sailing Movement of the Speed Boats: An indexical sign standing for 'leading' and 'moving forward'
Semiotic Meanings of the Image As a Whole: the Chinese Communist Party is the leading force of China's economic reform and it injects a dynamic into Chinese traditional culture.

4
Linguistic Slogan: 好画献给毛主席 (We dedicate good paintings to Chairman Mao).
Visual Sign(s): The Portrait of the Former Chinese Leader Mao Zedong: A symbolic sign standing for the Chinese Communist Party itself / The Crowd surrounding Mao: Synecdochic signs standing for ordinary Chinese people as a whole / Facial Expressions of Smiling: An indexical sign standing for happiness and joyfulness / Body Language of Surrounding towards Mao: An indexical sign standing for the advocacy and admire to the Party
Semiotic Meanings of the Image As a Whole: Ordinary Chinese people is highly advocating the Chinese Communist Party and enjoying their lives in the socialist republic.

5
Linguistic Slogan: 祖国卫士，钢铁长城 (The country's guard and the Great Wall of steel).
Visual Sign(s): A Soldier in the PLA's Uniform: A synecdochic sign standing for the Chinese People's Liberation Army as a whole / Aligned Crowd of Soldiers: A metonymic sign standing for the Great Wall of China / Body Language of Saluting: An indexical sign standing for the advocacy
Semiotic Meanings of the Image As a Whole: The advocacy and loyalty towards the Party makes the PLA stronger and mighty

1994:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	1		/	/	/	Far Personal	From the waist up		/	/	/
2	3	3	1	1	/	/	/		Public	Torsos of at least 4 or 5 people		/	/	/
3	/	/	/	/	/	/	/		/	/				/
4	/	/	/	/	/	/	/		/	/				/
5	/	/	/	/	/	/	/		/	/				/
Total	3	3	1	2	1	0	0	4	/	/	2	0	3	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 敬爱的小平同志——我们的总设计师 (Beloved Comrade Xiaoping-Our general architect).</p> <p>Visual Sign(s): The Standing Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party itself / A Urban Scene of a Modernized City: A symbolic sign standing for the achievements of China's economic reform and modernization / Confident Facial Expression and Body Language of Relaxation: Indexical signs standing for Confidence and inspiration</p> <p>Semiotic Meanings of the Image As a Whole: It is quite forward-looking for the Party to realize the policy of the economic reform and modernization. Without the party's correct policy, there is by no means that China's economic situation since 1980s can be optimized.</p>			

2	<p>Linguistic Slogan: 敬爱的小平同志 (Beloved Comrade Xiaoping).</p> <p>Visual Sign(s): The Standing Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party itself / A Crowd Surrounding Demg: Synecdochic signs standing for all Chinese people as a whole / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness / Body Language of Applause: An indexical sign standing for admiration and advocacy</p> <p>Semiotic Meanings of the Image As a Whole: The party is and will always be advocated and loved by Chinese people.</p>			
3	<p>Linguistic Slogan: 我们正在创造 (We are in the process of creation).</p> <p>Visual Sign(s): A Chinese-Designed and Produced "Long March" Launching Vehicle at the Center of the Frame: A symbolic sign standing for the technical achievements of China</p> <p>Semiotic Meanings of the Image As a Whole: China has returned to center stage of the world with her competence of Hi-tech creation.</p>			
4	<p>Linguistic Slogan: 我们怎能忘掉 (How can we forget?)</p> <p>Visual Sign(s): A Ruin of the Royal Garden of Ancient China: A symbolic sign standing for the history of humiliation of the ancient China</p> <p>Semiotic Meanings of the Image As a Whole: Without the establishment of the new socialist republic, China will be humiliated and invaded by foreign forces like hundred years ago.</p>			
5	<p>Linguistic Slogan: 我们已经拥有 (We already have a reputation).</p> <p>Visual Sign(s): A Erected Pillar in front of the Forbidden City in Beijing: A symbolic sign standing for China's long history of the imperial past as a 'Middle Kingdom' and her 'greatness'</p> <p>Semiotic Meanings of the Image As a Whole: What China achieved in the history has truly earned the nation the name of "中国" ("China" in the meaning of "Middle Kingdom"). Today China will still re-gain her glorious name in the center of the world.</p>			

1995:

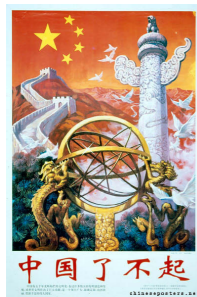


Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	17	4	/	/	/	/		/	Public	Torsos of at least 4 or 5 people		/	/	/
2	1	/	/	/	/	/			Intimate	Face or head only	/	/		/
3	/	/	1	1		/	/	/	Far Personal	From the waist up	/		/	/
4	/	/	1	1		/	/	/	Far Personal	From the waist up	/		/	/
5	1	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
Total	19	4	2	2	2	0	1	2	/	/	1	2	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 村委会选举投票流程示意图 (Schematic drawing of the process of casting votes in the election of the village council).</p> <p>Visual Sign(s): Six Illustrations Showing the Process of the Election of the Village Council: A symbolic sign standing for China's primary-level democracy as a promised profit for all Chinese people</p> <p>Semiotic Meanings of the Image As a Whole: China is not a totally autocratic country and there is a democratic election system in China. People's democratic rights can be guaranteed also in China.</p>			

2	<p>Linguistic Slogan: 学习雷锋, 全心全意为人民服务 (Study Lei Feng, serve the people).</p> <p>Visual Sign(s): A Portrait of Lei Feng with a Military Cap on Which Mounted an Emblem of the PLA: A symbolic sign standing for self-sacrificing, altruism and absolute obedience, under the collectivist education of the Chinese Communist Party</p> <p>Semiotic Meanings of the Image As a Whole: The PLA soldier Lei Feng himself is the virtue, he presents also all the "goodness" of the party's education.</p>			
3	<p>Linguistic Slogan: 为人民利益, 为大多数人的最大利益而奋斗, 这种理想是高尚的 (It is quite noble to strive for people's interests, for most people's maximized interests).</p> <p>Visual Sign(s): A Portrait of the Former Chinese Leader Liu Shaoqi: A symbolic sign standing for the Chinese Communist Party itself / A little Girl: A synecdochic sign standing for Chinese people as a whole / Body Language of Holding the Girl in Arm: An indexical sign of taking care and protection</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is a benevolent father to all Chinese people and He will take a good care of his own child.</p>			
4	<p>Linguistic Slogan: 学习是前进的基础 (Studying lays the foundation to advance).</p> <p>Visual Sign(s): A Portrait of the Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party itself / A little Girl: A synecdochic sign standing for Chinese people as a whole / Body Language of Playing the Girl's Pigtail: An indexical sign standing for loving and cherishing / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is a benevolent father to all Chinese people and He will take a good care of his own child.</p>			
5	<p>Linguistic Slogan: 苏宁——献身国防现代化 (Su Ning – sacrificing for the modernization of national defense).</p> <p>Visual Sign(s): A Portrait of Lieutenant Colonel Su Ning in a PLA's Uniform: A symbolic sign standing for the People's Liberation Army as a whole under the leadership of the Chinese Communist Party / Launching Rockets and Weaponries in the Backdrop: Symbolic signs standing for the achievement of the modernization of Chinese military technologies</p> <p>Semiotic Meanings of the Image As a Whole: The PLA under the Party's Leadership is always ready to dedicate herself to the development of China's military modernization.</p>			

1996:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/		/	/		/	/	/
2	4	2	/	/	/	/	/		Public	Torsos of at least 4 or 5 people		/	/	/
3	/	/	/	/	/	/	/		/	/		/	/	/
4	/	/	2	/	/	/	/		Far Personal	From the waist up		/	/	/
5	1	1	/	/	/		/		Far Personal	From the waist up	/	/		/
Total	5	3	2	0	0	1	0	4	/	/	4	0	1	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 中国了不起 (China is amazing).</p> <p>Visual Sign(s): A Visual Assembly of Famous Chinese Human-Constructed Artifacts, including the Great Wall, Marble Pillars on the Tian'an Men Square, and the Old Astronomical Instruments on the Ancient Observatory in Beijing: Symbolic signs standing for China's historical achievements in the world civilization / Chinese National Flag in the Backdrop: A symbolic sign standing for the socialist China</p> <p>Semiotic Meanings of the Image As a Whole: The People's Republic of China under the Party's leadership is a great and glorious successor of the glorious ancient Chinese civilization.</p>			

2
Linguistic Slogan: 中国人了不起 (Chinese are amazing).
Visual Sign(s): Six Presented Human Figures: Synecdochic signs standing for Chinese people as a whole / A Waving Chinese National Flag in the Backdrop: A symbolic sign standing for the socialist China / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness
Semiotic Meanings of the Image As a Whole: All Chinese people are enjoying their lives in the socialist republic.

3
Linguistic Slogan: 中国的改革开放了不起 (China's reform and opening up are amazing).
Visual Sign(s): A Visual Assembly of a Series of Chinese Technological Achievements including the "Long March" Launching Vehicle, The Radio Telescope in Shanghai and the World's Second Longest Stayed-Cable Bridge in Shanghai: Symbolic signs standing for the achievements of China's technological development, modernization and economic reform / Red and Yellow-ish Colorings: Symbolic signs standing for the socialist ideology
Semiotic Meanings of the Image As a Whole: The socialist China under the leadership of the Chinese Communist Party is gaining a huge progression in the realm of Hi-Tech.

4
Linguistic Slogan: 我要做了不起的中国人 (I want to be an amazing Chinese).
Visual Sign(s): A Waving Chinese National Flag in the Backdrop: A symbolic sign standing for the socialist China / Two Students Wearing the Red Scarf of the Communist Young Pioneers: Synecdochic sign standing for Chinese young students as a whole / Body Language of the socialist Salutation: A symbolic sign standing for advocacy and worship
Semiotic Meanings of the Image As a Whole: All Chinese young students is advocating and worshipping the socialist republic.

5
Linguistic Slogan: 朵朵鲜花献英雄 (Flowers dedicated to heroes).
Visual Sign(s): A urban scene of Shanghai in the Backdrop: A symbolic sign standing for the achievement of China's modernization and economic reform / Two Human Figures in Uniforms of Chinese People's Police: Synecdochic sign standing for all Chinese police officer as a whole / Facial Expressions of Staying Serious and Alert: Indexical signs standing for a guarding and protecting status
Semiotic Meanings of the Image As a Whole: People's Police is always protecting the achievement of modernization from enemies.

1997:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	2	/	/	/	/	/		/	Far Personal	From the waist up	/		/	/
2	5	25	1	/	/	/	/		Far Personal	From the waist up		/	/	/
3	/	/	/	1	/	/	/		Intimate	Face or head only		/	/	/
4	1	/	/	1	/	/	/		Far Personal	From the waist up	/	/		/
5	/	/	/	/	/	/	/		/	/	/	/		/
Total	8	25	1	2	0	0	1	4	/	/	2	1	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 江泽民主席会见首任行政长官董建华先生 (President Jiang Zemin meets the first Chief Executive Mr. Tung Chee-hwa).</p> <p>Visual Sign(s): The Portrait of Former Chinese Leader Jiang Zemin: A symbolic sign standing for the Central Government of China and the Chinese Communist Party / The Portrait of Former Chief Executive of Hong Kong Tung Chee-hwa: A symbolic sign standing for the Special Administration Region Hong Kong / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness / Body Language of Holding Arms: An indexical sign standing for inviting, expecting and welcoming</p> <p>Semiotic Meanings of the Image As a Whole: The Central Government of China is expecting and warmly welcoming the return of Hong Kong.</p>			

2	<p>Linguistic Slogan: 热烈欢庆香港回归 (Enthusiastically celebrate the return of Hong Kong).</p> <p>Visual Sign(s): The Female Figure Holding a Baby: A symbolic sign standing for China as a 'Motherland' / The Baby being held: A symbolic sign standing for the Special Administration Region Hong Kong as a 'son of the mother China' / Facial Expressions of Smiling and Cachinnation: Indexical signs standing for happiness and joyfulness / Flag of Hong Kong: A symbolic sign standing for Hong Kong as a Special Administration Region of the People's Republic of China / Crowd in the Backdrop: Synecdochic signs standing for all Chinese people as a whole</p> <p>Semiotic Meanings of the Image As a Whole: The whole Chinese population is quite happy about the return of Hong Kong as a mother welcomes her own son home, this is a worth celebrating event completed under the leadership of the Chinese Communist Party.</p>			
3	<p>Linguistic Slogan: 香港回归，一国两制 (The return of Hong Kong, One Country-Two Systems).</p> <p>Visual Sign(s): The Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party itself / The Image of the Rostrum of Tian'an Men in Beijing: A symbolic sign standing for the socialist system in mainland China / The Urban Scene of the Center of Hong Kong: A symbolic sign standing for the capitalist system in Hong Kong</p> <p>Semiotic Meanings of the Image As a Whole: China now officially takes over Hong Kong as a part of one holistic country, in which two different systems can harmoniously co-exist.</p>			
4	<p>Linguistic Slogan: 紧密地团结在以江泽民同志为核心的党中央周围，沿着建设有中国特色的社会主义道路阔步前进 (Rally closer around the party's Central Committee whose soul is Comrade Jiang Zemin and taking great strides along the road to socialism with Chinese characteristics).</p> <p>Visual Sign(s): The Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party itself / The Portrait of Former Chinese Leader Jiang Zemin: A symbolic sign also standing for the Party / Spatial Arrangement that Positioning Jiang's Image Higher than that of Deng: A symbolic sign signifying a sense of 'domination' and 'take over'</p> <p>Semiotic Meanings of the Image As a Whole: As a newly elected leader, as well as a successor of Deng Xiaoping, Jiang Zemin is the new 'core' and 'soul' of the Chinese Communist Party.</p>			
5	<p>Linguistic Slogan: 欢庆十五大，迈向新世纪 (Celebrate the 15th Congress of the Communist Party of China and advancing into the new century).</p> <p>Visual Sign(s): A golden emblem of the Chinese Communist Party: A symbolic sign standing for the Chinese Communist Party / Red and Yellow-ish Colorings: Symbolic signs standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: Chinese Communist Party is the key leading force of China.</p>			

1998:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	1		/	/	/	Far Personal	From the waist up		/	/	/
2	/	1	2	/	/	/	/		Far Personal	From the waist up		/	/	/
3	/	/	7	/	/	/	/		Far Personal	From the waist up		/	/	/
4	2	/	16	/	/	/	/		Intimate	Face or head only	/		/	/
5	47	/	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/		/	/
Total	49	1	25	1	1	0	0	4	/	/	3	2	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 一代伟人——邓小平 (The great statesman-Deng Xiaoping).</p> <p>Visual Sign(s): The Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party / A Facial Expression of Smiling and Relaxation: Indexical signs standing for revolutionary optimism and confidence / A Scene of the Surfy Ocean: A symbolic sign standing for the trend of human history</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party will always remain optimistic and confident in the trend of history.</p>			

2

Linguistic Slogan: 爱老师 (Love your teacher).

Visual Sign(s): The Image of the Teacher: A symbolic sign standing for the authority / Two Students wearing Red Scarves of the Communist Young Pioneer: Synecdochic signs standing for the desired youth models as a whole in Chinese political culture / Body language of Socialist Salutation and Bouquet Dedication: Symbolic signs standing for the respect, acknowledgement and advocacy towards the authority

Semiotic Meanings of the Image As a Whole: A desired, good student moral model should respect and love teachers (the authority), conversely, dedicating this kind of "respect" and "love" can make students good member of the Young Pioneers, a youth leader and even the moral model. If young student would like to be moral models desired and praised by schools and the party, they should show a high level of "obedience" towards the central authority.

3

Linguistic Slogan: 爱集体 (Love the collective).

Visual Sign(s): Image of Two Young Students wearing Red Scarves of Communist Young Pioneers: Synecdochic signs standing for all desired student moral model in China as a whole / Trophy, Pennant and Cheering Crowd of Students: Symbolic signs standing for acknowledgement and other promised profits / Facial Expressions of Cachinnation: Indexical signs standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: If students dedicate their obedience and love towards their collectives, they will be praised, promoted and rewarded in return as a desired student moral model.

4

Linguistic Slogan: 灾区人民期待您的爱心 (The people of the disaster area expect your sympathy).

Visual Sign(s): Image of Flood: A synecdochic sign standing for all natural disasters as a whole / The Crowd of Children: Synecdochic signs standing for all victims as a whole / Facial Expressions of Melancholy and Suffering: Indexical signs standing for Suffering and Sorrow, also hinting an expectation for help

Semiotic Meanings of the Image As a Whole: All victims in the flood area are in a severe situation, they are expecting your help.

5

Linguistic Slogan: 万众一心, 夺取抗洪抢险的最后胜利 (Millions of people in one mind, strive for the ultimate victory in combating floods and dealing with emergencies).

Visual Sign(s): Image of Flood: A synecdochic sign standing for all natural disasters as a whole / The Crowd of Soldiers in the PLA's Uniforms: A synecdochic sign standing for the Chinese People's Liberation Army / Body Language of Resisting: An indexical sign standing for striving and sacrificing

Semiotic Meanings of the Image As a Whole: The People's Liberation Army under the leadership of the Party always protects and helps people when facing natural disasters.

1999:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	/	/	/	1	/		/	/	/	/	/	/	/	
2	/	/	1	/	/	/	/		Far Personal	From the waist up	/	/	/	
3	1	/	/	/	/		/		Far Personal	From the waist up	/	/	/	
4	/	/	/	/	/	/	/		Far Personal	From the waist up	/	/	/	
5	127	/	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/	/	
Total	128	0	1	1	0	2	0	3	/	/	0	4	1	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 高举邓小平理论伟大旗帜, 把建设有中国特色社会主义事业全面推向二十一世纪 (Hold high the great banner of Deng Xiaoping Theory to completely advance the cause of building socialism with Chinese characteristics into the 21st century).</p> <p>Visual Sign(s): Modernized Urban Scenes of Shanghai and Shenzhen: Symbolic signs standing for the achievement of China's economic reform and modernization / Red and Blue-ish Colorings: Symbolic signs standing for the "Socialism with Chinese Characteristics" in which authoritarian political system combined with westernized market economy</p> <p>Semiotic Meanings of the Image As a Whole: The "Socialism with Chinese Characteristics" is the key to obtain achievements in China's economic reform and modernization.</p>			

Linguistic Slogan: '99 中国政府回复对澳门行使主权 (The Chinese government resumes the exercise of sovereignty over Macau in 1999).

Visual Sign(s):

- 1). The Little Girl: A symbolic sign standing for Macau, the 'returning daughter of China'
- 2). The image of the Basic Law of Macau with a National Emblem of China on it: A symbolic sign standing for the Central Government of China
- 3). Flying White Pigeons: A symbolic sign standing for hope, prosperity and peace
- 4). Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: The central government will bring hope, peace and security to her returned daughter, namely Macau.

Linguistic Slogan: 迈向新世纪 (Advance into the 21st century).

Visual Sign(s): The Portrait of Former Chinese Leader Jiang Zemin: A symbolic sign standing for the Chinese Communist Party / Urban Scene of Shanghai and the Launching Module of "Long March" Launching Vehicle: Symbolic sign standing for achievements of China's modernization and technical progression.

Semiotic Meanings of the Image As a Whole: The Party has led people to accomplish certain great achievements, and now the party will continue to lead people for greater progression.

Linguistic Slogan: 开创新时期 (Usher in a new epoch).

Visual Sign(s): The Portrait of Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the Chinese Communist Party / Urban Scene of Shenzhen: A symbolic sign standing for the achievements of China's economic reform and modernization / A Waving Chinese National Flag: A symbolic sign standing for socialist China

Semiotic Meanings of the Image As a Whole: The Party has made China to keep on a path leading to a new epoch of promising prosperity and modernization, especially comparing to that People's Republic in Mao's time.

Linguistic Slogan: 壮哉! 国威, 军威 (Oh strength! The might of a nation, the might of an army).

Visual Sign(s): A In-Coming Group of Marching Soldiers: Synecdochic signs standing for the People's Liberation Army as a whole / A Waving Chinese National Flag: A symbolic sign standing for the socialist China

Semiotic Meanings of the Image As a Whole: This (army) is the country's dignity and power.

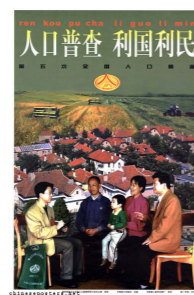
2000:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	2	1	1	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
2	19	37	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
3	2	1	1	1	/	/	/		Public	Torsos of at least 4 or 5 people	/		/	/
4	/	/	/	/	/	/	/		/	/		/	/	/
5	/	/	/	/		/	/	/	/	/	/		/	/
Total	23	39	2	1	1	1	0	3	/	/	0	3	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 如实申报, 搞好人口普查 (Report things as they really are, do a good job in a national census).</p> <p>Visual Sign(s): A Chinese Urban Family Including a Father, A Mother and a Daughter: A synecdochic sign standing for all Chinese urban families / A Chinese Census Taker: A synecdochic sign standing for all Census takers in China / An Modernized Urban Area in the Backdrop: A symbolic sign standing for the excellence of China's modernization and urbanization / Facial Expressions of Smiling: An indexical sign standing for happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: Actively and honestly participating in the national census can benefit the economic development and prosperity in the urban area.</p>			

2
Linguistic Slogan: 各族人民动员起来参加人口普查 (Mobilize the people from all Chinese ethnic groups to participate in the national census).
Visual Sign(s): A Crowd of People in Costumes of Chinese Ethnic Groups: Synecdochic signs standing for all people from Chinese ethnic groups / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness
Semiotic Meanings of the Image As a Whole: Actively participating in the national census will benefit all people from Chinese ethnic groups.

3
Linguistic Slogan: 人口普查, 利国利民 (The national census benefits the nation and the people).
Visual Sign(s): A Chinese Rural Family Including a Father, A Mother and a Daughter: A synecdochic sign standing for all Chinese rural families / A Chinese Census Taker: A synecdochic sign standing for all Census takers in China / A Juxtaposed Image Consisting of a Well-Grown Rice Paddy and a Modern Rural Community: A symbolic sign standing for the excellence of China's economic development in the rural area / Facial Expressions of Smiling and Relaxation: Indexical signs standing for happiness and joyfulness
Semiotic Meanings of the Image As a Whole: Actively and honestly participating in the national census can benefit the prosperity in the rural area

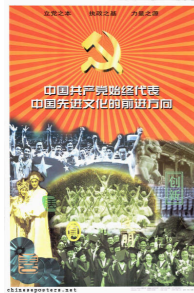
4
Linguistic Slogan: 新北京, 新奥运 (New Beijing, new Olympics).
Visual Sign(s): A Knot Tied by Five Bundles of Silk Fabrics in Five Colors of the Olympic Rings including Blue, Yellow, Black, Green and Red: A symbolic and metonymic sign standing for solidarity and cooperation
Semiotic Meanings of the Image As a Whole: The Olympic Game in Beijing will be a united game.

5
Linguistic Slogan: 新北京, 新奥运 (New Beijing, new Olympics).
Visual Sign(s): Baby's Hands Playing with the Logo of the bidding: A metonymic sign standing for the concept of 'being playful' / The Logo of the Olympic bidding: A symbolic sign standing for the Olympic bidding
Semiotic Meanings of the Image As a Whole: The Olympic Game in Beijing will be a playful game.

2001:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	1	1	/	/	/	/	/		Far Social	Whole figure with space around	/	/		/
2	24	8	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
3	29	24	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
4	14	3	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
5	1	/	/	/	/	/	/		Far Personal	From the waist up		/	/	/
Total	69	36	0	0	0	0	0	5	/	/	1	0	4	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 中国共产党始终代表中国先进生产力的发展要求 (The Chinese Communist Party represents throughout the requirements in the development of advanced productive forces in China).</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of DNA-Research, Space Travel, IT and Architecture or Urban Development: An integrated synecdochic sign standing for all 'advanced productive forces' as a whole / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating'</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is the moving force behind all those acquired achievements of advanced productive forces.</p>			

Linguistic Slogan: 中国共产党始终代表中国先进文化的前进方向 (The Chinese Communist Party represents throughout the progressive orientation of the advanced culture in China).

Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Chinese Sport Teams, Xinhua Men, the South Gate of Zhongnanhai Compound, Beijing Opera Actors, Ballet Dancers, University Graduates and so on: An integrated synecdochic sign standing for all 'advanced productive culture' as a whole / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating'

Semiotic Meanings of the Image As a Whole: All these embodiments of China's advanced culture are bathed in the light of the party and forming a visual argument that the Chinese Communist Party has highly advanced the development of China's advanced culture and the party is also the foundation of this kind of development.

Linguistic Slogan: 中国共产党始终代表中国最广大人民群众的根本利益 (The Chinese Communist Party represents throughout the fundamental interests of the broadest masses of the people in China).

Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Peasantry, Workers, Scientists, Ethnic Minorities and so on: An integrated synecdochic sign standing for all 'the broadest masses of the people in China' as a whole / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Facial Expressions of Smiling and Cachinnation: Indexical signs standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is the interests maker for all Chinese people.

Linguistic Slogan: 热烈庆祝中国共产党成立八十周年! (Enthusiastically celebrate the 80th commemoration of the founding of the Chinese Communist Party!)

Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of the Rostrum of Tian'an Men, PLA soldiers, Dancing People and so on: An integrated synecdochic sign standing for all the beneficiaries of the leadership of the Party / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Facial Expressions of Cachinnation and Body Language of Dancing: Indexical signs standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: All Chinese people are happy beneficiaries of the leadership of the Chinese Communist Party.

Linguistic Slogan: 高举旗帜开创未来——迈向新世纪 (Raise high the banner, create the future - Striding into the new century).

Visual Sign(s): A Portrait of the Former Chinese Leader Jiang Zemin: A symbolic sign of the Chinese Communist Party / A Photomontage Consisting of Small Images of the Rostrum of Tian'an Men, PLA soldiers, China's Launching Vehicles and so on: An integrated synecdochic sign standing for all the achievements of the leadership of the Party

Semiotic Meanings of the Image As a Whole: New leader comes and the Party will lead the whole country to a gain more and more achievements in the coming future.

Brand: Personalized: Poetic:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/		/	/		/	
2	23	16	/	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/		/
3	54	6	/	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/		/
4	/	/	/	/	/	/	/	/	/	/		/	
5	/	41	6	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/		/
Total	77	63	6	0	0	0	0	5	/	/	5	0	

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 继续为实现党的基本路线和历史任务而奋斗 (Continue the struggle to realize the basic strategy and the historic duty of the party).</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of a Urban Scene of a Modernized City, a Satellite Launching Vehicle, a Modern Cruiser of the PLA, a modern Chemical Plant and a modern Agricultural Industry: An integrated synecdochic sign standing for all achievements obtained in the process of modernization / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Overall Red Coloring: A symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: These are what we (the Party) have done, if China wants to maintain this well-developed path, the leadership of the party must be upheld.</p>			

2	<p>Linguistic Slogan: 按照三个代表加强和改进党的建设 (Accelerate and improve Party reconstruction according to the demands of the "Three Represents").</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Flying Seagulls, Chinese Marble Pillars, Chinese National Congress, a Group of Candidates of the Membership of the Party and so on: An integrated symbolic sign standing for the Party's duty to devote and sacrifice for the interest of all Chinese people / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Overall Red Coloring: A symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: The altruism and spirit of self-sacrificing of all members of Chinese Communist Party are origins of the country's hope and its bright future.</p>			
3	<p>Linguistic Slogan: 中国共产党始终代表中国最广大人民的根本利益 (The Chinese Communist Party represents throughout the fundamental interests of the broadest masses of the people in China).</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Lei Feng, the Hong Kong Handover and Revolutionary Statues: An integrated Symbolic sign standing for all achievements obtained by the Party for Chinese people / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Overall Red Coloring: A symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: The Party has achieved a lot in terms of Chinese people's interests.</p>			
4	<p>Linguistic Slogan: 中国共产党始终代表中国先进生产力的发展要求 (The Chinese Communist Party fully represents the developmental demands of China's advanced production forces).</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Space Technology, High Speed Train, DNA-Research and so on: An integrated synecdochic sign standing for all 'advanced productive forces' as a whole / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Overall Red Coloring: A symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party is the moving force behind all those acquired achievements of advanced productive forces.</p>			
5	<p>Linguistic Slogan: 中国共产党始终代表中国先进文化的前进方向 (The Chinese Communist Party fully represents the progressive orientation of China's progressive culture).</p> <p>Visual Sign(s): A Glowing Party Emblem: A symbolic sign standing for the Chinese Communist Party / A Photomontage Consisting of Small Images of Shanghai TV Tower, Dancing Group and so on: An integrated synecdochic sign standing for all 'advanced productive culture' as a whole / Spatial Arrangement Placing the Party's Emblem Over the Photomontage: A symbolic sign signifying the concept of 'leading' and 'dominating' / Overall Red Coloring: A symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: ll these embodiments of China's advanced culture are bathed in the light of the party and forming a visual argument that the Chinese Communist Party has highly advanced the development of China's advanced culture and the party is also the foundation of this kind of development.</p>			

2003:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	1	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
2	/	1	/	/	/	/			Intimate	Face or head only	/		/	/
3	/	10	/	/	/	/			Intimate	Face or head only	/		/	/
4	4	2	/	/	/	/			Public	Torsos of at least 4 or 5 people	/	/		/
5	/	/	/	/	/	/			/	/	/		/	/
Total	5	13	0	0	0	0	2	3	/	/	0	3	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 热烈欢迎国家首位太空人杨利伟载人航天代表团访港 (Warmly welcome the visit to Hong Kong of the nation's first taikonaut Yang Liwei and representatives from the manned space flight program).</p> <p>Visual Sign(s): A Launching Spacecraft: A symbolic sign standing for China's technological development / The First Chinese Taikonaut General Major Yang Liwei: A symbolic sign standing for the achievements resulted from the leadership of the party</p> <p>Semiotic Meanings of the Image As a Whole: This project of Chinese manned spacecraft is excellent and glorious, and this success has been brought forth by the excellence of the leadership of the party.</p>			

2

Linguistic Slogan: 直面非典，我们以心传心 (In times of SARS, hearts call for hearts).
Visual Sign(s): A Female Chinese Nurse: A synecdochic sign standing for all Chinese medical personnel / Dark Background: A symbolic sign standing for the Severity of "SARS" / Facial Expression of Smiling: An indexical sign standing for optimism and a symbolic sign standing for love and warmth
Semiotic Meanings of the Image As a Whole: This devotion is noble and glorious.

3

Linguistic Slogan: 积极防治非典型肺炎 (Actively prevent and control SARS).
Visual Sign(s): A Doctor: A synecdochic sign standing for all Chinese medical personnel / A photomontage Consisting of Small Images of Hand Washing, Protective Masks Wearing, Ventilation, Exercising and Medical Assistance Requiring: A integrated synecdochic sign standing for the concept of 'prevention' as a whole / Body Language of Observing X-Ray Films: A symboli sign standing for 'urgent medical control'
Semiotic Meanings of the Image As a Whole: In times of SARS, situation is server and urgent, everybody should actively respond (as what the image shows).

4

Linguistic Slogan: 相信科学，依靠科学，非典型肺炎可防可治 (Believe in science, depend on science, SARS can be prevented and cured).
Visual Sign(s): The Dark Red Background: A symbolic sign standing for the Chinese territory in socialist China / An Image of Applause: A symbolic sign standing for 'achieved happiness' / A Group of People Dancing Hand in Hand: A synecdochic sign standing for the 'happy cured'
Semiotic Meanings of the Image As a Whole: Everything will eventually be OK in China.

5

Linguistic Slogan: 珍爱健康，抗击非典，坚持... 最后胜利! (Care about health, fight against "SARS", hold on...To the last victory!).
Visual Sign(s): A Tenacious Fist: A symbolic sign standing for 'perseverance' and 'fight'
Semiotic Meanings of the Image As a Whole: Fight a preserving battle!

Brand: Personalized: Poetic

2004:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	12	9	5	3	/	/	/		Public	From the waist up	/	/		/
2	/	/	/	/	/	/	/		/	/	/	/		/
3	/	/	/	/	/	/	/		/	/	/	/		/
4	1	1	1	/	/		/		Far Personal	From the waist up	/	/		/
5	1	1	/	/	/	/	/		Far Personal	From the waist up	/	/		/
Total	14	11	6	3	0	1	0	4	/	/	0	0	5	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 弘扬婚育新风, 共创健康幸福生活 (Promote the new practice of marriage and childbirth, altogether creating a healthy and happy life).</p> <p>Visual Sign(s): A Photomontage Placed in an Earth-shaped Frame Containing Small Images of Marriage, Pregnancy, Children Playing and so on: A symbolic sign standing for happiness and better lives / Overall Red Background: A symbolic sign standing for socialist China</p> <p>Semiotic Meanings of the Image As a Whole: Late marriage and less childbirth are better for people's lives in China.</p>			

2	<p>Linguistic Slogan: 人与自然和谐相处 (harmonious co-existence between human and nature).</p> <p>Visual Sign(s): Cranes Playing on the Grass: A symbolic sign standing for the mother nature / A Urban Scene of a Modernized City: A symbolic sign standing for the concept of 'human' or 'industrialized human society' / A Blurry Blue-Greenish Background: A symbolic sign standing for the promised integration of the mother nature and industrial human civilization</p> <p>Semiotic Meanings of the Image As a Whole: This is the co-existence between human (or industrialized human society) and nature.</p>			
3	<p>Linguistic Slogan: 科学抗旱防洪, 促进经济社会协调发展 (Depend on science to implement flood control and drought prevention, promoting the coordinated development in both economy and society).</p> <p>Visual Sign(s): A Photomontage Consisting of Small Images of a Dam, and a Hydro-Electric Station: An integrated synecdochic sign standing for the concept of 'flood control and drought prevention' / Radio Telescope and Orbiting Satellite: Symbolic signs standing for 'Hi-Tech' or 'Science' / Chinese Map in the backdrop: A symbolic sign standing for China / A well-Grown Rice Paddy: A symbolic sign standing for the promised profit of the scientific flood and drought control</p> <p>Semiotic Meanings of the Image As a Whole: Implementing scientific flood control and drought prevention can guarantee the development of agriculture.</p>			
4	<p>Linguistic Slogan: 实行计划生育, 只生一个好 (Implement planned childbirth, one child is better) / 夫妻忠贞不吸毒, 预防艾滋病 (Do not implement promiscuous intercourse and do not use drugs, prevent AIDS).</p> <p>Visual Sign(s): A Red Rose in Full Bloom: A symbolic sign standing for 'beauty' and 'love' / A Image of a Chinese Family: A synecdochic sign standing for all Chinese families / The Leaning Poses of Family Members: Indexical sign standing for intimacy and harmony</p> <p>Semiotic Meanings of the Image As a Whole: This family of three is harmonious and happy (because they only have one child and the spousal relationship is good).</p>			
5	<p>Linguistic Slogan: 全民齐动员, 预防艾滋病 (Mobilize all people to prevent AIDS).</p> <p>Visual Sign(s): A Visual Montage Consisting of a Silhouette of an Intimate Couple and an Interior Trim of a Bedroom: An integrated symbolic sign standing for people's sexual intercourse / A Ripple on a Clean and Peaceful Water Surface: A symbolic sign standing for being 'crystal clean' / Small Illustrations: Indexical signs to simply AID's complicated pathogenesis and causes of infection</p> <p>Semiotic Meanings of the Image As a Whole: Conducting Safe and clean sexual intercourse is crucial.</p>			

2005:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/	/	/	/	/	/	/	
2	/	/	/	/	/	/	/	/	/	/	/	/	/	
3	/	/	/	/	/	/	/	/	/	/	/	/	/	
4	/	/	/	/	/	/	/	/	/	/	/	/	/	
5	/	1	/	/	/	/	/	/	Intimate	Face or head only	/	/	/	
Total	0	1	0	0	0	1	0	3	/	/	0	3	1	

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 筑牢军魂, 听党指挥 (We consolidate the soul of the army and obey orders of the party).</p> <p>Visual Sign(s): A Chinese Made Kalashnikov Assault Rifle: A symbolic sign standing for the Chinese armed forces / Red Flag of the Chinese Communist Party: A symbolic sign standing for the Party itself / Symbolic Action of Wrapping: A symbolic sign standing for 'domination' and 'affiliation'</p> <p>Semiotic Meanings of the Image As a Whole: The Chinese Communist Party share the absolute leadership on all Chinese armed forces.</p>			

2	<p>Linguistic Slogan: 弘扬宪法精神, 构建和谐社会 (Promote the constitutional spirit and constructing the harmonious society).</p> <p>Visual Sign(s): A Chinese National Flag: A symbolic sign standing for the socialist China / The Great Hall of the National People's Congress: A symbolic sign standing for the Chinese constitution and the democracy in China / Blue Sky and White Pigeons: Symbolic signs signifying ideas of good and peaceful social environment and a bright future</p> <p>Semiotic Meanings of the Image As a Whole: China's constitution and democracy is the guarantee of a bright and promising future for all Chinese people</p>		
3	<p>Linguistic Slogan: 构建社会主义和谐社会 (Build a socialist harmonious society).</p> <p>Visual Sign(s): A Chinese National Flag: A symbolic sign standing for the socialist China / The Rostrum of Tian'an Men in Beijing: A symbolic sign standing for the leadership of the Party / Overall Red Coloring: A symbolic sign standing for socialist ideology / Symbolic Action of Placing the Rostrum under the National Flag: A symbolic sign signifying an idea of 'basis' or 'foundation'</p> <p>Semiotic Meanings of the Image As a Whole: Socialist harmonious society in China is (or should be) based on the leadership of the Party.</p>		
4	<p>Linguistic Slogan: 和谐社会 —— 诚实做人, 诚信做事 (Harmonious Society – Be a good citizen with honesty and do business with good faith).</p> <p>Visual Sign(s): Chinese Characters “和谐社会” (Harmonious Society): A symbolic sign standing for 'civil obedience' / Overall Red Coloring: Symbolic sign standing for socialist ideology</p> <p>Semiotic Meanings of the Image As a Whole: Civil obedience can form a socialist harmonious society in China</p>		
5	<p>Linguistic Slogan: Beijing</p> <p>Visual Sign(s): A Back Image of a Chinese Female Figure in a Traditional Chinese Bridal Costume: A symbolic sign standing for mystery and attractiveness / Hairstyle with Snoods in the Shape of Olympic Rings with Corresponding Colors: A symbolic sign standing for the Olympic Games</p> <p>Semiotic Meanings of the Image As a Whole: Beijing Summer Olympics will be mysterious, exotic and attractive.</p>		

2006:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	2	1	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
2	221	1	1	1	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
3	/	/	/	/	/	/	/		/	/	/	/		
4	/	/	/	/		/	/	/	/	/	/		/	/
5	/	/	/	/		/	/	/	/	/	/		/	/
Total	223	2	1	1	3	0	0	2	/	/	0	1	3	1

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 庆祝青藏铁路胜利通车 (In celebration of the successful opening of the "Qinghai-Tibet" railway).</p> <p>Visual Sign(s): A Group of Dancing Tibetans: Synecdochic sign standing for all people inhabiting Tibet / High Speed Train: A symbolic sign standing for China's technological achievements / Facial Expressions of Smiling and Body Languages of Dancing: Indexical signs standing for happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: Tibetans are benefit from China's technological development and they are enjoying the rapid development of socialist China.</p>			

2	<p>Linguistic Slogan: 三军过后尽开颜 (As the three Armies march on, each face glowing).</p> <p>Visual Sign(s): A Waving Red Flag of the Chinese Communist Party: A symbolic sign standing for the Party / A Photomontage Consisting of Small Images of the Link-up of the First, Second and Fourth Front Armies of the Communist Forces: A synecdochic sign standing for the "Red Army" as a whole / Facial Expressions of Cachinnation and Body Languages of Hugging and Hand Shaking: A integrated Indexical sign standing for joyfulness and the 'revolutionary optimism' / Symbolic Action of Placing the Red Flag of the Party over the Photomontage of the Army: A symbolic sign standing for domination and leadership</p> <p>Semiotic Meanings of the Image As a Whole: The "Red Army" led by the Chinese Communist Party is full of confidence, joyfulness and revolutionary optimism.</p>		
3	<p>Linguistic Slogan: 2006 落实“五五”普法规划, 促进和谐社会建设 (2006 - Implement the fifth "Five-Year-Law-Dissemination" program, promoting the building of harmonious society).</p> <p>Visual Sign(s): A Chinese Character “法” (Law) Featured in a Round Symbol: A symbolic sign standing for the concept of the law / The Round Shape: An iconic sign standing for the sun / Red and Yellow-ish Colorings : Symbolic signs standing for the socialist ideology and iconic signs signifying the light of the sun</p> <p>Semiotic Meanings of the Image As a Whole: The rule of law is like the sunlight blaze down (on the whole country), thus everybody needs the rule of law.</p>		
4	<p>Linguistic Slogan: 转变用水观念, 创新发展模式 (Change the way of water consumption, creating a new pattern of development).</p> <p>Visual Sign(s): A Photomontage in a C-Shaped Pattern Containing Small Images of a Well-Grown Rice Paddy, a Modernized Urban Scene and a Console Cabinet: An integrated synecdochic sign signifying the idea of scientific and sustainable development model / A Crystal Clear Blue Ocean: A symbolic sign standing for Good Environment as a promised profit</p> <p>Semiotic Meanings of the Image As a Whole: Scientific and sustainable water consumption can generate a good natural environment.</p>		
5	<p>Linguistic Slogan: 转变用水观念, 创新发展模式 (Change the way of water consumption, creating a new pattern of development).</p> <p>Visual Sign(s): A Green Water Drop Featuring Green Grassland: A symbolic sign signifying the idea of environmental protection / A Peaceful and Clear Lake at the Foot of a Mountain: A symbolic sign signifying the idea of good natural environment / The Symbolic Action Placing the Water Drop over a Drought Land: A symbolic sign standing for smart water consumption</p> <p>Semiotic Meanings of the Image As a Whole: Smart water consumption can generate a good natural environment.</p>		

Brand Personalized Poetic

2007:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/		/	/			/	/
2	/	/	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/	/		/
3	/	/	/	/	/	/	/		/	/	/	/		
4	16	/	/	/	/	/	/		Close Personal	Head and shoulder	/	/		/
5	4	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
Total	20	0	0	0	0	1	0	4	/	/	0	1	3	1

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: Hong Kong, China</p> <p>Visual Sign(s): A Chinese Ink Painting of the Ancient Chinese Marble Pillar: A symbolic sign standing for China / A Chinese Ink Painting of a Round Shape Featuring the Emblem of Hong Kong in it: A symbolic sign standing for Hong Kong / A Symbolic Action Placing the Pillar and Round Pattern Together: A symbolic sign standing for the affiliation between China and Hong Kong / A Number "10" Formed by the Pillar and the Round Shape: A symbolic sign standing for 10 years of the Hong Kong Handover</p> <p>Semiotic Meanings of the Image As a Whole: Hong Kong has been with China so far for 10 years.</p>			

Linguistic Slogan:

- 1). 福娃 (Friendlies)
- 2). 北京欢迎你 (Beijing welcomes you)

Visual Sign(s): Five Beijing Olympic Mascots: Symbolic signs standing for Beijing Olympic Games / The Temple of Heaven in Beijing in the Backdrop: A symbolic sign standing for the city of Beijing / Happy Facial Expressions and Body Languages of Embracing of the Mascots: Indexical signs standing for happiness, joyfulness and friendliness

Semiotic Meanings of the Image As a Whole: The Olympic Game in Beijing will be a friendly gathering for you.

Linguistic Slogan: 点燃激情, 传递梦想 (Light the passion and share the dream).

Visual Sign(s): A Torch: A symbolic sign standing for ideas of 'passion', 'enthusiasm' and 'positivity' / The Official Logo of Beijing Olympics Printed on the Torch: A symbolic sign standing for Beijing Olympic Games

Semiotic Meanings of the Image As a Whole: The Olympic Game in Beijing will be positive, passionate and enthusiastic.

Linguistic Slogan: 思想政治过硬, 军事技术精湛, 作风纪律严明, 完成任务出色 (Resilient ideological standards and political awareness, superb military skills and technologies, well-regulated style of work and discipline, excellent mission accomplishment).

Visual Sign(s): A Waving Chinese National Flag: A symbolic sign signifying the socialist China / The Great Wall: A symbolic sign signifying an idea of mighty national defense power / A Portrait of Former Chinese Leader Hu Jintao: A symbolic sign signifying the leadership of the Party / A Group of Marching Soldiers in the PLA's Uniform: A synecdochic sign standing for the People's Liberation Army as a whole

Semiotic Meanings of the Image As a Whole: The Party-led People's Liberation Army is the mighty power of China's national defense.

Linguistic Slogan: 好男儿志在四方, 到军营建功立业——参军报国, 无上光荣 (Ambitious men aim far, come to the army and start your career - joining the army and dedicating yourself to the service of your country are glorious).

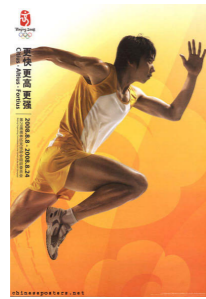
Visual Sign(s): A Waving Flag of the People's Liberation Army: A symbolic sign standing for the PLA / A Soldier in a Combat Uniform: A synecdochic sign signifying all Chinese soldiers / The Rising Sun and Flying Pigeons: Symbolic signs signifying a peaceful and bright future as a promise profit

Semiotic Meanings of the Image As a Whole: Join the army as the (presented) soldier(s)! Your service is glorious and crucial for China's peaceful and bright future.

2008:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	1	/	/	/	/		/	/	/	/	
2	1	/	/	/	/		/	Public	Torsos of at least 4 or 5 people	/	/	/	
3	1	/	/	/	/	/		/	/	/	/		
4	/	/	/	1	/	/		Close Personal	Head and shoulder	/	/	/	
5	5	7	/	/	/	/		Far Personal	From the waist up	/	/	/	
Total	7	7	1	1	0	1	0	4	/	/	3	1	

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 同一个世界, 同一个梦想 (One world, one dream)</p> <p>Visual Sign(s): A Chinese Child: A synecdochic sign standing for all children in China / The Hall of Supreme Harmony in Beijing in the Backdrop: A symbolic sign standing for Beijing and China / Facial Expression of Smiling: An indexical sign standing for happiness, joyfulness and friendliness</p> <p>Semiotic Meanings of the Image As a Whole: Chinese children are expecting the Summer Olympics and all guests will be warmly welcomed.</p>			

2	<p>Linguistic Slogan: 更快, 更高, 更强 (Citius, altius, fortius)</p> <p>Visual Sign(s): A Chinese Athlete: A synecdochic sign standing for all athletes as a whole / Body Language of Running: An indexical sign signifying speed and striving</p> <p>Semiotic Meanings of the Image As a Whole: This is an embodiment of the Olympic Motto and everyone can be faster, higher and stronger.</p>		
3	<p>Linguistic Slogan: 同一个世界, 同一个梦想 (One world, one dream)</p> <p>Visual Sign(s): A Beijing Opera Actor: A synecdochic sign standing for all artists in China / The Great Wall in the Backdrop: A symbolic sign standing for Beijing and China / Facial Expression of Smiling and a Body Language of Greeting in Chinese Style: An indexical sign standing for happiness, joyfulness and friendliness</p> <p>Semiotic Meanings of the Image As a Whole: Chinese artists are expecting the Summer Olympics and all guests will be warmly welcomed.</p>		
4	<p>Linguistic Slogan: 同一个世界, 同一个梦想 (One world, one dream)</p> <p>Visual Sign(s): A Old Chinese Lady: A synecdochic sign signifying all Chinese citizens / The Temple of Heaven in Beijing in the Backdrop: A symbolic sign standing for Beijing and China / Facial Expression of Smiling: An indexical sign standing for happiness, joyfulness and friendliness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese citizens are expecting the Summer Olympics and all guests will be warmly welcomed.</p>		
5	<p>Linguistic Slogan: 每一次的付出都收获成长的快乐 (Every pay returns back with happiness of growth).</p> <p>Visual Sign(s): A Photomontage in a Beehive-Shaped Pattern Containing Small Images of Volunteers of Beijing Olympics: A symbolic sign standing for devotion, cooperation and diligence of all volunteers / The Official Logo of the Beijing Olympic Volunteer Program: A symbolic sign standing for all Beijing Olympic Volunteers</p> <p>Semiotic Meanings of the Image As a Whole: Altruistic devotion is glorious and inspiring, and all Beijing Olympic volunteers are as industrious, devoted and unselfish as worker bees to serve for the greater good.</p>		

2009:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	16	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
2	13	/	1	/	/	/	/		Far Personal	From the waist up	/	/		/
3	5	/	/	/	/	/	/		Public	/	/	/		/
4	15	5	/	1	/	/	/		Public	Head and shoulder	/	/		/
5	3	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
Total	52	5	1	1	0	0	0	5	/	/	0	0	5	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 忠诚于党 (Be loyal to the party)</p> <p>Visual Sign(s): Three Chinese Soldiers in the PLA's Uniforms of the Army, Navy and Air Force: An integrated synecdochic sign signifying all Chinese armed forces as a whole / A Glowing Emblem of the Party: A symbolic sign signifying the Chinese Communist Party / Body Language of Taking aVow: A symbolic sign signifying the idea of loyalty</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese armed forces are loyal to the Chinese Communist Party</p>			

Linguistic Slogan: 热爱人民 (Love the people).

Visual Sign(s): A Chinese Soldier in the PLA's Uniform: A synecdochic sign standing for all Chinese soldiers / A little Girl Carried by the Soldier: A synecdochic sign standing for all Chinese victims in severe situation / A Photomontage Containing Small Images of Soldiers Helping Civilians: A symbolic sign signifying ideas of altruism, caring and loving as promised profits for Chinese civilians / Body Language of Piggybacking: An indexical sign signifying ideas of supporting and assisting / The Flag of the PLA: A symbolic sign standing for the People's Liberation Army

Semiotic Meanings of the Image As a Whole: The People's Liberation Army is the actual 'people's army' and they will be there whenever Chinese people need them.

Linguistic Slogan: 献身使命 (Devote to duties).

Visual Sign(s): A Glowing Emblem of the PLA: A symbolic sign standing for the People's Liberation Army / Chinese Soldiers in Combat Uniforms with Guns: Synecdochic signs signifying all Chinese soldiers on duty as a whole / Body Language of Combating: An indexical sign standing for fighting and combating with enemies

Semiotic Meanings of the Image As a Whole: The PLA is actively and bravely devoting itself to its new duty to defend the world peace and regional stability.

Linguistic Slogan: 崇尚荣誉 (Advocate honor).

Visual Sign(s): A Glowing Medal of Honor: A symbolic sign signifying the idea of honor and glory / A Group of Honored Chinese Soldiers in the PLA's Uniform: Synecdochic signs standing for all honored Chinese soldiers as a whole as well as a promised profits for Chinese soldiers / Facial Expression of Smiling: An indexical sign signifying ideas of happiness and joyfulness

Semiotic Meanings of the Image As a Whole: This is an armed force with a glorious tradition and all soldiers in this army cherish their earned honor.

Linguistic Slogan: 报效国家 (Serve the country).

Visual Sign(s): A Glowing National Emblem of China: A symbolic sign standing for the People's Republic of China / A Chinese Pilot in the Uniform of the PLA Stepping into the Cabin of a Fighter Jet: A symbolic sign standing for 'being on duty' and 'ready to fight'

Semiotic Meanings of the Image As a Whole: This army is always ready to fight for China (as a communist-party-led, socialist political entity).

Analysis of Magazine Covers:

1989:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	4	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
2	/	/	1	/		/	/	/	Close Personal	Head and shoulder	/		/	/
3	/	/	/	/	/	/		/	/	/		/	/	/
4	/	1	/	/	/	/		/	Far Personal	From the waist up	/		/	/
5	/	2	/	/	/		/	/	Close Personal	Head and shoulder	/		/	/
Total	0	7	1	0	1	2	2	0	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 欢度国庆节 (A happy Chinese National Day).</p> <p>Visual Sign(s): Four Girls in Uyghur Costume: Synecdochic signs signifying all 56 Chinese ethnic minorities as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).</p>			

2	<p>Linguistic Slogan: 山水情 (Love to mountains and waters).</p> <p>Visual Sign(s): A Little Chinese Girl: A synecdochic sign standing for all Chinese children as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese children are happy (in socialist China).</p>		
3	<p>Linguistic Slogan: 百年故宫 (The Forbidden City for a hundred years).</p> <p>Visual Sign(s): Part of an Ancient Chinese Copper Lion Sculpture: A symbolic sign signifying the idea of China’s long history / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is a country with long history and rich culture.</p>		
4	<p>Linguistic Slogan: 北京姑娘彭莉 (Peng Li, the Beijing girl).</p> <p>Visual Sign(s): The Portrait of Peng Li: A symbolic sign standing for contemporary Chinese women / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Seductive Body Language: Indexical signs signifying ideas of happiness, attractiveness and confidence</p> <p>Semiotic Meanings of the Image As a Whole: All women in contemporary China are happy, attractive and confident. They are enjoying their lives in socialist China</p>		
5	<p>Linguistic Slogan: 欢度国庆节 (A happy Chinese National Day).</p> <p>Visual Sign(s): A Chinese Girl in a Costume of Chinese Ethnic Group Miao: Synecdochic signs signifying all 56 Chinese ethnic minorities as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).</p>		

1990:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	1	/	/	/	/	/	/	Close Personal	Head and shoulder	/	/	/	/
2	1	/	/	/	/	/	/	/	Close Personal	Head and shoulder	/	/	/	/
3	/	/	1	/	/	/	/	/	Close Personal	Head and shoulder	/	/	/	/
4	7	/	/	/	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/	/	/
5	12	/	/	/	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/	/	/
Total	20	1	1	0	3	0	0	2	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Chinese Girl in a Costume of a Chinese Ethnic Group: A synecdochic sign standing for all 56 Chinese ethnic minorities / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).</p>			

2
Linguistic Slogan: None
Visual Sign(s): A Chinese Worker: A synecdochic Sign standing for all Chinese Workers / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness
Semiotic Meanings of the Image As a Whole: All Chinese workers are happy (in socialist China).

3
Linguistic Slogan: None
Visual Sign(s): A Chinese Child: A synecdochic sign standing for all Chinese children as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Laughing and Body Language of Toy Playing: Indexical signs standing for happiness and enjoyment
Semiotic Meanings of the Image As a Whole: All Children are enjoying their lives in socialist China.

4
Linguistic Slogan: 横穿南极的科学探险 (A scientific exploration across the Antarctic).
Visual Sign(s): An Assembly of National Flags: A symbolic sign standing for the mainstream international society / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Chinese National Flag: A symbolic sign standing for socialist China / A Symbolic Action Featuring the Chinese Flag in the Middle of other National Flags: A symbolic sign signifying the idea of ‘the center of the world’ / An Image of a Dog-Pulled Sled Crossing the Snowy Plain: A symbolic sign transmitting ideas of bravery, adventure and ambition
Semiotic Meanings of the Image As a Whole: China as a brave, adventurous and ambitious country can soon become the center the world in a non-distant future.

5
Linguistic Slogan: None
Visual Sign(s): A Group of Dancing Chinese Farmers: An integrated synecdochic sign standing for all Chinese farmers as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Body Languages of Dancing and Playing Drums: Indexical signs signifying happiness and joyfulness
Semiotic Meanings of the Image As a Whole: All Chinese farmers are happy (in socialist China).

1991:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	1	/	/	/	/	/	/	Close Personal	Head and shoulder	/	/	/	/
2	/	1	/	/	/	/	/	/	Far Personal	From the waist up	/	/	/	/
3	2	/	/	/	/	/	/	/	Far Social	Whole figure with space around	/	/	/	/
4	12	/	3	/	/	/	/	/	Far Personal	From the waist up	/	/	/	/
5	/	1	/	/	/	/	/	/	Far Personal	From the waist up	/	/	/	/
Total	14	3	3	0	1	0	3	1	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Chinese Girl: A synecdochic sign standing for all ordinary contemporary Chinese as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: The socialist motherland China is so good that everybody, namely the typical contemporary Chinese people, living in there can be elegant, beautiful and happy (as presented).</p>			

2

Linguistic Slogan: 京剧艺术的盛大节日 (A grand festival of Beijing Opera)

Visual Sign(s): A Beijing Opera Actress in Acting Raiment and Traditional Facial Make-Up: A synecdochic sign standing for all Chinese artists and a symbolic sign standing for the ‘richness’ and ‘colorfulness’ of Chinese culture / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: This is an embodiment of the richness and colorfulness of Chinese culture.

3

Linguistic Slogan: None

Visual Sign(s): Chinese Scientists Working inside a Electronic Set in Qinshan Nuclear Power Plant: A symbolic sign standing for China’s Technological Progression and Competences / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: This is an embodiment of t China’s technological development

4

Linguistic Slogan: 毛泽东, 邓小平, 江泽民 (Mao Zedong, Deng Xiaoping, Jiang Zemin).

Visual Sign(s): Former Chinese Leader Jiang Zemin: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A Group of Local Tibetans: A synecdochic sign standing for all Tibetans as a whole / Body Language of Proposing a Toast: A symbolic sign standing for respecting, advocacy and worship

Semiotic Meanings of the Image As a Whole: The leadership of the Chinese Communist Party is highly advocated by local Tibetans.

5

Linguistic Slogan: 乒坛骁将邓亚萍 (Deng Yaping, a valiant fighter in the table tennis circle).

Visual Sign(s): The Portrait of Deng Yaping, Former Chinese Gold Medalist in Olympics: A symbolic sign standing for China and Chinese / Body Language of Playing Ping Pong: An indexical sign signifying fighting for the national honor and glory / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: This is China fighting for its glory and honor, and China will become one of the gold medalists in the world.

1992:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	/	/	/		/	/	/	/		/	/
2	/	1	/	/	/	/	/		Close Personal	Head and shoulder	/		/
3	7	2	/	1	/		/	/	Far Personal	From the waist up	/		/
4	1	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/
5	6	5	/	/	/		/	/	Public	From the waist up	/		/
Total	14	8	0	1	1	3	0	1	/	/	0	5	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 重修布达拉宫 (Renovate the Potala Palace)</p> <p>Visual Sign(s): The Potala Palace: A symbolic sign standing for Tibet / The Eave in the Dragon-Head Shape: A symbolic sign standing for China / A symbolic Action Featuring the Dragon Head above the Potala Palace: A symbolic sign signifying the idea of 'leading' and 'domination' / Logo in Chinese Characters "人民画报" (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese'</p> <p>Semiotic Meanings of the Image As a Whole: Tibet is a part of China and to Tibet, China is in a dominant position.</p>			

Linguistic Slogan: None
Visual Sign(s): A Chinese Girl in a Costume of a Chinese Ethnic Group: A synecdochic sign standing for all 56 Chinese ethnic minorities / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness
Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are in a rather joyful situation in China.

Linguistic Slogan: None
Visual Sign(s): Former Chinese Leader Deng Xiaoping: A symbolic sign standing for the leadership of Chinese Communist Party / A Group of People Surrounding Deng: An integrated synecdochic sign standing for all ordinary Chinese People as a whole / Deng's Body Language of Talking to People: An indexical sign signifying the idea of 'being amiable and easy to approach' / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese'
Semiotic Meanings of the Image As a Whole: The Party is always remaining close to Chinese people

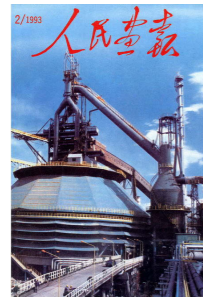
Linguistic Slogan: None
Visual Sign(s): Former Chinese Leader Jiang Zemin: A symbolic sign standing for the leadership of Chinese Communist Party / Facial Expression of Smiling and Relaxation: Indexical signs signifying confidence and inspiration / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese'
Semiotic Meanings of the Image As a Whole: The Leadership of Chinese Communist Party is full of confidence and inspiration for the future.

Linguistic Slogan: None
Visual Sign(s): A Group of Chinese People in Costumes of Chinese Ethnic Groups: A synecdochic sign standing for all people of 56 Chinese ethnic groups as a whole / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expressions of Smiling and Body Language of Cheering Up: Indexical signs signifying happiness and joyfulness
Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).

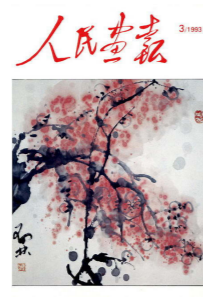
1993:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	1	/	/		/	/	/	Close Personal	Head and shoulder	/		/	/
2	/	/	/	/	/		/	/	/	/		/	/	/
3	/	/	/	/	/	/	/		/	/		/	/	/
4	1	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
5	/	1	/	/	/	/	/		Close Social	Whole figure	/		/	/
Total	1	2	0	0	2	1	0	2	/	/	1	4	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Portrait of a Internationally Known Chinese Celebrity: Gong Li: A synecdochic sign standing for all Contemporary Chinese Women and a symbolic sign standing for China / Facial Expression of Contemplation: An indexical sign standing for in-depth ponder and a symbolic sign signifying the idea of intelligent / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: Contemporary Chinese women are intelligent.</p>			

2

Linguistic Slogan: None

Visual Sign(s): A Gigantic Cast-Iron Chemical Equipment in a Chemical Plant of China National Chemical Corporation in Beijing: A symbolic sign standing for China’s technological progression and competence / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: This is a technological achievement of the socialist China.

3

Linguistic Slogan: None

Visual Sign(s):

- 1). A Traditional Chinese Painting of Red Plum Blossoms: A symbolic sign standing for the noble and adamant national spirit, just like the Finnish “Sisu”
- 2). Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: This is a technological achievement of the socialist China.

4

Linguistic Slogan: None

Visual Sign(s): A Portrait of the Former Chinese Prime Minister Li Peng: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Relaxation: An indexical sign signifying the idea of joyfulness and relaxation / Casual Dressing Code: An indexical sign signifying the idea of ‘being ordinary’, ‘easy to approach’ and a ‘closeness’ to ordinary people

Semiotic Meanings of the Image As a Whole: The party has always been benevolent and considerate, rather than hard-line, militant and aggressive.

5

Linguistic Slogan: None

Visual Sign(s): A Portrait of a Internationally Known Chinese Celebrity Xu Qing: A synecdochic sign standing for all Contemporary Chinese Women and a symbolic sign standing for China / Short Hair Cut, Dudish Body Gesture and the Facial Expression of Smiling: Indexical signs standing for independence, confidence and happiness / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: Contemporary Chinese women are independent, confident and happy in China.

Brand | Personalized | Poetic

1994:



Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	/	/	/		/	/	/	/		/	/
2	/	/	/	/	/		/	/	/	/		/	/
3	/	1	/	/	/	/	/		Close Social	Whole figure		/	/
4	/	/	/	/	/	/	/		/	/		/	/
5	2	4	/	/	/		/		Public	Torsos of at least 4 or 5 people		/	/
Total	2	5	0	0	0	3	0	2	/	/		0	5

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): The Southern-End Bridge Tower of Yangpu Bridge in Shanghai: A symbolic sign standing for China's technological progression and competence / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese'</p> <p>Semiotic Meanings of the Image As a Whole: This is a technological achievement of the socialist China.</p>			

2	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): An Image Featuring a Peaceful Snowy Winter Night in a Village: A symbolic sign signifying concepts of beauty and peace / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese'</p> <p>Semiotic Meanings of the Image As a Whole: China is a peaceful and beautiful country.</p>		
3	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Chinese Female Figure: A synecdochic sign standing for all modern Chinese Women as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Smiling: An indexical sign signifying happiness and joyfulness / Westernized Dressing Code: A symbolic sign signifying modernized fashion lifestyle</p> <p>Semiotic Meanings of the Image As a Whole: All Contemporary Chinese women are enjoying their fashion and modernized lifestyle in socialist China.</p>		
4	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Bouquet in Full Blossoms: A symbolic sign signifying concepts of beauty / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese'</p> <p>Semiotic Meanings of the Image As a Whole: Beauty prevails in China.</p>		
5	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Caucasian Tourist: A synecdochic sign standing for all foreign tourists in China as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese' / The Tourist's Facial Expression of Smiling: An indexical sign signifying happiness and joyfulness / A Group of Chinese People in Traditional Chinese Costume: A symbolic sign signifying China's exoticism and long history</p> <p>Semiotic Meanings of the Image As a Whole: China is a exotic and attractive country with a long history and all tourists can find their own enjoyments here.</p>		

1995:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text
1	/	/	/	/	/	/	/		/	/	/	/	
2	/	3	/	/	/	/			Close Social	Whole figure	/	/	
3	/	/	/	/		/	/		/	/	/	/	
4	/	1	/	/	/	/			Close Social	Whole figure	/	/	
5	/	1	/	/	/		/		Intimate	Face or head only	/	/	
Total	0	5	0	0	1	1	1	2	/	/	1	4	

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s):</p> <p>1). The Chinese National Flower Peony in Traditional Chinese Ink Painting: A symbolic sign standing for China as a beautiful, prosperous, lively and powerful country</p> <p>2). Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is beautiful, prosperous, lively and powerful country as the peony in full blossoms.</p>			

Linguistic Slogan: 敦煌古乐 (Classical music of Dun Huang).

Visual Sign(s): A Chinese Female Dancer: A synecdochic sign standing for all Chinese Artists as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Body Language of Dancing: Indexical signs standing for happiness and enjoyment

Semiotic Meanings of the Image As a Whole: Contemporary Chinese artists are enjoying and satisfied with what they are doing in China.

Linguistic Slogan: None

Visual Sign(s): The National Flower Peony in Full Blossoms: A symbolic sign standing for China as a beautiful, prosperous, lively and powerful country / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

Semiotic Meanings of the Image As a Whole: China is beautiful, prosperous, lively and powerful country as the peony in full blossoms.

Linguistic Slogan: None

Visual Sign(s): A Chinese Female Dancer: A synecdochic sign standing for all Chinese Artists as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Body Language of Dancing: Indexical signs standing for happiness and enjoyment

Semiotic Meanings of the Image As a Whole: Contemporary Chinese artists are enjoying and satisfied with what they are doing in China.

Linguistic Slogan: None

Visual Sign(s):

1). A Chinese Female Dancer: A synecdochic sign standing for all Chinese Artists as a whole

2). Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’

3) Facial Expression of Smiling and Body Language of Dancing: Indexical signs standing for happiness and enjoyment

Semiotic Meanings of the Image As a Whole: Contemporary Chinese artists are enjoying and satisfied with what they are doing in China

Brand: Personalized: Poetic

1996:



Case No.1



Case No.2



Case No.3



Case No.4



Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	1	/	/	/		/	/	Far Personal	From the waist up	/		/	/
2	3	3	/	/	/	/		/	Far Personal	From the waist up	/		/	/
3	3	5	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
4	/	1	3	/	/	/		/	Far Personal	From the waist up	/		/	/
5	/	1	/	/	/	/		/	Far Personal	From the waist up	/		/	/
Total	6	11	3	0	0	2	2	1	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Female Chinese Bus Driver: A synecdochic sign standing for all ordinary Chinese workers as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Cachinnation: An indexical sign standing for happiness and enjoyment</p> <p>Semiotic Meanings of the Image As a Whole: All ordinary Chinese workers are happy in socialist China.</p>			

Linguistic Slogan: 中国将以崭新的姿态迈向 21 世纪 (China will advance into the 21st century with a brand new style).

Visual Sign(s): The Former Chinese Leader Jiang Zemin: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A Group of Chinese People Surrounding Jiang: synecdochic signs standing for all Chinese people as a whole / Facial Expressions of Smiling and Cachinnation: Indexical signs signifying happiness and joyfulness / Symbolic Action of Surrounding the Leader with Happy Facial Expressions: An indexical sign signifying the idea of advocacy

Semiotic Meanings of the Image As a Whole: The leadership of Chinese Communist Party is highly advocated by all Chinese people.

Linguistic Slogan: None

Visual Sign(s): A Group of Chinese People in Costumes of Chinese Ethnic Groups: A synecdochic sign standing for all people of 56 Chinese ethnic groups as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Body Language of Cheering Up: Indexical signs signifying happiness and joyfulness

Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).

Linguistic Slogan: None

Visual Sign(s): A Chinese Woman: A synecdochic sign standing for all contemporary Chinese women / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Body Language of Cheering Up: Indexical signs signifying happiness and joyfulness / Surrounding Children: Synecdochic signs standing for all Chinese children as a whole

Semiotic Meanings of the Image As a Whole: All Chinese women and children are happy (in socialist China).

Linguistic Slogan: None

Visual Sign(s): A Chinese Woman: A synecdochic sign standing for all contemporary Chinese women / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: An indexical sign signifying happiness and satisfaction / Symbolic Action of Exposing Neck and Shoulders: A symbolic sign signifying the idea of sexually appealing or attractive / Symbolic Action of Holding Arms and Fists: An indexical sign signifying the idea of defensive and self-striving

Semiotic Meanings of the Image As a Whole: China allows contemporary Chinese women to be not only beautiful, tender and sexy, but also they are independent, positive and self-striving, and this is a new image of contemporary Chinese women differing from those in the western stereotype as merely being passive and obedient.

Brand: Personalized: Poetic

1997:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	/	/	/	/		/	/	/	/	/	/	/	/	
2	/	1	/	/	/	/	/		Far Personal	From the waist up	/	/	/	
3	1	/	/	/	/	/	/		Far Personal	From the waist up	/	/	/	
4	2	/	/	/	/	/	/		Close Social	Whole figure	/	/	/	
5	/	1	/	/	/	/	/		Far Personal	From the waist up	/	/	/	
Total	3	2	0	0	1	1	2	1	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Red Bauhinia Flower: A symbolic and metonymic sign standing for Hong Kong as a Special Administration Region under the leadership of the central government of China / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Symbolic Action of the Bauhinia Flower to be in Full Blossoms: An indexical sign signifying the idea of lively and prosperous</p> <p>Semiotic Meanings of the Image As a Whole: As China’s Special Administration Region, the future of Hong Kong will be prosperous.</p>			

2

Linguistic Slogan: None

Visual Sign(s): A Female Urban Bourgeoisie-Liked Figure: A synecdochic sign standing for all Chinese middle class as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Jewelleries Worn by the Female Figure and Her Westernized Dress: Symbolic signs standing for wealth

Semiotic Meanings of the Image As a Whole: All wealthy Chinese middle class people are satisfactory in the socialist China.

3

Linguistic Slogan: 钢铁工业大跨越 (A great leap forward in the steel industry).

Visual Sign(s): A Chinese Worker: A synecdochic Sign standing for all Chinese Workers / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Relaxation: Indexical signs signifying happiness and confidence

Semiotic Meanings of the Image As a Whole: All Chinese workers are happy and confident about China’s promising future.

4

Linguistic Slogan: 香港，璀璨的东方明珠 (Hong Kong, a shining oriental pearl).

Visual Sign(s): The Portrait of Former Chinese Leader Jiang Zemin: A symbolic sign standing for the Central Government of China and the Chinese Communist Party / The Portrait of Former Chief Executive of Hong Kong Tung Chee-hwa: A symbolic sign standing for the Special Administration Region Hong Kong / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness / Body Language of Standing Together: An indexical sign signifying the intention of a ‘gathering’ and ‘being together’ / Body Language of Jiang to Stand a bit in front of Tung: A symbolic sign signifying an idea of ‘domination’ or ‘leading’

Semiotic Meanings of the Image As a Whole: Now China officially exercises the sovereignty over Hong Kong and China can claim a political domination and an administrative leadership over Hong Kong.

5

Linguistic Slogan: None

Visual Sign(s):

- 1). A Chinese Girl in a Costume of a Chinese Ethnic Group: A synecdochic sign standing for all 56 Chinese ethnic minorities
- 2). Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’
- 3). Facial Expressions of Smiling: Indexical signs signifying happiness and joyfulness

Semiotic Meanings of the Image As a Whole: All Chinese ethnic minorities are happy (in socialist China).

Brand Personalized Poetic

1998:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	/	/	/	1	/	/		/	Close Personal	Head and shoulder	/		/	/
2	/	1	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
3	1	/	/	/	/	/		/	Far Personal	From the waist up	/		/	/
4	/	1	/	/	/	/	/		Close Personal	Head and shoulder	/		/	/
5	1	/	/	/	/	/		/	Far Personal	From the waist up	/		/	/
Total	2	2	0	1	1	0	3	1	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Internationally Known Chinese Neurosurgeon Dr. Wang Zhongcheng: A synecdochic sign standing for all Chinese intellectuals as a whole and a symbolic sign standing for the 'excellence' of China / Logo in Chinese Characters "人民画报" (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Seirously Focusing and Body Language of Carefully Checking: Indexical signs signifying the idea of profession, precision and concentration</p> <p>Semiotic Meanings of the Image As a Whole: China allows all Chinese intellectuals can enjoying and fully concentrate on what they do.</p>			

2

Linguistic Slogan: None

Visual Sign(s): A Internationally Known Chinese Celebrity Ma Yanli: A synecdochic sign standing for all contemporary Chinese women as a whole and a symbolic sign standing for the 'excellence' of China / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Relaxation and Body Language of militantly Standing: Indexical signs standing for confidence and independence / Dress Code: A symbolic sign signifying the idea of fashion

Semiotic Meanings of the Image As a Whole: Chinese women are confident, independent and fashion.

3

Linguistic Slogan: None

Visual Sign(s): A Internationally Known Chinese Private Entrepreneur Liu Chuanzhi: A synecdochic sign standing for all Chinese private entrepreneurs as a whole and a symbolic sign standing for the 'excellence' of China / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Relaxation: An indexical sign standing for confidence and joyfulness

Semiotic Meanings of the Image As a Whole: China now encourages the growth of private enterprises ; all private entrepreneurs have confidence and are enjoying their business in China.

4

Linguistic Slogan: None

Visual Sign(s): A Internationally Known Chinese Celebrity Qu Ying: A synecdochic sign standing for all contemporary Chinese women as a whole and a symbolic sign standing for the 'excellence' of China / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Relaxation: An indexical sign signifying the idea of confidence

Semiotic Meanings of the Image As a Whole: Chinese women are confident and independent.

5

Linguistic Slogan: 朱镕基——跨世纪的中国新总理 (Zhu Rongji-China's new Premier in a new century).

Visual Sign(s): The Former Chinese Prime Minister Zhu Rongji: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters "人民画报" (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Anger and Body Language of Reaching Out the Right Hands: An indexical sign signifying ideas of being serious, decisive and sufficient

Semiotic Meanings of the Image As a Whole: The leadership of the Chinese Communist Party is serious, sufficient and highly decisive in a uncompromising manner.

Brand Personalized Poetic

1999:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	1	1	/	/	/	/	/		Far Social	Whole figure with space around	/	/		/
2	1	/	/	/	/	/		Far Personal	From the waist up	/		/	/	
3	/	/	/	/	/		/	/	/	/		/	/	
4	1	/	1	/	/	/		Far Personal	From the waist up	/	/		/	
5	/	/	/	/	/		/	Far Personal	From the waist up	/		/	/	
Total	3	1	1	0	0	2	1	2	/	/	0	3	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 瑞兔兆吉年 (Happy rabbits signify an auspicious year of rabbit).</p> <p>Visual Sign(s): Two Virtual Rabbit Figures: Symbolic signs standing for actual Chinese people / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Body Language of Toy Playing: Indexical signs standing for happiness and joyfulness / A Chinese Character “喜” (Joy) in the Backdrop: A symbolic sign standing for the concept of happiness or goodness</p> <p>Semiotic Meanings of the Image As a Whole: The coming new year of rabbit will be a happy, joyful and prosperous year.</p>			

Linguistic Slogan: 回眸 '98, 展望 '99: 一程风雨一程歌 (Review the year of 1998 and preview the coming 1999: most severe storms passed and here comes the beautiful rainbow).

Visual Sign(s): The Former Chinese Prime Minister Zhu Rongji: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Anger and Body Language of Reaching Out the Right Hands: An indexical sign signifying ideas of being serious, decisive and sufficient

Semiotic Meanings of the Image As a Whole: The leadership of the Chinese Communist Party is serious, sufficient and highly decisive in an uncompromising manner.

Linguistic Slogan: None

Visual Sign(s): The Tian'an Men Square in Beijing and the Waving National Flag of China: Symbolic signs standing for the socialist China / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Blue Sky and a Flying Kite: Symbolic signs standing for a bright future and a profound vision

Semiotic Meanings of the Image As a Whole: The socialist China with a profound vision will have a bright and promising future.

Linguistic Slogan: 科索沃, 世纪末的噩梦 (Kosovo, the worst nightmare at the end of the 20th century).

Visual Sign(s): A Serbian Father and Son: Synecdochic signs standing for all foreign people / Explosion Featured in the Backdrop: A symbolic sign standing for severe military conflicts, wars and chaos / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Desperation: An indexical sign signifying the idea of being hopeless, disoriented and desperated

Semiotic Meanings of the Image As a Whole: The world outside China is in chaos and all foreign people are suffering from this chaos.

Linguistic Slogan: 我们的骄傲 (The pride of our own).

Visual Sign(s): A Yong Chinese Student and a Group of Chinese People: An integrated synecdochic sign standing for all Chinese citizens / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Portraits of Three Well-Known Chinese Journalists Killed by NATO's Air Strike in Belgrade: An integrated symbolic sign standing for devotion, sacrificing and the professional dedication of Chinese journalist and China / Facial Expression of Anger and Sorrow: Indexical signs signifying ideas of fury and sympathy

Semiotic Meanings of the Image As a Whole: All Chinese are feeling angry to the vanish of the national pride.

Brand Personalized Poetic

2000:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	58	6	/	/	/	/		/	Public	Torsos of at least 4 or 5 people	/		/	/
2	/	/	/	/	/	/		/	/	/		/	/	/
3	1	/	/	/	/	/		/	Far Personal	From the waist up	/		/	/
4	/	/	/	/		/		/	/	/		/	/	/
5	/	/	/	/	/			/	/	/		/	/	/
Total	59	6	0	0	1	1	2	1	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 澳门回归, 千年大礼 (The Return of Macau, an honorable gift in the coming new millennium).</p> <p>Visual Sign(s): The National Flag of China: A symbolic sign standing for China / The Flag of the Special Administration Region Macau: A symbolic sign standing for Macau / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A Spatial Arrangement Placing the National Flag of China Higher than the Flag of Macau: An symbolic sign signifying the idea of ‘leading’ and ‘domination’.</p> <p>Semiotic Meanings of the Image As a Whole: Macau is now under the Chinese sovereignty and the ear of Portugal is now gone.</p>			

2	<p>Linguistic Slogan: 喜逢龙年话说龙 (Let's talk about dragon when in the year of dragon).</p> <p>Visual Sign(s): An Inwrought Colorful Chinese Dragon Head: A symbolic sign standing for China and Chinese and the brave, progressive, noble, eternal and sacred spirit of Chinese people / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is now a brave, progressive, noble and scared country.</p>			
3	<p>Linguistic Slogan: 一个中国, 我们永远坚持的原则 (“One China” policy, our supreme principle).</p> <p>Visual Sign(s): The Former Chinese Prime Minister Zhu Rongji: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Anger and Body Language of Reaching Out the Right Hands: An indexical sign signifying ideas of being serious, decisive and sufficient</p> <p>Semiotic Meanings of the Image As a Whole: The leadership of the Chinese Communist Party is serious, sufficient and highly decisive in an uncompromising manner.</p>			
4	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): Red-Crown Cranes: A symbolic sign standing for China and Chinese and the sacred, elegant and peaceful spirit of China and Chinese people / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is a sacred, elegant and peaceful country.</p>			
5	<p>Linguistic Slogan: 国家大剧院浮出水面 (The National Center of the Performing Arts emerges from the water)</p> <p>Visual Sign(s): The Chinese National Center for the Performing Arts in Beijing: A symbolic sign standing for achievements of China's urbanization and modernization / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is now a highly urbanized and modernized country as those Western industrialized countries.</p>			

2001:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	1	1	/	/	/	/	/		Intimate	Face or head only	/	/		/
2	/	/	/	/	/	/	/		/	/	/	/	/	/
3	/	2	/	/	/	/	/		Close Social	Whole figure	/	/	/	/
4	11	/	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/	/	/
5	/	/	/	/	/	/	/		/	/	/	/	/	/
Total	12	3	0	0	0	0	2	3	/	/	0	3	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 世纪畅想 (The inspiration of the new century).</p> <p>Visual Sign(s): An Integrated Head Portrait Featuring a Caucasian Male and an Asian Female: An integrated synecdochic sign standing for all human beings as a whole / Metallic Rings in a Shape of an Atomic Orbital and Micro-Electronic Circuits: Symbolic signs standing for rapid developments on science and technology / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Eye Sights of Expectation: Indexical signs signifying ideas of enjoyment and expectation / An Symbolic Action of Placing the Head Portraits inside the Metallic Orbital: A symbolic sign signifying an idea of ‘benefit’ and ‘solicitude’</p> <p>Semiotic Meanings of the Image As a Whole: In the coming new century, the up-to-date and rapid development of science and technology may benefit all mankind and creating happy and joyful lives for all mankind.</p>			

2

Linguistic Slogan: 献给尊敬的巴金先生 (Dedicated to the respected Mr. Ba Jin).
Visual Sign(s): An Inscribed Hand Print Of an Internationally Know Chinese Writer Ba Jin in the Brass Handle of the National Museum of Modern Chinese Literature: A symbolic sign standing for the respect and appreciation towards Intellectuals / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’
Semiotic Meanings of the Image As a Whole: Only in current socialist China, a former “class enemy” can be treated in such a honorable way and the Chinese Communist Party respects intellectuals and true democrats.

3

Linguistic Slogan: None
Visual Sign(s): Two Young Chinese Girls: Synecdochic signs standing for all Chinese youth as a whole / An Symbolic Action of Revealing Thighs: A symbolic sign signifying ideas of being sexy and attractive / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Relaxation: Indexical signs standing for happiness and joyfulness / Westernized Facial Make-Up and Dressing Code: Symbolic signs standing for westernized fashion
Semiotic Meanings of the Image As a Whole: Nowadays all Chinese youth are beautiful, attractive and fashion, and they are now living in a peaceful, comfortable, relaxed and more open and tolerant social environment in China, their lives do not differ from the youth in the West and they all enjoy their lives in the socialist China.

4

Linguistic Slogan: 庆祝中国共产党成立 80 周年特辑 (A special issue for the celebration of the 80th anniversary of the founding of the Chinese Communist Party).
Visual Sign(s): A Wavin Flag of the Chinese Communist Party: A symbolic sign standing for the Chinese Communist Party / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A Featured Number “80”: A symbolic sign signifying 80 years / Army Sculpture of the People’s Liberation Army: a symbolic sign standing for the concept of striving and fight
Semiotic Meanings of the Image As a Whole: As a socialist party with a 80-years-long history, the Chinese Communist Party will still keep moving forward along its socialist path with its spirit of striving to overcome any encountered hardships.

5

Linguistic Slogan: 穿梭大上海 (Traverse the grand city of Shanghai).
Visual Sign(s): An Identifiable Interior of China’s First Undersea Tourist Tunnel in Shanghai: A symbolic sign standing for China’s technological progression and competences / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’
Semiotic Meanings of the Image As a Whole: This is the great and fabulous technological achievement of socialist China, and now China has also the competence to compete with other industrialized countries.

Brand Personalized Poetic

2002:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	3	6	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
2	2	/	/	/	/		/	/	Far Personal	From the waist up	/		/	/
3	8	/	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
4	/	/	/	/	/		/	/	/	/	/		/	/
5	1	/	/	/	/		/	/	Far Personal	From the waist up	/		/	/
Total	14	6	0	0	0	4	1	0	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 全景台湾 (The panorama of Taiwan).</p> <p>Visual Sign(s): A Group of Ordinary People Conducting Daily Routines of Life: An integrated synecdochic sign standing for all locals inhabiting Taiwan as a whole / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: Indexical signs signifying ideas of enjoyment and happiness</p> <p>Semiotic Meanings of the Image As a Whole: Taiwan is a part of China, and Taiwanese are essentially Chinese, they are, like other ordinary Chinese people, living in a happy, joyful and relaxed life in Taiwan (as a part of People’s Republic of China).</p>			

2	<p>Linguistic Slogan: 中美博弈三十年——纪念上海联合公报发表三十周年 (A 30-years-long game playing between the US and China-To commemorate the 30th anniversary of the publication of the Sino-US joint Communiqué).</p> <p>Visual Sign(s): Former Chinese Leader Jiang Zemin: A symbolic sign standing for China / Former U.S President George W. Bush: A symbolic sign standing for the United States / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Relaxation: Indexical signs signifying ideas of enjoyment and confidence / Body Language of Handshaking: A symbolic sign standing for cooperation</p> <p>Semiotic Meanings of the Image As a Whole: China is more confident in the Sino-U.S relationship.</p>			
3	<p>Linguistic Slogan: 东方之珠，你的风采依旧浪漫依然 (Pearl of Orient, you are still quite romantic and beautiful).</p> <p>Visual Sign(s): The Chinese National Flag: A symbolic sign standing for the socialist China / A Group of Police Officer in the Uniform of Hong Kong Police: A symbolic sign standing for the authority of Hong Kong / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Flag Raising: A symbolic sign standing for advocacy, worship and obedience</p> <p>Semiotic Meanings of the Image As a Whole: The dominant position of Chinese central government is consolidated and highly advocated in Hong Kong.</p>			
4	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): An Identifiable Urban Scene of Shanghai: A symbolic sign standing for China’s achievements of urbanization and modernization / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’</p> <p>Semiotic Meanings of the Image As a Whole: China is now a highly modernized and urbanized country.</p>			
5	<p>Linguistic Slogan: 博鳌，回荡着亚洲的声音 (The voice of Asia echoes in Boao).</p> <p>Visual Sign(s): The Former Chinese Prime Minister Zhu Rongji: A symbolic sign standing for the leadership of the Chinese Communist Party / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Relaxation: An indexical sign standing for confidence</p> <p>Semiotic Meanings of the Image As a Whole: The leadership of the Chinese Communist Party becomes more and more confident in the international society.</p>			

2003:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	3	8	/	/	/		/	/	Close Personal	Head and shoulder	/		/	/
2	/	1	/	/	/	/		/	Far Personal	From the waist up	/	/		/
3	1	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
4	11	/	/	/		/	/	/	Public	Torsos of at least 4 or 5 people	/		/	/
5	/	4	/	/	/	/		/	Public	Torsos of at least 4 or 5 people	/		/	/
Total	15	13	0	0	2	1	2	0	/	/	0	4	1	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 庆祝上海申博成功 (Celebrate the success of Shanghai in applying to be the host city of the World Expo 2010).</p> <p>Visual Sign(s): A Group of People: An integrated synecdochic sign standing for all Chinese people as a whole / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Cachinnation: Indexical signs signifying ideas of enjoyment and happiness / Body Languages of Waving National Flags: An symbolic sign signifying the love, worship and advocacy towards the mother land / Chinese National Flags: symbolic signs standing for the socialist China</p> <p>Semiotic Meanings of the Image As a Whole: Chinese people love their own country and they are living a happy life in their socialist mother land.</p>			

Linguistic Slogan: 申纪兰——用半生见证中国民主进程 (Shen Jilan-To witness the process of democratization of China with half of her life).

Visual Sign(s): A Well-Known Deputy of the Chinese National People’s Congress Shen Jilan: A synecdochic sign standing for all Deputies of Chinese National People’s Congress as a whole and a symbolic sign standing for Chinese democracy / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling and Cachinnation: Indexical signs signifying ideas of enjoyment and happiness / A Featured Photo of the Chinese National People’s Congress in the Backdrop: A symbolic sign standing for Chinese democracy as a promise profit

Semiotic Meanings of the Image As a Whole: The socialist China is a legitimated democratic country where people are satisfied with China’s democratic system.

Linguistic Slogan: 站在地球第三极——纪念人类成功登顶珠峰 50 周年 (Standing on the third pole of the earth-To commemorate the 50th anniversary for mankind to successfully reach the Everest).

Visual Sign(s): A Chinese National Mountaineering Party Member : A symbolic sign standing for China / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Climbing on the Everest: A symbolic sign standing for striving and fighting / The Snowy Everest: A symbolic sign standing for difficulties and dangers / A Featured Photo of the Chinese National People’s Congress in the Backdrop: A symbolic sign standing for Chinese democracy as a promise profit

Semiotic Meanings of the Image As a Whole: China is striving to overcome any difficulties and dangers on her way of development.

Linguistic Slogan: 啊，海军！蓝色国土的护卫者 (Ah, Chinese navy! The protector of China’s maritime territory).

Visual Sign(s): A Group of Neatly Aligned Chinese Naval Soldiers: Synecdochic signs standing for all Chinese naval soldiers as a whole / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Nuclear-Powered Submarine: A symbolic sign standing for China’s latest military technology / Colorful Maritime Flag Semaphore in a Status of “Dressing Overall”: A symbolic sign standing for ‘friendliness’ and ‘courtesy’

Semiotic Meanings of the Image As a Whole: As a well trained, disciplined and organized armed force, Chinese navy has its competence to defend China’s maritime territory but instead of being an aggression-oriented armed force, Chinese navy has always been defense-oriented.

Linguistic Slogan: 非典型生活——“非典”时期的典型纪录 (Atypical life-A typical record during the time of “Atypical Pneumonia”)

Visual Sign(s): A Group of Chinese Passengers in Face Masks on the Metro in Beijing: A synecdochic sign standing for all ordinary Chinese people during the time of “SARS” / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A sealed Gate of the Metro Carriage: A symbolic sign signifying concepts of ‘separation’, ‘isolation’ and ‘quarantine’ / Colorful Maritime Flag Semaphore in a Status of “Dressing Overall”: A symbolic sign standing for ‘friendliness’ and ‘courtesy’ / Facial Expressions of Stiff Eye Sights and Slightly Wrinkled Eyebrows: Indexical sign standing for worrying and sorrow

Semiotic Meanings of the Image As a Whole: During the period when “SARS” prevails, most of ordinary Chinese live their lives in quarantine with a high level of helplessness and trepidation among them.

Brand Personalized Poetic

2004:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	2	/	/	/	/	/	/	/	Close Personal	Head and shoulder	/	/	/	/
2	/	/	/	/	/	/	/	/	/	/	/	/	/	/
3	2	/	/	/	/	/	/	/	Far Social	Whole figure with space around	/	/	/	/
4	1	/	/	/	/	/	/	/	Far Personal	From the waist up	/	/	/	/
5	17	2	/	/	/	/	/	/	Public	Torsos of at least 4 or 5 people	/	/	/	/
Total	22	2	0	0	0	1	3	1	/	/	0	3	2	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 冬日温情——温家宝总理访美纪行 (Warmth in a cold winter—Premier Wen Jiabao's journey to the United States)</p> <p>Visual Sign(s): The Focused Portrait of Former Chinese Prime Minister Wen Jiabao: A symbolic sign standing for China and the Chinese Communist Party / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Smiling: An indexical sign signifying concept of 'harmlessness' and 'friendliness'</p> <p>Semiotic Meanings of the Image As a Whole: China is a friendly country.</p>			

Linguistic Slogan: 猴桃瑞寿迎吉祥 (A happy monkey with a red peach invite the auspiciousness of the new year).

Visual Sign(s): A Chinese Character “猴” (Monkey) in the Backdrop: A symbolic sign standing for the Chinese year of monkey / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / A illustrated Monkey Figure holding a big red ripe peach: A symbolic sign standing for being clever, agile and energetic / Facial Expression of Smiling of the Monkey Figure: An indexical sign standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: The year of 2004 will be happy and joyful year for all Chinese people.

Linguistic Slogan: 伊拉克重建举步维艰 (The Iraq Reconstruction Program has difficulty in taking a step),.

Visual Sign(s): British Soldiers under Attack: A symbolic sign standing for chaos and danger in foreign countries / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Body Language of Running Away: An indexical sign standing for 'being terrified'

Semiotic Meanings of the Image As a Whole: The world outside of China is chaotic and dangerous.

Linguistic Slogan: 和平之路，走向崛起 (Keep on a peaceful path towards China's rise).

Visual Sign(s): The Focused Portrait of the Former Chinese Leader: Hu Jintao: A symbolic sign standing for China and the Chinese Communist Party / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Facial Expression of Smiling: An indexical sign signifying concept of 'harmlessness' and 'friendliness'

Semiotic Meanings of the Image As a Whole: China is a friendly country and the Chinese Communist Party is a friendly regime.

Linguistic Slogan: 令人权卫士汗颜的暴行 (The atrocity shames the human rights champion).

Visual Sign(s): The Featured Photomontage Consisting of Small Images of Suffering Foreign Inmates in Abu Ghraib: symbolic signs standing for suffering and sorrow in foreign countries / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of 'China' and 'Chinese' / Body Gestures of Crouch, Bondage, Unconsciousness: Indexical signs signifying suffering and dread

Semiotic Meanings of the Image As a Whole: People outside China are in Chaos and suffering.

2005:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	3	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
2	10	1	/	/	/		/	/	Public	Torsos of at least 4 or 5 people	/		/	/
3	2	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
4	/	1	1	/	/		/	/	Close Personal	Head and shoulder	/		/	/
5	1	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
Total	16	2	1	0	3	2	0	0	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 人间二月春光好——巴蜀农业调查报告 (February is the best month for spring scenery-An agricultural research report in Sichuan Province).</p> <p>Visual Sign(s): Three Working Farmers: Synecdochic signs standing for all Chinese peasants / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Body Gesture of Stoop Labor: A symbolic sign standing for diligence and endeavor / Well-Grown Green Rice Paddies: Symbolic signs signifying vitality and prosperity of Chinese agriculture as promised profits</p> <p>Semiotic Meanings of the Image As a Whole: All diligent Chinese peasants are satisfying with the status quo of the prosperous Chinese agriculture, and there is a bright prospect for all Chinese farmers in a non-distant future.</p>			

Linguistic Slogan: 走向和谐的春天 (March towards a harmonious spring).
Visual Sign(s): A Group of Running Chinese in Red Marathon Uniforms: A synecdochic sign standing for all Chinese ordinary people as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Flying Pigeons: Symbolic signs standing for peace, harmony and hope / Body Gesture of Running: A symbolic sign signifying the concept of health in general
Semiotic Meanings of the Image As a Whole: In the current socialist China, all ordinary Chinese people are happily enjoying their hopeful and healthy lifestyles.

Linguistic Slogan: 中国航天，悄然跨越 (Chinese space program has made a great progress in silence).
Visual Sign(s): Two Well-Known Chinese Taiknauts, Namely Major General Fei Junlong and Nie Haisheng in Space Suits with a Chinese National Flag Mounted: An integrated symbolic sign standing for the excellence of the socialist China / A Re-entry Space Module in the Backdrop: A symbolic sign standing for the development of Chinese space technology / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Body Language of Holding Hands: A symbolic sign signifying the solidarity and cooperation / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’
Semiotic Meanings of the Image As a Whole: In the current socialist China, numerous of Chinese people joined in solidarity to contribute to the development of Chinese space technology.

Linguistic Slogan: “卡特里娜”日记 (The diary of “Katrina”).
Visual Sign(s): An African-American Mother and Daughter: Synecdochic signs standing for all foreign people / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Desperation and Crying: An indexical sign signifying the idea of being hopeless, disoriented and desolated
Semiotic Meanings of the Image As a Whole: The outside world is miserable. However China is better and safer than the outside world, even in the United States.

Linguistic Slogan: 为了和平的纪念 (A commemoration for peace).
Visual Sign(s): A Chinese Soldier in the Uniform in 1945: A synecdochic sign standing for all Chinese Soldiers in the Second World War / Body Language of Holding a Rifle and Staying Guarding: An indexical sign standing for ‘being alert’ and protecting / Overall Black and White Coloring: An indexical sign signifying the sense of time-passing and long history / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’
Semiotic Meanings of the Image As a Whole: Chinese soldiers are always staying alert and ready to protect their own people and country.

Brand Personalized Poetic

2006:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	2	2	1	/	/		/	/	Far Personal	From the waist up	/		/	/
2	/	1	/	/	/		/	/	Far Personal	From the waist up	/		/	/
3	9	/	/	/	/		/	/	Far Personal	From the waist up	/		/	/
4	8	4	/	/		/	/	/	Public	Torsos of at least 4 or 5 people	/		/	/
5	7	11	/	/	/		/	/	Far Social	Whole figure with space around	/		/	/
Total	26	18	1	0	1	2	2	0	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 春节 —— 传统与时尚在这里交汇 (Spring festival-the moment when tradition meets modernity).</p> <p>Visual Sign(s): A Chinese child: A synecdochic sign standing for all ordinary Chinese children / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness</p> <p>Semiotic Meanings of the Image As a Whole: All Chinese children are happy in socialist China.</p>			

Linguistic Slogan: 冰雪都灵, 激情冬奥 (Passionate Winter Olympics in icy and snowy Turin).

Visual Sign(s): A Well-Known Chinese Winter Olympic Gold Medalist Wang Meng: A symbolic sign standing for China / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / The Chinese National Flag Waved in Hands and Mounted on Her Costume: Symbolic signs standing for China / Body Language of Waving the Chinese National Flag: A symbolic sign signifying the emotion of respect, being proud of and advocacy

Semiotic Meanings of the Image As a Whole: This is China fighting for its glory and honor, and China will become one of the gold medalists in the world.

Linguistic Slogan: 普京总统中国行 (President Putin in China).

Visual Sign(s): The Russian President at that time Vladimir Putin: A symbolic sign standing for The Russian Federation / The Former Chinese Leader Hu Jintao: A symbolic sign standing for China / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Body Language of Handshaking: A symbolic sign signifying the concept of friendliness and friendship

Semiotic Meanings of the Image As a Whole: China and Russia are bonded in a relationship of comradery and brotherhood.

Linguistic Slogan: 吉祥的哈达飘扬在高原——青藏铁路全线开通纪念 (Auspicious khatags waving on the plateau-commemorate the opening of the “Qinghai-Tibet Railway”).

Visual Sign(s): A Group of Tibetans: A synecdochic sign standing for all local Tibetans as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Body Language of Presenting White Khatags: A symbolic sign signifying love, respect, worship and advocacy

Semiotic Meanings of the Image As a Whole: Tibetans are benefit from China’s technological development and they are enjoying the rapid development of socialist China.

Linguistic Slogan: 大美非洲: 友谊、和平、合作、发展——记中非合作论坛北京峰会 (Beautiful Africa: Freedom, Peace, Cooperation, Development—a diary of the Beijing Summit of the Forum on China-Africa Cooperation).

Visual Sign(s): A Male Dancer in the Foreground: A symbolic sign gifying the cooperation between China and Africa / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / Body Language of Presenting White Khatags: A symbolic sign signifying love, respect, worship and advocacy

Semiotic Meanings of the Image As a Whole: People in China and Africa are enjoying the cooperation between these two continents and there will be a exciting and promising future for such a cooperation.

2007:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance	Compositional Techniques				
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy		Painting	Photo	Collage	Text	
1	/	1	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
2	8	6	1	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
3	1	/	/	/		/	/	/	Far Personal	From the waist up	/		/	/
4	3	/	/	/		/	/	/	Far Social	Whole figure with space around	/		/	/
5	3	/	/	/	/		/	/	Far Personal	From the waist up	/		/	/
Total	15	7	1	0	3	1	0	1	/	/	0	4	1	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: None</p> <p>Visual Sign(s): A Well-Known Chinese Gold medalist at the Doha Asian Games Xu Lijia: A symbolic sign standing for China / Logo in Chinese Characters “人民画报” (<i>China Pictorial</i>): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / The Chinese National Flag: A symbolic sign standing for China / The Texts of “1ST” on Her Vest: A symbolic sign standing for ‘ranking the first position’ and the ‘winner’ or ‘champion’</p> <p>Semiotic Meanings of the Image As a Whole: China is the number one and China is the winner.</p>			

Linguistic Slogan: 五年——感动中国和世界的瞬间 (Five years-moments that deeply moved China and the world)

Visual Sign(s): A Photomontage Featuring Images of Ordinary Chinese: An integrated synecdochic sign standing for all ordinary Chinese as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Smiling: An indexical sign standing for happiness and joyfulness / The Chinese National Flag: A symbolic sign standing for China

Semiotic Meanings of the Image As a Whole: all Chinese people are living in a rather happy and joyful life in the socialist China.

Linguistic Slogan: 李中华——为新型战机签发“准生证” (Li Zhonghua-signing “birth permits” for latest Chinese fighter jets).

Visual Sign(s): A Well-Known Moral Model Senior Colonel Li Zhonghua in the PLA Pilot Gear: A synecdochic sign standing for all Chinese pilots as a whole and a symbolic sign standing for China / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expression of Relaxation and Eye Sights Staring at the Sky: Indexical signs standing for confidence, bravery and encouragement

Semiotic Meanings of the Image As a Whole: All Chinese test pilots are brave, confident and heroic, and these honorable spirits will lead China to a more advanced path.

Linguistic Slogan: 打造一支新型高素质的人民军队 (Create a new type of People’s Army with a high-quality).

Visual Sign(s): Three Chinese Soldiers in the PLA’s Uniforms: An integrated synecdochic sign standing for the Chinese People’s Liberation Army as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Salutation: A symbolic sign signifying advocacy and respect / The Flag of the PLA: A symbolic sign standing for the Chinese People’s Liberation Army / Spatial Arrangement Placing the Waving Ensign Visually Higher than the Saluting Soldiers: A symbolic sign standing for the Party’s absolute leadership to the PLA

Semiotic Meanings of the Image As a Whole: This army is loyal to and highly advocating the leadership of the Chinese Communist Party.

Linguistic Slogan: 履行使命，捍卫和平 (Exercise duties and defend the peace).

Visual Sign(s): Chinese Soldiers in the PLA’s Combat Uniforms: An integrated synecdochic sign standing for the Chinese People’s Liberation Army as a whole / Logo in Chinese Characters “人民画报” (*China Pictorial*): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Salutation: A symbolic sign signifying advocacy and respect / The Chinese National Flag: A symbolic sign standing for China / Other Featured Flags of Different Nations: An integrated symbolic sign standing for the ‘international community’

Semiotic Meanings of the Image As a Whole: China is leading its own armed forces to march on a progressive path of being a more internationalized and confident armed forces that always advocates the leadership of the party.

2008:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	4	/	1	/	/		/	/	Close Social	Whole figure	/		/	/
2	/	/	/	/	/		/	/	/	/	/	/	/	/
3	/	/	/	/	/		/	/	/	/	/	/	/	/
4	1	/	/	/	/		/	/	Far Personal	From the waist up	/		/	/
5	3	/	/	/	/	/		/	Close Social	Whole figure	/		/	/
Total	8	0	1	0	0	4	1	0	/	/	0	5	0	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 一切为了生命 (All for life).</p> <p>Visual Sign(s): A Group of Members of China Rescue Team: An integrated symbolic sign standing for China / A Little Girl Lying on the Stretcher: A synecdochic sign standing for all Chinese people as a whole / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Surrounding the Little Girl in the Center: An indexical sign signifying concepts of ‘caring’, ‘focusing’ and ‘loving’ as promised benefits</p> <p>Semiotic Meanings of the Image As a Whole: China is always put its people at the center of its interests and this socialist country is the bright hope of all Chinese.</p>			

Linguistic Slogan: 加油，中国 (China, do not give up) / 挺起民族的脊梁 (Keep up your national pride).

Visual Sign(s): Two Hands Holding Together: A symbolic sign standing for cooperation and solidarity / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Red Stripes with Chinese Characters “加油中国” (China, do not give up): A symbolic sign standing for ambitions and expectations

Semiotic Meanings of the Image As a Whole: The whole China is in a strong solidarity.

Linguistic Slogan: None

Visual Sign(s): The Chinese National Stadium in Beijing: A symbolic sign standing for China’s technological achievements and well-developing modernization / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Exploding Fireworks in the Sky: A symbolic sign standing for happiness, joyfulness and celebration

Semiotic Meanings of the Image As a Whole: Nowadays China’s great achievements and its well-developing modernization are worth celebrating.

Linguistic Slogan: None

Visual Sign(s): A Well-Known Chinese Disabled Athlete Qi Shun: A symbolic sign standing for China and China’s tenacious spirit / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / The Chinese National Flag: Symbolic signs standing for China / Body Language of Running Towards: An indexical sign standing for advancing forward / Up-Lifted Right Hand in Fist: A symbolic sign standing for striving and fighting

Semiotic Meanings of the Image As a Whole: China is striving to keep advancing forward as a champion.

Linguistic Slogan: 中国实现首次太空行走 (China implemented its first spacewalk)

Visual Sign(s): Three Chinese Taikonauts: Symbolic signs standing for China and the excellence of China / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / The Interior of the Re-Entry Space Module: A symbolic sign standing for China’s technological progression and competences / Facial Expressions of Smiling: Indexical signs standing for happiness and joyfulness

Semiotic Meanings of the Image As a Whole: China is happy about its technological achievements and China can send its greetings from the space to the whole world with its latest space technology.

2009:



Case No.1 Case No.2 Case No.3 Case No.4 Case No.5

Case No.	Demographic Combination				Environmental Set				Social Distance		Compositional Techniques			
	Male	Female	Child	Elder	Nature	City	Interior	Fantasy			Painting	Photo	Collage	Text
1	1	4	3	/	/	/	/		Intimate	Face or head only	/	/		/
2	10	2	/	/	/	/	/		Public	Torsos of at least 4 or 5 people	/	/		/
3	1	/	/	/	/	/	/		Far Personal	From the waist up	/	/		/
4	1	1	1	/	/		/		Far Social	Whole figure with space around	/		/	/
5	/	/	/	/	/		/		Public	Torsos of at least 4 or 5 people	/		/	/
Total	13	7	4	0	0	2	0	3	/	/	0	2	3	0

Case No.	Dominant Linguistic Slogans, Visual Signs and Their Semiotic Meanings	Visual Rhetoric		
		Brand	Personalized	Poetic
1	<p>Linguistic Slogan: 风云五十年, 对照看西藏 (Look at today's Tibet with its 50-years-long drastic change of the political situation).</p> <p>Visual Sign(s): A Photomontage Featuring Portraits of Tibetans: A synecdochic sign standing for all local Tibetans as a whole / An Illustrated Shape of a Tibetan Buddhist Prayer Wheel: A symbolic sign standing for Tibet / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Cachinnation: Indexical signs standing for happiness and enjoyment / A Chinese Map: A symbolic sign standing for China as a unified socialist country</p> <p>Semiotic Meanings of the Image As a Whole: Nowadays all Tibetan people are happily living in China and a strong and unified socialist China is also a guaranteed support towards their happy lives.</p>			

Linguistic Slogan: 回望 2008——中国坐标, 中国表情 (Look back to the year of 2008-Chinese coordinations and expressions).

Visual Sign(s): A Photomontage Featuring Portraits of Chinese Athletes, Taiknauts, Soldiers, Students, Scientists and Other Mass Public: An integrated synecdochic sign standing for all Chinese people as a whole / An Illustrated Image of the National Stadium of China: A symbolic sign standing for China's achievements of modernization / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Cachinnation: Indexical signs standing for happiness and enjoyment / Red and Yellow-ish Colorings: Symbolic signs standing for the socialist ideology

Semiotic Meanings of the Image As a Whole: China was a winner in the year of 2008 for it achieved a great success, and all ordinary Chinese people are happy and pride about China's great achievements.

Linguistic Slogan: 走向深蓝——中国人民海军发展纪实 (Becoming deep blue-a documentary writing about the development of the Chinese People's Navy).

Visual Sign(s): A Chinese Naval Soldier in the Uniform: A synecdochic sign standing for all Chinese naval soldiers as a whole / A Waving Ensign of the Chinese Navy: A symbolic sign standing for the Chinese Navy / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Body Language of Playing Saxophone: A symbolic sign standing for being ready to move forward or sailing / The Saxophone: An iconic sign standing for the Sailing horn of the boat / Facial Expression of Relaxation: An indexical sign signifying the joyfulness and confidence / Blue Ocean in the Backdrop: An iconic sign signifying the spectacular blue ocean as a promise profit

Semiotic Meanings of the Image As a Whole: All Chinese naval soldiers are ready to happily blowing the sailing horn for an incoming sail to the blue ocean by following the leadership of the Chinese People's Navy.

Linguistic Slogan: 汶川重生——震后一年的人与城 (The resurrection of Wenchuan-The people and city in a coming year after the earthquake).

Visual Sign(s): A Family of three Victims in the 2008 Sichuan Earthquake: A synecdochic sign standing for all 2008 Sichuan Earthquake victims as a whole / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / Facial Expressions of Smiling and Relaxation: Indexical signs standing for happiness, joyfulness and confidence

Semiotic Meanings of the Image As a Whole: All Chinese victims of the 2008 Sichuan earthquake are now happily enjoy their retrieved normal life with a spirit of optimism.

Linguistic Slogan: 国庆 60 盛典 (A celebrating ceremony of the 60th Anniversary of the Founding of the People's Republic of China).

Visual Sign(s): Processions Consisting of Ordinary Chinese People: A synecdochic sign standing for all Chinese people as a whole / Logo in Chinese Characters “人民画报” (China Pictorial): A symbolic sign signifying ideas of ‘China’ and ‘Chinese’ / A Chinese National Flag and a National Emblem: Symbolic signs both standing for China / Body Language of Marching Forward: Indexical sign signifying the concept of advance forward / Body Languages of Carrying the National Emblem and forming the National Flag of China: Symbolic signs standing for respect and advocacy

Semiotic Meanings of the Image As a Whole: the socialist China as a country is being loved and highly advocated by all Chinese people.

Brand Personalized Poetic

4. VISUAL LANGUAGE IN CHINESE POLITICAL PROPAGANDA

In order to discover the utilization and development of visual language in Chinese propaganda, the author conducts a comparative study between Chinese propaganda posters

and state-level magazine covers. This study is in terms of multiple different variables that include different changing values with the research methodology of content analysis and semiology.

4.1 Findings through Content Analysis

Demographic Combination

Firstly, considering the absolute quantities of male and female figures in the variable of demographic combination, in all 105 poster cases, there are 748 male figures and 251 female figures in total. In all magazine cover cases, there are 292 male figures and 183 female figures in total.

In the sense of absolute quantity, the number of male figures is clearly larger than that of female figures. This phenomenon can be utilized to define the centrality of genders in both sets of cases. It means that the gender of 'male' is more highlighted than the gender of 'female' in general. In political propaganda, the author considers the category of sex is not only a concept about natural differences but also a category of political identities. This consideration is based on Monique Wittig's notion (Butler 2007, 1), which says that "the category of sex is the political category that founds society as heterosexual."

Different cognitions towards these two different sexes as a concept of natural differences can influence how these two 'genders' as political identities to be represented in socialist China. China is a nation, a default heterosexual-based society with a strong Hegelian-Marxian tradition.

According to Tuija Pulkkinen (1996, 121-124) who is professor of Gender, Culture and Society Studies at the University of Helsinki, the Hegelian-Marxian tradition considers the concept of a 'nation' as a political entity. This entity's foundation is a shared identity that can be raised into the conscious autonomy of the social subjecthood. This conscious autonomy refers to the notion of 'citizenship' whose most distinct attribute is the 'self-reflective' consciousness (Pulkkinen 1996, 123). In other words, citizenship as a shared identity is a consciousness of itself. This consciousness contains both the ruler

and the ruled.

Moreover, as Pulkkinen states (1996, 129-130), the construction of the social order in a nation formed by self-reflective citizens (or commonly know as 'people'), in Helgel's opinion, requires a sexual-based contract. More precisely, these citizens as the basis of a nation should have a "sexually differentiated consciousness" (Pulkkinen 1996, 130) to position themselves in different social and cultural status in accordance with their gender differences. Pulkkinen (1996, 130) points out that the Hegelian-Marxian tradition acknowledged a rational foundation concerning the differences of the physicality of two sexes that has obtained its intellectual and ethical importance. In these differences, one gender, namely 'male' can be associated with "universality, knowledge, will, power, activity, labor, struggle and state (Pulkkinen 1996, 130)." The other gender, namely 'female' can be connected to "concrete individuality, feeling, passivity, subjectivity, family and family piety (Pulkkinen 1996, 130)." Thus, in a Helgelian-Marxian notion, the previously mentioned 'citizenship' is male and represented by men. Under such a public sphere, 'male' as a representative of the 'social subjecthood' with conscious autonomy dominates the political representation in China.

However, when considering the relative quantities of male and female figures, the quantity gap between the number of male and female figures in poster cases reaches 497. This gap is more huge than the quantity gap of male and female figures in magazine cases, which is 183. In other words, concerning all poster cases, the number of female figures approximately accounts for 25,12 percent of the number of all human figures. While in magazine cases, the number of female figures approximately equals 38,53

percent of the number of all human figures. This phenomenon reveals a fact that the probability of a female figure appearing in a cover page of “China Pictorial” is higher than that in a Chinese political propaganda poster. There are two reasons to explain the emergence of this specific phenomenon with figures listed as follow:

peaks in correspondence to the changes of male figures’ quantity. The difference between posters’ and magazine covers’ illustrations occurred after the year of 1996 when the third Taiwan Strait Crisis happened. At that time, Chinese government decided to keep strengthening the army building and the organs of political power

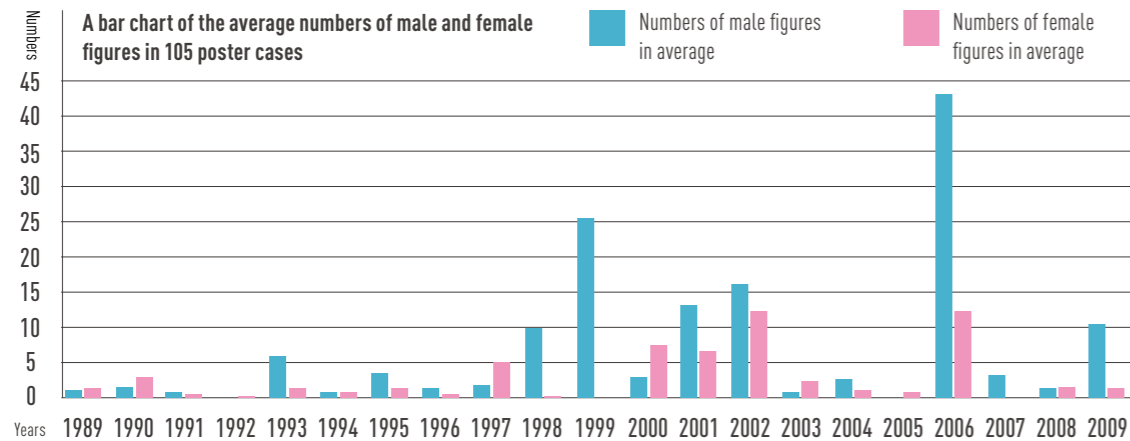


Figure 2. A bar chart of the average numbers of male and female figures in 105 poster cases

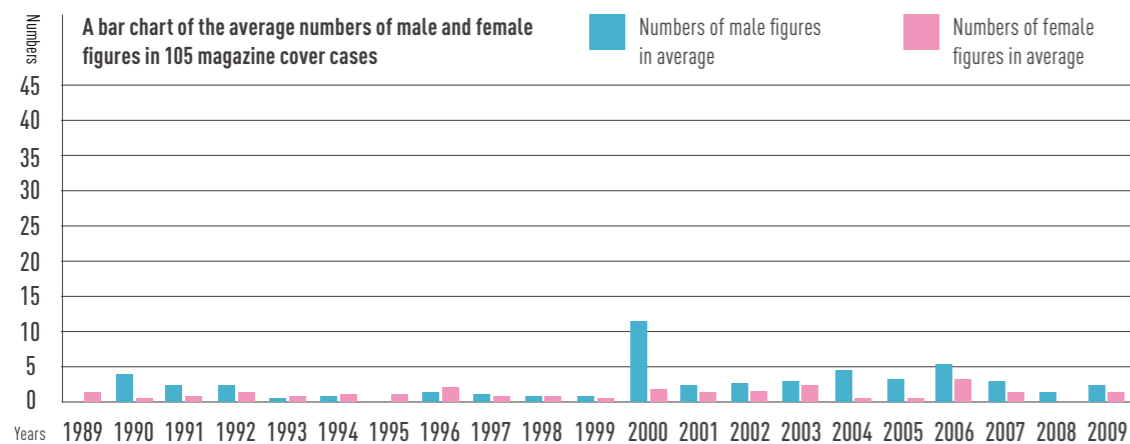


Figure 3. A bar chart of the average numbers of male and female figures in 105 magazine cover cases

For one, as figure 2 shows, there is a changing pattern concerning the average number of presented male figures in poster cases. The average number of male figures outnumbered that of female figures dramatically in the years 1998, 1999, 2001, 2006 and 2009.

In figure 3 which shows the changing pattern of the average number of male and female figures in magazine cases, there are much less curvilinear

in this post-Deng Xiaoping period. It was to issue a large amount of Chinese army-dominant propaganda posters that mainly contain male figures, especially from 1998 to 2009 for strengthening China’s national defense. Army building became one of the most significant propagandistic themes during that specific period.

According to the statistics, out of all 35 chosen

poster cases within the 7-years-long period from 2002 to 2009, there are 13 poster cases featuring the Chinese People’s Liberation Army and its predecessor as the propagandistic subjects. This means that more than one third of all 35 chosen poster cases from 2002 to 2009 are Chinese army-dominant propaganda.

As one of the organs of violence of a nation, the gender of the identity of an army must be male and it must be presented by men for the Hegelian-Marxian notion that ‘male’ can be associated with “power” and “state” (Pulkkinen 1996, 130). Thus, although the absolute quantity of female figures in poster cases is larger than that in magazine cases, the intensive appearance of army-dominant posters enlarged the quantity variance between the number of male and female figures.

The other reason is that, concerning the attributes of “China Pictorial”, it is not only a propagandistic platform but also a commercialized magazine. Thus it requires commercial attractiveness to ensure its commercial circulation. The propagandistic subjects reflected by the visualizations in cover pages of “China Pictorial” are likely to be more diversified than those in propaganda posters. With this purpose, the intensive emergence of cover pages that feature the same subject with visualizations of one specific gender can hardly occur.

Moreover, as a commercialized state-level magazine, its higher probability of presented female figures in cover pages can, theoretically, attract more male consumers by presenting female

figures as conventional ‘women’ with a high level of ‘femininity’ and ‘sexiness’.

In addition to that, the author also finds out certain female figures in magazine covers that can be perceived as extremely confident, and independent ‘men-liked’ figures. These ‘men-liked’ female figures can help to build a kind of constructed gender neutrality. This constructed gender neutrality can be revealed as a mere disguise for the essence of ‘maleness’ in socialist China with its Hegelian-Marxian tradition.

The second value contained in the demographic variable refers to ‘elder and child’. They are used to discover the emotional preference of Chinese propagandists. In other words, by analyzing the demographic combination, the author discovers what can be the specific social group that Chinese society values more; which group would be defined as a targeted group for a specific political event; the frequencies of the appearance of each group in propaganda media that reflect what specific social value.

Based on the age-prominent analysis, the author finds out that in both sets of cases, the absolute quantity of child figures is much larger than the elder figures. This phenomenon can be considered as a direct reflection of Chinese propagandists’ emotional preference that they intend to use more child figures than elders. The detailed changing patterns concerning the numbers of elder and children will be shown in figures as follow:

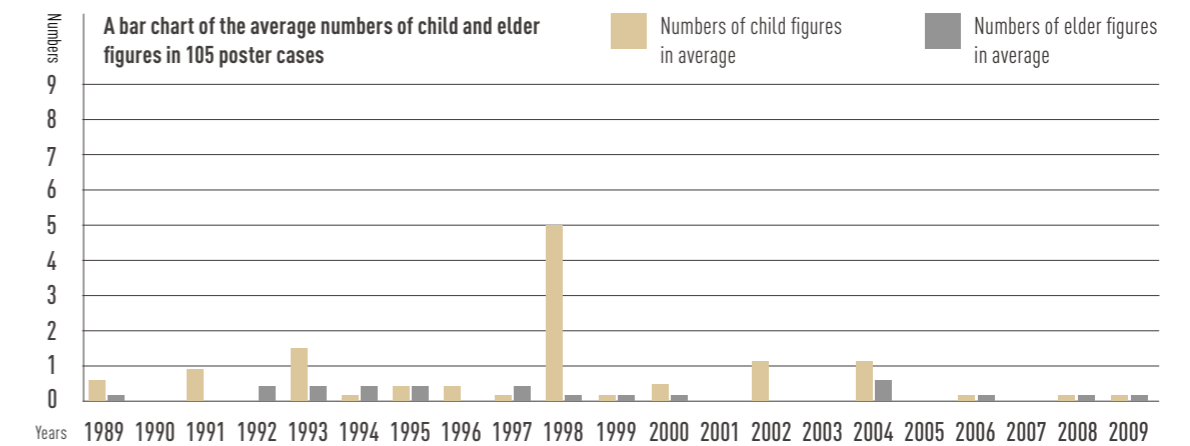


Figure 4. A bar chart of the average numbers of child and elder figures in 105 poster cases

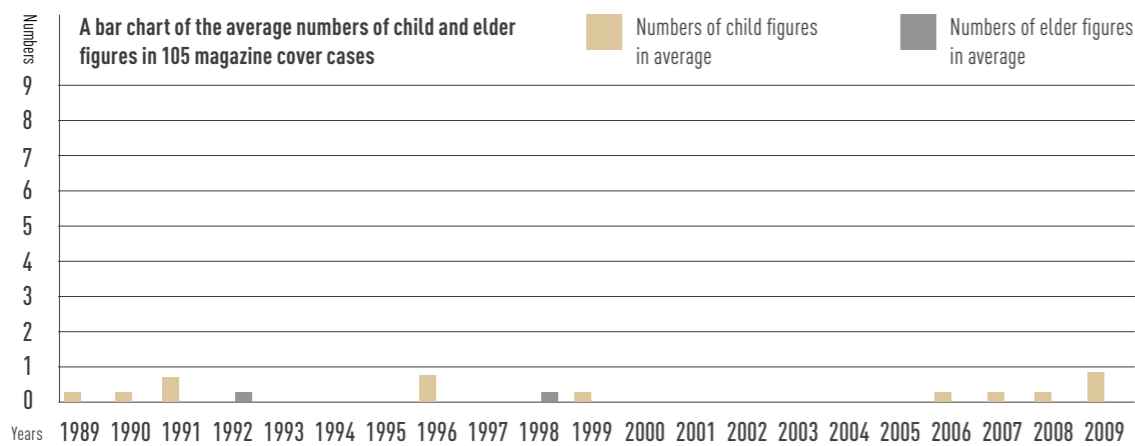


Figure 5. A bar chart of the average numbers of male and female figures in 105 magazine cover cases

Figure 4 and 5 together create an integrated presentation of the changing patterns concerning the average numbers of child and elder figures in both sets of cases. The author finds out that generally, the probability of child figures to be featured is much higher than that of elder figures. This is because when comparing an image of an elder as a symbolic sign with an image of a child, usually the elder symbol contains lesser positive implications than the child.

The reason lies in the differences of their physical conditions and their different outward appearances. In other words, when visually presenting an elder and a child in a propaganda media, the elder one will normally be associated with ‘negativity’ whose embodiments can be ‘feebleness’, ‘past’, ‘elapse’ or ‘nearly end’. The child figure can usually be associated with ‘positivity’ whose embodiments are ‘strength’, ‘future’, ‘growth’ or ‘hope’. These associations are based on their physical conditions and outward appearances. This kind of general cognition functions as a basic guideline that is applied by the Party to decide the probability of the visual representation of both child and elder figures in its propaganda.

Comparing the changing pattern revealed in figure 4 with that in figure 5, in the poster case set, there is a curvilinear peak in the year of 1998 showing a large number of child figure utilizations in that specific year. The reason is that Chinese government issued numbers of propaganda posters that contain child figures

for the purpose of public mobilization due to the “1998 China Floods” jeopardizing the whole country. Interestingly, in this year, the image of child figures shows two extremes.

For one, normally in Chinese political propaganda posters, children have been presented as an extreme to be positive, happy, healthy, inspiring, progressive, and even revolutionary. This is to offer a visual presentation of the superiority of Chinese socialism in which children are nurtured, cared and educated well.

For the other extreme, when China is facing a natural catastrophe situation that calls for people’s assistance, images of sorrow and suffering children are used to mobilize people in arousing their sympathy.

Thus, child figures are used to represent ‘the bright hope and the promising future’ in posters for promoting the current existing social system and ideology. They are also utilized to visually address a narrative of victimization as ‘the hopeless masses’, due to a natural vulnerability that can be easily perceived by adult people upon younger children, in propaganda posters when the Party needs to mobilize people to work together and coping with catastrophic or emergent situations.

However, in the poster case set, the probability of the emergence of elder figures is relatively higher than that in the magazine case. These presented elder figures are not ‘elders’ in a conventional sense because they are portraits of Chinese politicians. They present wisdom, sophistication and the knowledge of ‘experienced’

history and so on. In other words, they are beyond ‘elders’.

By examining through all presented visual cases in both sets, the author reveals that most of the presented elder figures are not ‘ordinary elders’, but politicians, scientists and other celebrities. It is quite rare to see an ‘ordinary elder figure’ without being known by anyone as most of presented child figures to be used as a synecdochic sign forming a visual argument. In other words, these presented elder figures were featured not because of their ‘oldness’, but other positive features of them that can neutralize the negative association out of their natural ‘oldness’. For instance, the former Chinese political leader Deng Xiaoping was featured in both sets of cases quite much, but what the Party considers him is not an ordinary elder with a wrinkled face and silver hair, but a smart, sophisticated, thoughtful, far-sighted and benevolent father-like statesman beyond his natural ‘oldness’ due to his great efforts in Chinese political history.

In summary, concerning the demographic combination within both sets of cases, the set of poster cases has a larger population base than the set of magazine cases because its propagandistic subjects are generally human-based. It is not as diversified as that of the magazine cases whose involved subjects are much more than merely human-based.

As for the gender centrality, male figures are more likely to be used than female figures in all sets of cases. However, under a fixed condition in which the ‘male’ is considered the dominant gender in visual representations, the probability of female figures to be featured is likely to be higher in magazine cases than that in propaganda posters. This is to increase the commercial attractiveness of the commercialized state-level magazine for male consumers.

To consider the emotional preference of Party upon the elder and child figures, the statistics clearly illustrates that there is a tendency of Chinese propagandists to feature more child figures than elder ones for the elder symbol contains lesser positive implications than the children due to the differences of their physical conditions and their different outward appearances.

Environmental Sets of Visualizations

The ‘environmental sets’ refer to the background images in research materials. The background of a photo or an image can be considered a supportive mean of the message conveyed by the image as a whole. The whole environmental set can be defined as four values. They include ‘nature’, ‘city’, ‘interior’ and ‘fantasy’.

‘Nature’ indicates all backgrounds showing natural scene of the earth. ‘City’ indicates all backgrounds that accentuate or display urban looks with civic signs. For instance, architectures, civil infrastructure, and other human-crafted constructions. ‘Interior’ specifies those imagery scenes painted or photographed as being in an interior environment, normally referring to a room, an office, or other specific interior working environment. ‘Fantasy’ indicates all backgrounds or surrounding scenes that are considered as surreal, impossible, also including those backgrounds were deliberately fashioned as void or empty such as a monochromatic background. In political propaganda, some of the environmental sets can be considered as an indicator to illustrate the occupational differences of the objectives in images. By analyzing the environmental sets, the author is able to understand the targeted group of a specific propaganda media. Besides, the utilization of specific environmental sets can also reflect the Party’s compositional intentions.

Figure 6 presents a comparative distribution graph. This graph shows the quantity of both poster and magazine cases containing different environmental sets in visualizations. The author discovers two phenomena concerning the distribution of cases with different environmental sets.

The first phenomenon is that in all 105 chosen poster cases, the majority of them are ones with the ‘fantasy’ set and they aggregated 69 out of 105 in total. The quantity of poster cases with the ‘nature’ set equals that of cases with the ‘city’ set while cases with the ‘interior’ set account for the minority of all poster cases.

The second phenomenon is that the level of

quantity variance among all 105 magazine cases is much lower than that among the poster cases. The distribution of the quantity of magazine cases comprising different environmental sets shows a relatively average pattern.

In all 105 magazine cases, those with the 'city' set account for the majority, aggregating 33 out of 105 ones in total. Those with the 'interior' set will rank the second majority with the quantity of 27 out of 105 cases. The quantity of magazine cases with the 'fantasy' set reaches 24 and it outnumbers the quantity of those with the 'nature' set for three cases.

are two reasons to explain what makes this fact.

For one, the objective of political propaganda poster is to visually promote a specific ideology with positive implications and addressing will of the state. This means that the propagandistic subjects of most propaganda posters are relatively abstract. Meanwhile, promoting an abstract ideology with perceivable positivity requires the Party to apply concrete visual elements to reify this ideology's abstractness. Thus, the author can frequently see backdrops of visualizations in which abstract political symbols, such as red colorings, Communist Party's emblems, are visually arranged with other concrete visual elements. These concrete elements comprise human figures, architectures, Hi-Tech artifacts,

A Comparative Distribution Graph of the Density of Environmental Sets in Research Materials

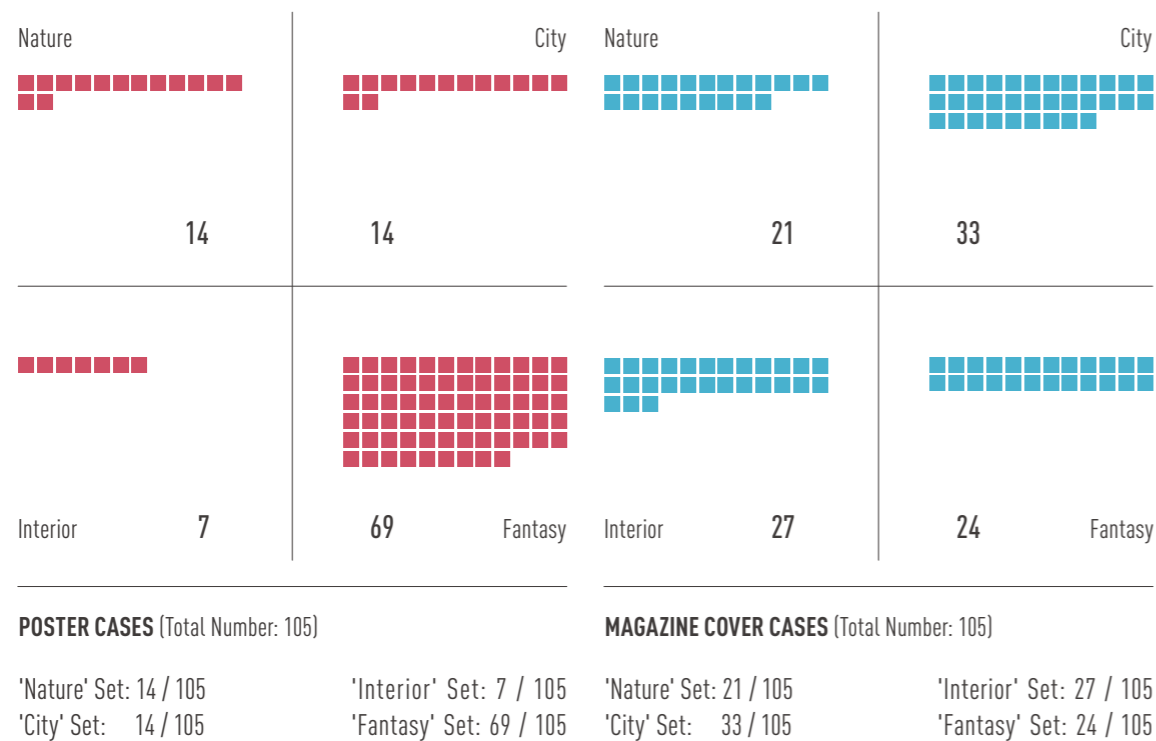


Figure 6. A comparative distribution graph of the density of environmental sets in research materials

Based on these two phenomena, the author discovers a fact that Party has a strong tendency to construct more surreal fantasies as visual environments for visualizations in propaganda posters than they do to magazine covers. There

natural scenes, animals (usually with positive implications) and (or) so on. These abstract and concrete visual elements are juxtaposed together in a rather poetic, surreal and naturally, spatially impossible manner.

For another, comparing poster cases with magazine covers, most of the propagandistic subjects of poster cases are, again, referring to a specific abstract ideology, and they are not as diversified as those of magazine cases. Besides, the commercial attribute of "China Pictorial" and its officially-claimed position that defines this magazine as a "recorder" and a "witness" of "domestic and international events" (www.chinapictorial.com.cn, 2002), further imply its claimed 'sense of journalism'. The diversified expressive subjects possessed by the magazine, in a sense, do not necessarily require the Party to cope with a specific abstract subject. In contrary, it allows propagandists to equally construct different environmental sets of visualizations according to different subjects.

The implied 'sense of journalism' of "China Pictorial" requires a relatively high level of 'authenticity' or 'reality' in visualizations. This requirement naturally rejects most of the visual 'fantasies'. Although most of images in cover pages of this magazine are not actual journalistic or news images, their visual backdrops are considered naturally and spatially possible.

In addition to that, this 'sense of journalism' also requires propagandists to depict 'typical human figures' in a relatively realistic manner. Instead of depicting human figures surrealistically as deified visual symbolic signs, Chinese propagandists intend to realistically depict human figures more of visual synecdochic signs. This is to feature ordinary people in a corresponding visual environment in accordance with their occupational differences. Thus, different environmental set can be considered as an indicator to illustrate the occupational differences of the objectives in the images, especially in the set of magazine cases.

Social Distance and Occupational Differences of Presented Human Figures

The concept of 'social distance' is meant to systematically categorize the perception of the physical space around people. This is based on

each person's psychological scale of intimacy towards another person (West & Turner 2011, 166). Van Leeuwen and Jewitt (2006, 29) also states that social distance can be considered as a reflection of social relations between different groups of people. This implies that examining represented social distance within two sets of cases can reveal the intended relationship constructed by the Party towards targeted groups of audience. Moreover, analyzing the represented social distance can reflect the general power structure in a specific social or political system. The most direct embodiment of the social distance between people is the personal space or personal distance among different people.

However, the utilization of social distance in visual research is slightly different than that in the real life. This is because most of the human characters seen by audience in visual media are strangers, although certain politicians and celebrities who are known of by people have a certain level of familiarity amongst different social groups. Still, this kind of familiarity does not allow people to feel that they 'know' them personally, it only allows them to say that they 'know of' them. Thus, as Kress and van Leeuwen (2006, 125-126) state, the relationship between the presented figures in visual media and the audience can be considered as an intended, constructed, and imaginary relation, especially within advertisements and propaganda materials. In these media, message senders create a certain perceptual, and imaginary relationship between audience and the presented human characters. They usually represent characters as though beloved friends, trustable people, family-liked members, respectable objects, worshiping objects, or strangers and so on. Such images allow people to perceive and imaginarily approach as close to public figures as if they were those whom people know in their daily lives.

On the basis of Edward Hall's notion towards the social distance, Derek DeGroot (2014) further defines various intended relations, which each phase of social distance embodies (See Table 4). In his opinion, 'intimate' distances are those reserved for close, trusting relationships. People hugging, standing side-by-side, or engaging

in close conversation are examples of being in the intimate space. Those human characters presented in images with an intimate distance are usually intended to be portrayed as closest lovers or closest family ties. Normal family ties and close friends usually engage people with 'personal' distance. Within this scale of distance, there is still a slight intimacy but not as strong as that within the intimate distance. Usually this is casual, or close conversation allows people share lesser space than the intimate one. In a normal daily life, most of relationships of people will fall into the 'social' space, allowing a little extra distance between different people. Casual conversations, business discussions or polite social behaviors occur within this space. This particular distance scale reflects the portrayed image such as known acquaintances or colleagues and all those people of whom people know of, but still with a certain level of unfamiliarity. Considering the 'public' space, it offers the greatest distance between people. This is also a safe distance for people to decide who enters the next scale of distance or who does not. Strangers, other merely known people or 'the masses' are examples of images portrayed with public distance in visual media.

However, the analysis towards the social distance in this thesis is not an independent conduct whose findings can be obtained by only counting the frequency of the emergence of various levels of social distance. Instead, it should be an integrative conduct implemented altogether with the analysis of the occupational differences of presented human figures in both sets of cases. The reason is that social distance concerns presented human figures, and analyzing it with occupational differences helps to reveal how different human figures with different occupations are presented with different levels of social distance. Thus, the analysis about the social distance is more of an anthropocentric implementation rather than a statistic-centralized conduct. To do so, the author firstly reveals how many types of occupations existing in research materials and how frequent they emerged in both sets of cases. On this basis the author then discovers how the revealed occupations differ their corresponding level of

Careers in Posters	Careers in Magazine
1. Politician	1. Politician
2. Teacher	2. Student
3. Student	3. Doctor
4. Doctor	4. Soldier
5. Soldier	5. Artist
6. Nurse	6. Scientist
7. Artist	7. Labor Worker
8. Scientist	8. Athlete
9. Labor Worker	9. Celebrity
10. Athlete	10. Farmer
11. Farmer	11. Driver
12. Non-specified Individual or Public	12. Flight Attendant
	13. Police
	14. Entrepreneur
	15. Non-specified Individual or Public

Table 6. Different careers emerging in research materials

social distance.

Table 6 and 7 reveal the occupational differences in both sets of cases. Table 6 shows that in all 105 poster cases, there are 12 involved careers while in the magazine cases, there are 15 involved careers. Among these careers, ten of them, including 'politician', 'student', 'doctor', 'soldier', 'artist', 'scientist', 'labor worker', 'athlete', 'farmer' and 'non-specified individual or public' are contained in both sets of cases.

However, careers of 'teacher' and 'nurse' are contained only in poster cases and those of 'celebrity', 'driver', 'flight attendant', 'police' and 'entrepreneur' are only contained in magazine cases.

Table 7 lists all 17 involved careers in both sets of cases and their emerging frequencies. Most of involved careers have a relatively low emerging frequency and thus their corresponding social distances cannot be considered as typically analyzable.

However, there are three specific careers in both sets of cases having relatively high emerging frequencies and their corresponding social distances worth to be analyzed. Then, the centrality concerning the use of different levels of

Careers	Total Emerging Frequencies in both Posters and Magazine Covers	Total Emerging Frequency in Posters	Total Emerging Frequency in Magazine Covers
Politician	33	18	15
Teacher	3	3	0
Student	8	7	1
Doctor	3	2	1
Soldier	39	24	15
Nurse	2	2	0
Artist	11	6	5
Scientist	3	1	2
Labor Worker	5	3	2
Athlete	11	4	7
Celebrity	5	0	5
Farmer	4	3	1
Driver	1	0	1
Flight Attendant	1	0	1
Police	1	0	1
Entrepreneur	1	0	1
Non-specified Individual or Public	65	32	33

Table 7. All careers contained in both poster and magazine cases and their emerging frequencies

Careers	Emerging Frequency of Careers in Research Material	Emerging Frequency of Different Levels of Social Distance					
		Intimate	Personal		Social		Public
			Close Personal	Far Personal	Close Social	Far Social	
Politician	P: 18	2	1	11	0	2	2
	M: 15	0	1	11	1	2	0
Soldier	P: 24	2	2	8	0	3	9
	M: 15	0	0	3	1	4	7
Non-specified Individual or Public	P: 32	0	3	5	0	4	20
	M: 33	2	6	10	2	2	11

Table 8. Emerging frequencies of three typical careers and emerging frequencies of their corresponding social distance

social distance with involved careers are revealed.

The three careers with the highest emerging frequency are 'politician', 'soldier' and 'non-specified individual or public'. The author creates a table as follow to clarify the correlation between the emerging frequencies of these three careers and that of their different corresponding levels of social distance. In table 8, the career of 'politician'

emerged in both sets of cases for 33 times in total, and 22 times out of all 33 times they were presented to viewers at a 'far personal' level of social distance. This 'far personal' level of social distance allows viewers to see human figures from their waists up. According to Derek De Groot (2014), presenting a human figure at a personal level with a relatively far phase indicates that

addressers would like to present this human figure as though a normal family member or a close friend of viewers. Thus, the emerging frequency indicates that Chinese propagandists would like to visually present Chinese politicians as though family members or close friends towards people. It is to create a high level of 'closeness' between presented politicians and ordinary Chinese people.

As for the career of 'soldier', it emerges in both sets of cases for 39 times in total. In all 39 times, 24 of them are defined in poster cases while other 15 times are revealed in magazine cases. By carefully examining the column of the career of 'soldier' in table 10, the author discovers that the emerging frequency of 'soldier' with its corresponding social distance polarize in the poster cases. In all of these 24 emerging times, for eight times they are presented at a 'far personal' level of social distance and for nine times at a 'public' level. Again according to the definition of Derek De Groot (2014), the author finds out that most of the time Chinese propagandists would like to present soldiers in propaganda posters either at a personal level with a far phase as though people's family members or close friends, or at a public level as an ideologically-loyal collective with a strong sense of collectivism. For Chinese propagandists, presenting soldiers at a personal level with a relatively far phase helps to form a constructed impression in people's mind that they are people's soldiers, and they are, to most people as close as their families or friends. To present them at a public level in images that feature soldiers in groups can visually reflect the 'collective essence' of the People's Liberation Army in China.

As for the 'non-specified individuals or public', table 10 shows that they are featured for 32 times in total in poster cases and 33 times in total in cases of magazine covers. In all 32 times in poster cases, for 20 times they are presented with a 'public' distance. This is because addressers feature most of these non-specified individuals or the public masses as 'collectivistic groups'. These groups can always be considered as synecdochic signs standing for all ordinary Chinese people in a holistic manner as a whole with a strong

sense of Chinese collectivism. Their non-specified occupational features can help to create a high level of vicarious experience for viewers because a human figure with non-specified occupational feature can easily apply to anyone. In the magazine cases, the author discovers the same polarization as the previously mentioned career of 'soldier' has in poster cases. Again, the author finds out that most of the time Chinese propagandists would like to present the 'non-specified individual or public' in a Chinese state-level magazine either at a personal level with a far phase as though people's family members as well as close friends, or at a public level as collectivistic groups.

There are three reasons to explain why 'politician', 'soldier' and 'non-specified individual or public' will be the three most frequently emerged careers within all human-figure-involved cases in both media.

First of all, considering the career of 'politician', it has always been considered as symbolic signs to stand for the country or/and the party itself. Repetitively presenting images of Chinese politicians in propaganda posters or state-level magazines with positive implications can effectively attract public awareness and eventually helps politicians to build their personality cult.

Secondly, the career of 'soldier' has always been considered as symbolic or synecdochic signs standing for the party or/and the People's Liberation Army itself. Since Chinese Communists overthrew the regime of the Chinese Nationalist Party (KMT) and built the new socialist Republic in 1949 with a series of armed struggles, they also used the People's Liberation Army to successfully maintain their political power in 1989 right after the drastic change in Eastern Europe caused by the US-led "Color Revolution". The Chinese Communist Party knows better than anyone else how significant to own a powerful, politically qualified, and ideologically loyal armed force under its own command. Thus, soldiers, and other Chinese military personnel can be defined as one of the most important propagandistic subjects in Chinese political propaganda.

In addition to that, ubiquitous ideology-

oriented propaganda with army-related subjects is an effective brainwashing tool meant for the majority of newly-recruit Chinese soldiers coming from rural areas with relatively poor educational backgrounds.

Most importantly, the People's Liberation Army is a communist party-led army but not a nationalized armed force acting according to the Chinese constitution. Thus, presenting contributions made by the PLA in propaganda meant for ordinary Chinese citizens helps to consolidate the Chinese Communist Party's ruling legitimacy.

Lastly, the 'non-specified individual or public' has blurred the distinct occupational features such as uniforms, badges, emblems coats of arms and so on. To feature a single one or a group of human figure(s) without distinct occupational features as 'ordinary Chinese citizens' is a simple and smart way, in a sense, for Chinese propagandists to expand the scale of their audience. A propaganda material contains specific human figure(s) can merely be considered as a specific propaganda material meant for a specific group of audience.

However, in most cases, a single one or a group of human figure(s) in a propaganda material without distinct occupational features can be easily applied to any targeted audience in a maximized extent. This can explain why, among these three most frequently emerged careers, the 'non-specified individual or public' emerged even much more than the other two.

In summary, through the analysis of the occupational differences of presented human figures with their corresponding social distances, the author discovers that Chinese addressers would like to endow specific human figures, such as politicians and soldiers, with dual characteristics via different social distance.

They can be presented as though close family members or close friends towards viewers at a close personal distance for there is a constructed 'closeness' brought forth by this specific level of social distance.

They can also be featured as though distant, mysterious, inaccessible, collectivistic and stately political entities at a relatively far social, even

public distance for the constructed 'distance' introduced by this particular level of social distance.

In doing so, on the one hand, addressers can create a high level of favorability between presented politicians or soldiers and other ordinary people due to the constructed 'closeness'. It is to maintaining their political power based on people's collective support.

On the other hand, by constructing a certain level of distance between presented political figures and the audience, addressers can both allow viewers to visually perceive the presented political figures and at the same time keep this 'visual perception' vague. Thus, addressers can make the existing power structure both "visible" (Foucault 1995, 201) and "unverifiable" (Foucault 1995, 201). This is because based on Jeremy Bentham's notion (Foucault 1995, 201), being visually perceivable but essentially unverifiable is the key for an existing power structure to maintain its existence.

For one, being visually perceivable enables people living within this existing power structure to constantly see political figures that represent this power structure, in order to remind them of the power's existence. For another, being essentially unverifiable offers people no clues to figure out how this power structure functions and how it is construed. This brings forth reverence for the power itself into people's consciousness.

Compositional Techniques

In both sets of cases, the author defines four different compositional techniques, namely 'painting', 'photo', 'collage' and 'text'. Among them, 'painting' refers to images produced via assorted painting tools.

Normally painting images contain visible brush or pen strokes as well as different textures caused by techniques such as fresco, watercolor, tempera, oil, gouache, acrylic and Chinese ink painting. 'Photo' refers to images whose dominant visual elements are original or processed photographs. "Collage" refers to images that combine multiple techniques, including photograph, painting, text,

3D etc. Those images showing collage-like visual appearances cannot be considered as collages, if their dominant visual elements are created mainly by one technique, for instance photography or painting. “Text” refers to those images whose dominant visual elements are texts or Chinese characters with a simple, plain or single colored background. Analyzing the compositional techniques helps the author to discover the centrality of the utilization of techniques and the propagandists’ conveying preference.

reason is that in China, back to the 90s, most of the propaganda posters were created as jumbo posters mounted outdoor. At that time, technique of digital image processing was not yet widely used in China. Creating complicated and fancy illustrations mainly relied on the hand painting technique implemented by different artists and professional illustrators. Although there are certain cases that were composed back to the early 90s in China via collage or photography, the collage technique at that time

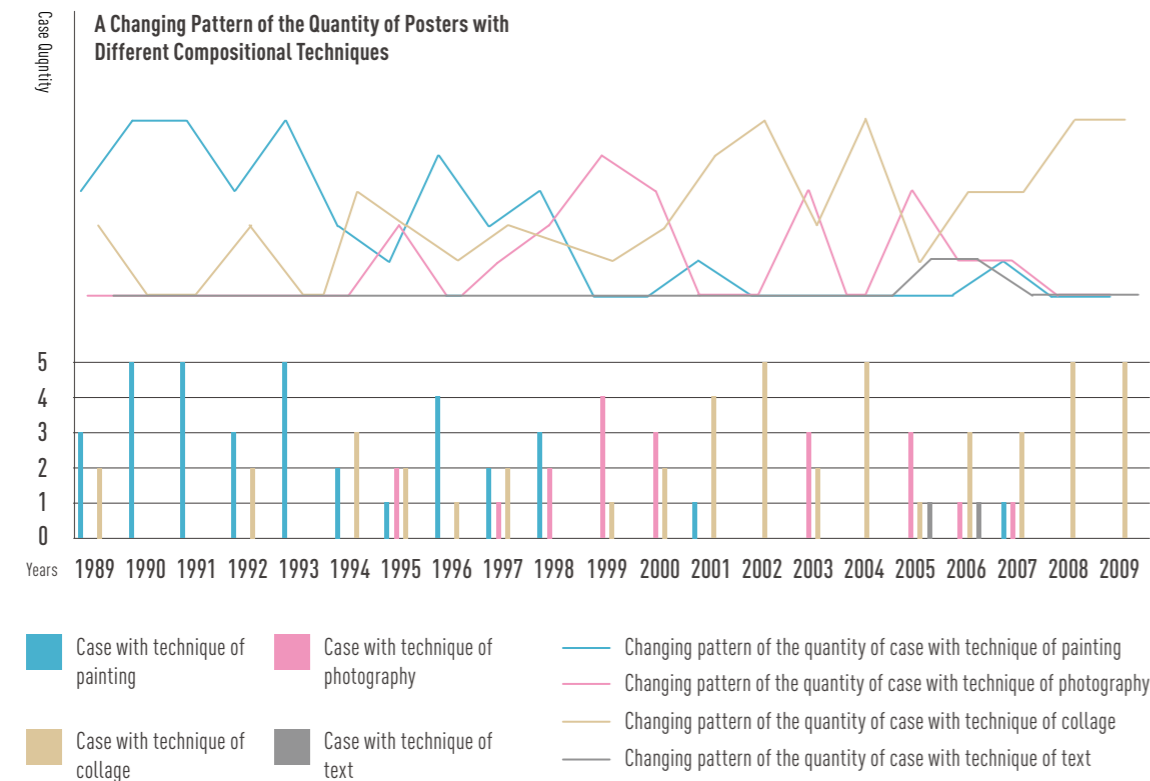


Figure 7. A changing pattern of the quantity of posters with different compositional techniques

In Figure 7, Among all 105 chosen poster cases, there are 35 composed by the technique of painting, 20 composed by photography, 48 composed by the technique of collage and only two posters composed by text.

The technique of painting was extensively adopted in poster creation during 1989 to 1998. After the year of 1998, posters created with painting technique declined drastically. In the research data, from 1999 to 2009, there are only two cases composed via painting. The

can only be considered as a time-consuming ‘low-end’ technique. It was mainly implemented by manually cutting and pasting with rough edges and clumsy imprints.

However, the digital image processing software, namely the Adobe Photoshop was introduced into China in 1998. Since then, it has enabled Chinese poster creators to construct complicated illustrations, as well as embracing original photos in the constructed illustrations with a ‘high-end’ collage technique. This ‘high-

end’ collage technique can simultaneously render painting images, digital illustrations, texts and 3D elements altogether in one frame. Thus, the utilization of the “high-end” collage technique started to incline from the year of 1999 and eventually outnumbered other compositional techniques.

As for involved techniques of photography and text, the author defines them as secondary compositional techniques comparing with painting and collage as the primary ones. For one, they are not utilized as frequent as painting and collage in the data. Moreover, photography and text have lesser visual ‘constructability’ for the Party to construct visual richness. This is because in Chinese political tradition, a political propaganda poster always intends to have a high level of visual richness in which the “greatness” and “excellence” of the Party can be presented to the largest extent. The concrete embodiment of this kind of visually rich propaganda poster usually involves multiple expressive approaches. They include using an image of a Chinese political leader, a coat of arms of the party, certain processed images of modern city scenes, latest technological achievements and some portraits of other ordinary Chinese people with happy facial expression and body languages. In order to achieve this, merely relying on one single photo or few lines of bold and highlighted texts can hardly be possible.

Figure 8 illustrates a changing pattern of the quantity of magazine cases with different compositional techniques. Comparing with figure 7, the author discovers a huge difference between both sets of cases in terms of compositional techniques. In figure 8, among all 105 chosen magazine cases, the utilization of the technique of photography is predominant in numbers because 92 out of all 105 magazine cases were composed via photography. Except for that, there are two cases composed by the technique of painting and eleven cases composed by the technique of collage.

The author finds out that different attributes of poster and magazine cases essentially decides that they have different centrality on the use of compositional techniques. For propaganda

posters in China, the essence of them is to straight-forwardly promote a specific ideology via constructed visual languages. However, due to the fact that one single poster only has one limited planar surface for its visual expression, Chinese propagandists will usually be required to form as many positive visual languages as they can within this limited planar surface. This is to capture both the public awareness and construct multiple visual languages in creating a high level of visual richness on a limited planar surface of a propaganda poster. To do so, using techniques of painting and/or collage is a reasonable way.

When considering the feature of magazine cases, the author discovers three reasons to explain why “China Pictorial” extensively adopts the technique of photography.

Firstly, as a commercialized state-level magazine, “China Pictorial” intends to ‘subtly’ reflect the excellence of an ideology within a series of seemingly non-political, but commercially attractive cover images. In this sense, comparing photography with techniques of painting and the previously mentioned “low-end” collage, photography appears more modernized and commercial-oriented.

Moreover, the officially-claimed business positioning of “China Pictorial” defines the magazine as a ‘recorder’ and a ‘witness’ of “domestic and international events” (www.chinapictorial.com.cn, 2002). From this perspective, using raw photographs appears more objective, trustworthy, and less constructed and manipulated, comparing with painting and collage that have high levels of visual constructability, manipulatability and subjectivity.

Most importantly, a magazine has more pages or planar surfaces than a single propaganda poster for its both visual and verbal expressions. In addition to its pictorial part, there are also more pages for other expressive means. In other words, a magazine does not need to tell all stories merely in the single planar surface of its cover page. It has inner pages that can also function as propagandistic media to serve the same goal. In this sense, the visual richness is no longer necessary in a magazine cover.

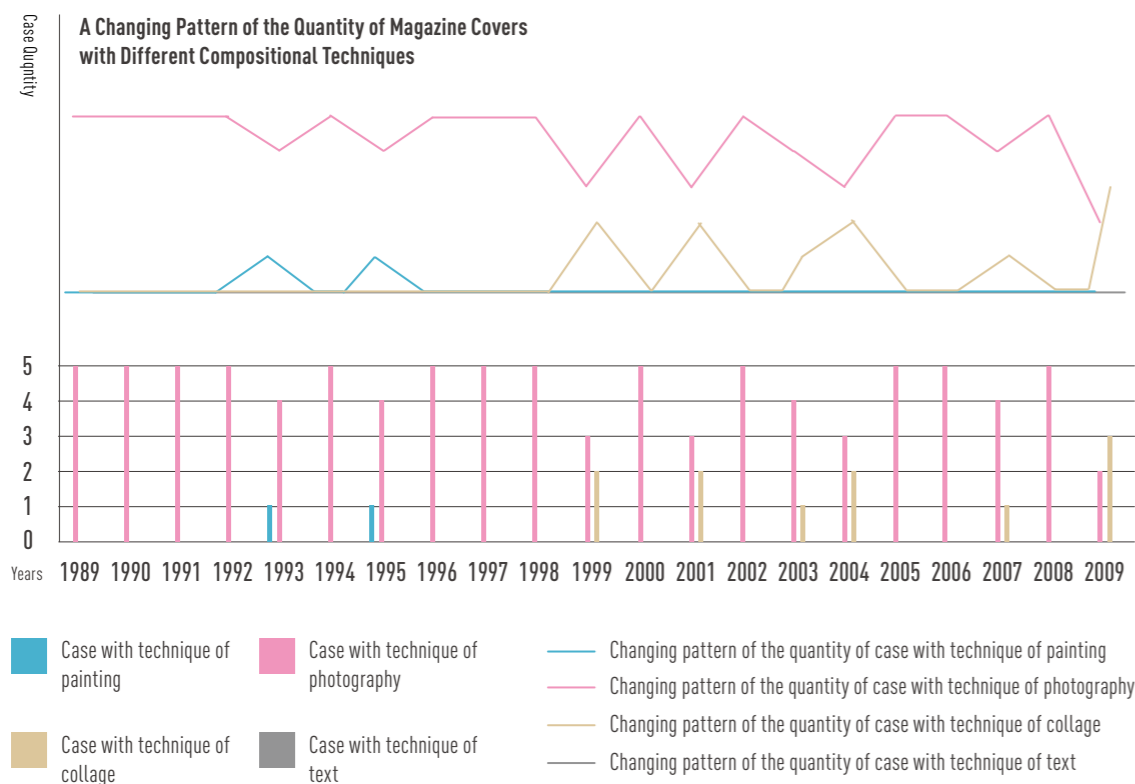


Figure 8. A changing pattern of the quantity of magazine covers with different compositional techniques

In summary, comparing poster cases with magazines in terms of compositional techniques, Chinese propagandists intend to mainly adopt techniques of painting and collage in posters to create the visual richness. Meanwhile, they intend to extensively use the technique of photography in magazine cases to maintain its commercial attractiveness and its sense of journalism.

Use of Political Symbols and Facial Expressions of Presented Human Figures

Political symbols in the research materials refer to these constructed symbolic signs that are abstract but created to represent political entities including a political party, a sovereign nation, a specific ideology and an armed force.

According to the statistics, there are seven kinds of political symbols were used in research materials. Table 9 shows them as follow:

Political Symbols in Posters	Political Symbols in Magazine Covers
1. Emblem of the Chinese Communist Party (hammer and Sickle)	1. Red flag
2. Red flag	2. Communist party flag (red flag with an emblem of the Party)
3. Pentagonam	3. Chinese national flag
4. Communist party flag (red flag with an emblem of the Party)	4. Chinese national emblem
5. Chinese national flag	5. Chinese military symbols (ensign, army badge and uniforms)
6. Chinese national emblem	
7. Chinese military symbols (ensign, army badge and uniforms)	

Table 9. Different political symbols emerging in both poster and magazine cover cases

Emerging Frequency of Political Symbols in Posters		Emerging Frequency of Political Symbols in Magazine Covers	
Political Symbols	Emerging Frequency	Political Symbols	Political Symbols
Emblem of the Chinese Communist Party	14	Emblem of the Chinese Communist Party	0
Red Flag	4	Red Flag	1
Pentagram	2	Pentagram	0
Communist Party Flag	5	Communist Party Flag	1
Chinese National Flag	17	Chinese National Flag	11
Chinese National Emblem	5	Chinese National Emblem	4
Chinese Military Symbols	23	Chinese Military Symbols	11

Table 10. All political symbols contained in both poster and magazine cases and their emerging frequencies

In the set of poster cases, there are 47 of all 105 cases contain political symbols while in that of magazines, there are 20 of all 105 cases contain political symbols.

To consider all these seven kinds of political symbols, on a semiotic level, some of these symbolic signs can be categorized into a same genre with a general signified connotation or hidden meaning. For instance, although the 'red flag', 'pentagram', 'communist party emblems' and the 'communist party flag' are denotatively (literally) different, they all have a similar signified connotative (hidden) meaning of the 'socialist partiness' or merely the 'Chinese Communist Party'. In this sense, the 'Chinese national flag' and the 'Chinese national emblem' can be grouped into a same genre with a signified hidden meaning of the 'nationness of China'. The 'Chinese military symbols' can be considered as an integrated symbolic sign standing for the 'Chinese army'. In doing so, the author can easily reveal the centrality of the uses of political symbols. This is because the seven different kinds of political symbols with various literal denotative meanings now turn into three integrated genres with hidden connotative meanings. Thus, the author finds out that in the set of poster cases, the political symbols standing for the 'socialist partiness' emerged for 25 times in total. The political symbols standing for the 'nationness of China' emerged for 22 times in total. Those

standing for the 'Chinese army' emerged for 23 times in total.

When considering the set of magazine cases, the author discovers that those political symbols with the hidden meaning of the 'socialist partiness' emerged only twice. Those standing for the 'nationness of China' emerged for 15 times. Political symbols standing for the 'Chinese army' emerged for eleven times. In certain cases, multiple political symbols can appear at the same time. For instance, the author reveals that the Party usually use the combination of symbols signifying 'socialist partiness' and 'Chinese army' together. It is to illustrate the Chinese army's partiness. In other cases, the Party uses the combination of 'socialist partiness' and the 'nationness of China' altogether in implying the Party's superiority over 'China' as a concept of a state.

On the basis of these statistic data, the author reveals two phenomena. Firstly, concerning the absolute quantity of cases containing political symbols and their emerging frequencies in both sets of cases, the magazine cases are seemingly less politicized. For another, there is a clear political hierarchy in poster cases in terms of the utilization of political symbols. The author discovers that in posters, political symbols standing for the 'socialist partiness' emerged most frequently, and then follows those standing for the 'Chinese army'. The symbols signifying the

'nationness of China' emerged least frequently. This can be considered as an implication that in Chinese propaganda posters, propagandists intend to present the Chinese Communist Party in a rather superior position. The Chinese army functions as an affiliation of the party since it is essentially the violent organ belong to the party for the ultimate purpose of maintaining the party's power structure. As for the position of China as a country, in this political hierarchy it is lower than the position of the party and its violent organ. Generally speaking, this political hierarchy in the set of poster case implies a fact that the essence of China as a state of nature is actually a party-state.

Considering the facial expressions of presented human figures in both sets of cases, they are values that can be confirmed via visual examination. The author uses the previously mentioned way of categorization to define four genres containing different facial expressions as a series of indexical signs standing for signified connotations. For instance, firstly, facial expressions of 'smile', 'cachinnation' and 'relaxing' can be categorized into a genre with a signified connotation of a 'quasi-happiness'. Then, those of 'alert' and 'confidence' can be grouped into a genre with a signified connotation standing for being 'socialistically militant and progressive'. Thirdly, facial expressions such as 'anger', 'sorrow' and 'crying' can be grouped into a genre with a signified connotative meaning of 'quasi-unhappiness'. Lastly, all indefinable facial expressions other than previously mentioned ones can be grouped into a genre of 'non-specification'.

In both sets of cases, genres of 'quasi-happiness' and 'socialistically militant and progressive' emerged most frequently in all human-figure-involved cases. The genre of 'quasi-unhappiness' can only apply to two types of propagandas in both sets of cases. They include political posters for urgent public mobilization and magazine covers featuring suffering foreign citizens with different racial features. In doing so, propagandists can bring forth a "constructed reality" into all viewers' consciousness that happiness and progression are the common emotions among all ordinary Chinese people.

Sorrow and suffering are common emotional associations with foreigners and foreign countries, especially with people from Western developed countries.

4.2 Findings through Semiology

Verbal and Visual Language

According to Hill and Helmers (2004, 2-3), to study whether a visual artifact is rhetorical requires a joint study of both verbal and visual elements in this artifact because words and images are used to accomplish different aims in one artifact. In other words, the study of visual rhetoric does not naturally exclude its linguistic basis. Sometimes verbal materials can also be conveyed to people via visual forms, for instance, printing or electronically. Thus rhetoric encompasses a notion of visuality at the very level of text (Hill & Helmers 2004, 3).

In this research, visual languages consist of 'non-coded visual image' (denotation), 'coded visual image' (connotation) and 'linguistic message' (for explaining / strengthening visual language). Images and linguistic elements in posters and magazine covers together form different appeals of 'visual rhetoric'. Images represents the visualizations with meanings, and linguistic elements make their meanings more clear, restricting how the meanings can be received by the public. Moreover, linguistic elements such as slogans, text-based logo and titles of cover stories can place the image into certain context where and how it can be viewed (Hill & Helmers 2004, 11). Thus, it is necessary for the author to study verbal rhetoric concerning the use of linguistic message or verbal language in this research in order to clearly study the rhetoric of image.

In research materials, there are 103 of all 105 poster cases has their specific linguistic titles

while there are only 62 of all 105 magazine cases have their own titles of corresponding cover stories. However, all of magazine covers have the linguistic logo in a verbal text-based form.

In all cases with linguistic messages, the author reveals three types of rhetorical appeals including 'brand rhetoric', 'personalized rhetoric' and 'poetic rhetoric'. The first appeal depends on the moral character of the speaker, more precisely, the performance of the credibility, authority and honesty of the rhetor; also known as 'Ethos'. The second appeal depends on rhetor's act to place audience in a certain frame of mind or emotion, also known as 'Pathos'. The third one depends on the performance of the rhetor's speech or writing itself, in so far as it proves or it seems to prove; more precisely, on the performance of the intellectual power of one's speech and writing, also known as 'Logos'.

The 'brand rhetoric' is an addresser-oriented verbal expression, and it functions as the 'Ethos' of Aristotelian rhetoric to persuade through showing the credibility, authority and honesty of the addresser. It refer to those linguistic expressions with an informative basis but inserted with highly decorative adjectives and/or featured attributes such as "中国的" (Chinese), "国家的" (national), "党的" (the Party's), "人民军队的" (the PLA's) and so on. This kind of verbal expressions usually appear with pictorial expressions visualizing the existence of the actual addresser and/or its symbol. For instance, as the linguistic slogan in poster case number 1 in 1989 stating in Chinese as "国防科技成就辉煌" (The great achievements in national defense and science and technology). The pictorial image listed a series of photos demonstrating the latest technological achievements in Chinese national defense and sciences with Chinese national flags on them.

The 'personalized rhetoric' is an addressee-oriented verbal expression, and it functions as the 'Pathos' of Aristotelian rhetoric to persuade through placing addressees in a frame of mind or emotion. It refers to those linguistic expressions always beginning with an action verb to call for people's reactions and/or linguistic expressions with emotional interjections, as well as certain

linguistic expressions beginning with featured attributes such as "我们的" (our) and/or "人民的" (people's) in order to show an kind of 'emotional affiliation' between the addresser and the addressees. This is a type of linguistic statement that is easy for readers to define, especially in the set of poster cases. This is because most of Chinese propaganda posters are usually used to feature officially acknowledged moral models and national heroes, to praise the Party's excellence and mobilizing the public with imperatives. For example, the political slogan "向雷锋同志学习" (Study Comrade Lei Feng) in poster case number 1 in 1990, the slogan "党啊党, 亲爱的党!" (Party ah Party, beloved Party!) in poster case number 3 in 1991 and the slogan "迈向新世纪" (Advance into the 21st century) in poster case number 3 in 1999.

As for the 'poetic rhetoric', they refer to firstly, linguistic expressions applying verbal metaphors, metonymies and synecdochic methods. Secondly they refer to those that conveying the meanings standing only for their own sake, as well as being irrelevant with the imagery referential context. For instance, the title "魅影欢歌" (Beautiful Images, merry songs) in poster case number 3 in 1989 and the slogan "同一个世界,同一个梦想" (One world, one dream) in poster case number 1 in 2008.

In the set of poster cases, the most frequently emerged appeals of verbal rhetoric are the brand and personalized rhetoric. The reason is that there is a tendency among Chinese propagandists to use numerous decorative adjectives and featured attributes to beautify normal political events, ordinary technological outcomes and ordinary Chinese citizens. It is meant to turn them into a group of elements with exaggerated 'excellence'. This constructed 'excellence' is the key in visualizing a specific ideology that is "a representation reflect the interest of power (Rose 2001, 70)", "a representation of the imaginary relationship of individuals to their real condition of existence (Althusser 1971, 162)" and an idea which helps "to legitimate a dominant political power" (Eagleton 1991, 1).

As for the frequent emergence of personalized rhetoric, the reason is that Chinese propagandists

intend to promote the desired societal value of collectivism. This collective value always encourages people to devote or even sacrifice themselves for the public masses in a name of the 'greater good'. However, this kind of collectivist thinking is fundamentally against the feature of self-preservation, or commonly known as the selfishness in the human nature. Thus it requires propagandists to promote more and more moral models and national heroes who bear this desired collectivist thinking with simple and emotionally strong linguistic slogans to call for people's imitation.

In the set of magazine cases, the most frequently emerged appeals of verbal rhetoric are personalized and poetic ones. The feature of the magazine in a sense determines that these two types of verbal rhetoric will be more frequently emerged than the other. This is because, as a commercialized magazine it requires expanding its commercial circulation to attract people's attention in commercial wise. This means addressers tend to use overtly exaggerated linguistic titles of certain cover stories with numbers of sensational and emotional adjectives.

As for the visual language, in both sets of media, the author is also able to define three appeals of visual rhetoric, including 'brand rhetoric', 'personalized rhetoric' and 'poetic rhetoric'.

The 'brand rhetoric' can be defined as the dominant appeal of visual rhetoric when the image of one or more visual signs dominate the image. These visual signs include political symbol(s), Chinese politician(s), Chinese celebrity(ies), sports champions, officially acknowledged moral model(s), and well-known Chinese technological achievements (colossal infrastructure, artificial artifacts, advanced Chinese military weaponries etc). It can also be defined dominant appeal of visual rhetoric when addressers use the highly typical and identifiable visual styles, such as colors or typography or both to dominate the appearance of the posters or magazine covers.

The 'personalized rhetoric' can be defined as the dominant appeal of visual rhetoric when, in Chinese political propaganda, human figures are

used in representing the ordinary Chinese people living in a specific social, cultural and political context. They help to build the conative function of visual language. However, unlike most of the 'personalized rhetoric' of visual language in commercial advertisements involving human figures as 'happy' users of a promoted product or service with positive attitude, the 'personalized rhetoric' of visual language in Chinese propaganda involves two kinds of human figures: the positive and the negative. The positive human figures refer to those presented as ordinary Chinese with happy facial expressions and body languages. They represent those ordinary Chinese people as "beneficiaries" under the promoted ideology enjoying their lives. The negative human figures refer to firstly those presented ordinary Chinese with suffering facial expressions in a narrative of victimization.

In Chinese political propaganda, the 'poetic rhetoric' of visual language dominates an image when a visual message is visualized by using metaphors or substituted expressions, or by visual elements with no guidance quality (typical identifiable visual signs with specific meanings, emotion-oriented facial expressions or/and typical identifiable visual features possessing specific associations). It invites open interpretations and imaginations.

In the set of poster cases, the brand and personalized rhetoric of visual language emerge most frequently. This phenomenon implies that for one, addressers would like to repetitively expose these self-referenced 'good products' or 'brand identities' to the public to maintain the "visibility of power" (Foucault 1995, 201). On the other hand, addressers would like to use a considerable quantity of constructed moral models or celebrities with positive facial expressions or body languages as an integrated visual "guideline". This is to construct a ubiquitous public sphere with a constructed reality that people should behave like them.

As for the set of magazine cases, the personalized rhetoric of visual language emerge most frequently. However, its visual expressive way is totally different from those in the set of poster cases. Concerning the expressive way of

personalized rhetoric of visual language, in poster cases, addressers intend to beautify and deify those identifiable, well-known human figure with painting or collage techniques. They beautify them as "good products" from socialist China, making most of them, especially politicians, to be god-liked or king-liked people. However, in the set of magazine cases, addressers intend to present them in photographs with a more realistic and objectified way while keep repetitively exposing their images to readers.

Moreover, addressers intend to present more ordinary Chinese people with positive facial expressions and body languages in magazine covers. Sometimes they are even presented without linguistic titles of the cover stories. These ordinary Chinese are considered as an integrated 'visual testimonial' in constructing a public sphere with a constructed reality. In this constructed reality, the audience should enjoy their lives in socialist China and advocate this socialist ideology as other presented "ordinary people" do.

Unlike images in political propaganda posters whose propagandistic efficiency is the only and most valued matter, front covers of a commercialized state-level magazine are required to fulfill two functions. They include the commercial circulation and the propagandistic function. This indicates that comparing with propaganda posters whose visual expressions mostly contain straight-forward political-based visual expressions, the front covers of "China Pictorial" appear less political but more 'commercially attractive'. However, being 'commercially attractive' does not mean that they do not bear propagandistic intentions at all. The intentions are more concealed and subtle rather than being obvious and straight-forward.

In a sense, even though the Chinese official publishers define the magazine mainly as a "recorder" and a "witness" of "domestic and international events" (www.chinapictorial.com.cn, 2002), in the author's opinion, it cannot be considered as a typical up-to-date news magazine. Most of the featured image within the front covers can be merely defined as 'salon' images with a strong official imprint. The 'salon' image means

that most of these images feature typical events, typical human figures, typical emotions or typical moments with perfect lighting, highly optimized visual layout, desired and propaganda-oriented body gestures and facial expressions. These official 'salon' images have created a quite unique aesthetic pattern in which official opinions can be subtly publicized by photographs that have a high level of euphoric value towards viewers. Moreover, These 'salon' images create a series of commercially and visually attractive photographs lacking necessary journalistic features but with rather subtle propagandistic intentions. In addition to that, the inceptive masthead of the magazine inscribed by Mao Zedong also indicates its official attribute to a certain extent.

Visual Rhetoric

On the basis of Dr. Marja Seliger's visual rhetoric in outdoor advertisements (2008), the author also defines three different rhetorical appeals formed by the function of visual language in Chinese political propaganda. They include the "brand rhetoric" (Seliger 2008b, 14), the "personalized rhetoric" (Seliger 2008b, 14) and the "poetic rhetoric" (Seliger 2008b, 14). The author uses a table to conclude these three different appeals of visual rhetoric in Chinese political propaganda (see table 11).

Concerning the "brand rhetoric" (Seliger 2008b, 14) in Chinese political propaganda, the author discovers it as an artifact when the visual language(s) referring to those visual statements constructed by visual expressions that dominantly feature identifiable political symbols with a high level of 'typicality' and visual styles highly related to these symbols are utilized. These identifiable political symbols are considered as self-referenced 'good products' or embodiments of the credibility of the Party with branding preference.

As for the "personalized rhetoric" (Seliger 2008b, 14) in Chinese political propaganda, the author finds out that it occurs when the visual languages referring to those visual statements formed by visual expressions involving human figures (sometimes artificial artifacts) as an integrated 'emotional accelerant' are adopted.

They can help to stir viewers into certain desired emotional responses of which viewers can conduct desired actions in basis.

To consider the “poetic rhetoric” (Seliger 2008b, 14) in Chinese political propaganda, the author discovers it in research materials when the visual languages invite imaginations and open interpretations, standing only for its own sake. When the audience encounter propaganda materials with poetic rhetoric, most of them will be attracted by the fantastic or profound propaganda-irrelevant visual expressions in those materials. They are in a highly poetic manner with their own denotative meanings. The propaganda-relevant connotative meanings can be built in audience’s mind after the audience creatively creating associations between what they see and the current social, cultural and political context they are living in.

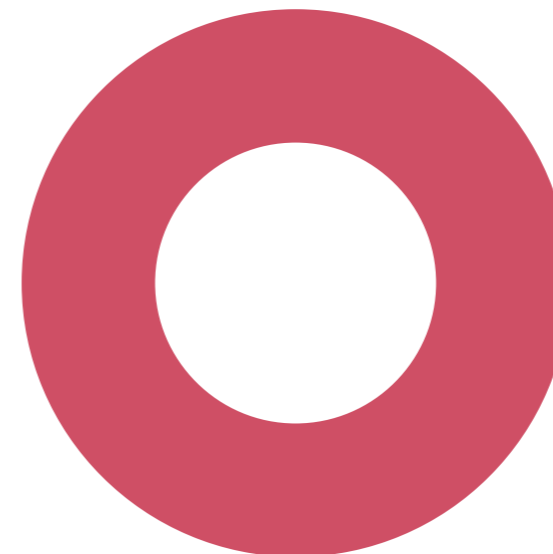
Three Appeals of Visual Rhetoric and Their Corresponding Functions in Chinese Political Propaganda
<p>1. Brand Rhetoric: It visualizes the excellence of the addressers as their credibility and visually building a frequent public exposure of their political identities with positive implications.</p>
<p>2. Personalized Rhetoric: Firstly, it can visualize positive emotions transmitted by presented human figures as “promised enjoyments” (Seliger 2008b, 14) to make viewers feel hopeful and favorable towards the addressers. In addition, it can also visualize negative emotions emitted by presented human figures (sometimes by artificial artifacts) in propaganda materials for public mobilization as ‘visual alarms’ to build a ‘visual empathy’ enabling viewers to properly feel the constructed ‘urgency’.</p>
<p>3. Poetic Rhetoric: It visualizes those fairytale-liked or irrelevant visual narratives that cannot help viewers to create a direct association between the presented visual image and the essential propagandistic message.</p>

Table 11. Three appeals of visual rhetoric in Chinese political propaganda

Expect for these three mentioned visual rhetoric appeals in research materials, the author also discovers that in certain cases, especially in the poster sets, more than one dominant visual rhetoric appeal can be revealed in one case at the same time. For instance, if a poster or magazine case contain human figures with happy facial expressions against a backdrop contain identifiable political symbol(s), then this case can be defined as a fulfillment of both brand and personalized rhetoric. This may sound really weird when people compare verbal rhetoric with visual rhetoric. This is because when people speak with a language, they can only speak one word at a time in a linear time sequence, thus the verbal rhetoric appeal usually can only be implemented one at a time. However, when it comes to presenting visual messages in a planar surface, there is no linear limitation on the time sequence for addressers to visually present one message at a time. There is only a spatial limitation which yet has its extent for more than one visual rhetoric appeal to exist in one planar surface for visual expressions.

Back to the topic concerning the visualization of political ideology, according to the author’s statistics, the “brand rhetoric” (Seliger 2008b, 14) is the most frequently emerged visual rhetoric appeal in the set of poster cases. This is because the addressers intend to maintain the visibility of their ruling power among all Chinese citizens by creating the “brand rhetoric” (Seliger 2008b, 14) as an artifact to illustrate the excellence of the current ideology with a branding preference. In the set of magazine cases, the “personalized rhetoric” (Seliger 2008b, 14) and the “poetic rhetoric” (Seliger 2008b, 14) are most frequently emerged visual rhetoric appeals. This is because within a commercialized state-level magazine, the addressers of “*China Pictorial*” intend to use a more subtle way to convey the propaganda message rather than a straight-forward way to highlight political symbols. In doing so, addressers can ‘naturalize’ the visualization of a specific ideology in a commercially circulated magazine. However at the same time, they can still maintain its commercial attractiveness towards all Chinese citizens.

Nevertheless, the recognition towards the visualization of a specific ideology with different appeals of visual rhetoric is highly culture and knowledge-dependent. Different social, cultural and political contexts can affect people’s cognition towards the visual rhetoric appeals. For a local Chinese, a poster or a magazine cover image featuring a smiling portrait of Deng Xiaoping is definitely an implementation of the “brand rhetoric” (Seliger 2008b, 14). In this rhetoric, Deng is considered as a self-reference credibility of the Chinese Communist Party. However, for a foreign citizen who was born and raised in a different social, cultural and political context, it is most likely that that he or she will only consider this image of Deng as an ordinary smiling Chinese people who merely conveys him a relatively happy emotion.



5.

CONCLUSION

This thesis reveals three phenomena in general level. Firstly, propaganda is considered a neutral or even positive social act in China. For the Chinese Communist Party, propaganda is a significant tool to address the will of the state and form public opinion in forming unity and stability of Chinese society. This is why there is a high level of visual richness in Chinese political propaganda.

Secondly, the same propagandistic message can be conveyed by diversified ways of visual expressions, including using colorings, applying visual signs, and arranging visual spaces within different media. These diversified ways of visual expressions enable the Party to implant the same hidden message (connotation) into several different visual images (denotation).

Third, today's development of digital techniques has dramatically shaped and changed the production systems of political propaganda. By using digitalized tools such as Photoshop and Illustrator, Chinese propagandists can create more visual effects such as 3D, visual multiplying and collage in an easier and faster way than before. These digitalized tools also help to increase the visual attractiveness of propaganda materials.

Most importantly, by adopting the art of rhetoric in visualizations, the Party can create different visual rhetoric in which visual expressions can be arranged in a specific way to form corresponding visual language or visual arguments. This helps the Party to develop not merely a straight forward visual expression but also a "subtle coercion" (Dee 2009, 17) in visualizations, in order to mitigate and naturalize their propagandistic intentions.

Focusing back to the key research questions in this thesis, the author discovers how visual expressions and visual language have been used and applied in visualizing Chinese communist ideology. The precise key research question can be defined in following aspects: Firstly, what kind

of visual signs have been used in two different media? Secondly, how has the visual language been formed by the utilization of visual signs within two different media? Thirdly, what kind of ideas the constructed visual language can convey to people from the Party's perspectives. Most importantly, what kind of visual rhetoric within Chinese political propaganda is used?

Considering the first research question, there are three types of visual signs can be found based on the content analysis. They include the iconic sign, indexical sign and symbolic sign.

Most of the iconic signs in the research materials appear on the denotative level of the meaning. What these iconic signs signify in the visual image is what they 'literally' mean. For instance, if a Chinese propaganda poster or a magazine cover features a portrait of a Chinese politician, then denotatively speaking, this portrait is an iconic sign of the Chinese politician on an analytical level. These iconic signs include portraits of happy Chinese people, powerful political leaders, popular Chinese celebrities, Chinese moral models, national heroes and images or photos of famous Chinese infrastructures, architecture, Hi-Tech products and other technological achievements.

The indexical signs found in the research materials include the facial expressions and body movements of presented human figures. For instance, a smiling facial expression is a 'signifier' signifying the signified 'happiness', and the inherent relationship between 'happiness' and 'smiling' makes a smiling facial expression an indexical sign of 'being happy'.

As for the symbolic signs in this research, they include different political symbols, such as the golden pentagram, the emblem of the Chinese Communist Party, different red flags with political meanings and linguistic titles and slogans. However, during the cognitive process in audience's consciousness, one denotative iconic sign can transfer into a connotative symbolic

sign that contains hidden messages. This hidden message other than the literal meaning of the iconic sign is endowed by the specific social, cultural and political contexts in which people live. Thus, a portrait of a Chinese politician may only be a denotatively an iconic sign of this politician in the West. But it can also function as a symbolic sign of the Party and its excellence in China. This kind of ‘transformation’ between iconic signs and symbolic signs is highly cultural dependent.

Besides, the symbolic signs can also be classified as metonymic and synecdochic signs (Rose 2001, 82) based on the level of ‘typicality’ they have. For instance, the portrait of former Chinese leader Mao Zedong is always associated by Chinese audience with the Chinese Communist Party because he is the only founder of the Party. For Chinese audience, Mao’s portrait can hardly be distorted with meanings other than the Party for it is so typical. As for synecdochic sign, in the research materials, the Party has used numbers of pictures featuring single ordinary Chinese to represent all Chinese population as a whole. Each picture of one single Chinese is a synecdochic sign of all Chinese people. In other words, a synecdochic sign has only part of that ‘typicality’ of what it intends to signify.

Concerning the second research question that how has visual language been formed, the author discovers five reflexive themes in Chinese propaganda posters and magazine covers. They include:

- 1). China’s Modernization
- 2). China’s Technological Progression and Competence
- 3). The Excellence of the Chinese Communist Party
- 4). Happy Chinese People
- 5). Glories of the Socialist China

Each theme contains specific visual expressions. These visual expressions are arranged within different syntactical relations in order to form specific visual languages (arguments).

As for the reflexive theme of ‘China’s modernization’, the addresser intend to juxtapose

visual symbols standing for China, such as Chinese national flag, national emblem and red and yellowish colorings, together with visual images transmitting the idea of ‘urban modernity’. These visual images include those of modernized urban cities in China including Beijing, Shanghai, Shenzhen, Hong Kong and Macau; images of famous gigantic infrastructures in China including the stayed-cable bridges, well known modern architectures, as well as space-cube and poisonous green signifying ideas of ‘being modern and technical’. The visual samples containing this specific theme include *poster case number 2 in 1990, poster case number 2, 3, 4 in 1992, poster case number 1 in 1999, magazine case number 2 in 1993, magazine case number 1 in 1994, and magazine case number 5 in 2000.*

The reflexive theme of ‘China’s technological progression and competence’ refer to research materials containing images of Chinese space launch module, illustrated Hi-Tech symbols including the DNA linkage and micro-electronic circuit, advanced industrial products and blue or grey-ish colorings signifying ideas of being modern, precision and professional.

In these research materials, the addresser adopts juxtaposition as a symbolic action to place political symbols and/or specific colorings with political meanings in a planned spatial arrangement. It is to build an ‘association’ or ‘causality’ between the Party (and its socialist ideology) and the intended message of “goodness”. More precisely, the addresser intends to introduce a ‘connection’ and an ‘affiliation’ between the origin of China’s technological progression with the Party itself.

In addition to that, the way how these visual materials were produced are also utilized as a mean for the addresser to implicate the progression of China’s modern technology. For instance, in *poster case number 1 in 1989, poster case number 1 and 3 in 1996, poster case number 1 in 2001 and 2002*, as well as *magazine case number 2 in 2009*, the addresser juxtapose Chinese national flag and/or the Party’s emblem together with China’s contemporary technical achievements in order to create a visual argument that all these achievements are obtained under

the leadership of the Chinese Communist Party in a socialist China. In *poster case number 1 and 3 in 2002* and *magazine case number 1 in 2001*, the addresser applies a series of modern compositional techniques to visualize the presented images. These techniques include, photographs, digitalized image collage and 3D technique. This symbolic action can create a syntactical relationship between visualizations and their ‘modern looks’.

Concerning the reflexive theme of ‘the excellence of the Chinese Communist Party’, the addresser presents visual images functioning as symbolic signs that stand for the ‘excellence’ and ‘greatness’ of the Party and its ideology itself. These visual images include those of Chinese political leaders, coat of arms of the Party and red flags, red and yellow-ish colorings signifying socialist ideology, officially recognized moral models and national heroes, and images of Chinese soldiers.

In this specific theme, the addresser intend to juxtapose more human figures together with the symbols of the Party to exert an emotional impact over the audience. Normally, these presented human figures are famous and well-known for Chinese audience, especially for certain official moral models such as Comrade Lei Feng or Su Ning, as well as most of presented political leaders. There is a constructed emotional connection between the audience and presented human figures because these figures were all branded as being ‘altruistic’ and ‘willing to sacrifice themselves for the people’. They are, in other words, the avatars of socialistic ideologies such as ‘collectivism’, ‘altruism’ and ‘self-devoting’, the brand identities with a positive brand image of the Chinese Communist Party. For instance, the visual samples containing this specific theme include *poster case number 1 in 1990, poster case number 5 in 1991, poster case number 1 and 5 in 1992, poster case number 2, 4, 5 in 1993, poster case number 1 and 2 in 1994, poster case number 2, 3, 4, 5 in 1995, poster case number 1 in 1998, poster case number 2, 3, 4 in 1999, all poster cases in 2009, magazine case number 4 in 1991, magazine case number 3, 4 in 1992, magazine case number 2 in 1996, case number 4 in 1997, case number 2 in 1999, case number 3 in 2000, case*

number 2, 4 in 2003, case number 1, 4 in 2004 and case number 3, 4, 5 in 2007 and so on.

As for the reflexive theme of ‘happy Chinese people’, the addresser intend also exert an emotional impact over audience by presenting images in both cases. These visual images include those containing presented human figures with racial features of eastern Asians, facial expressions of smiling, merriment, relaxation and others with positive implication.

Moreover, they also include visual images featuring body languages of cheering up, dancing, playing, relaxing and so on, human figures in costumes of Chinese ethnic minority groups, human figures with assorted occupational features and human figures with distinguishable ‘class’ features including peasants, workers, scientists, artists and urban bourgeoisies. exerting emotional impact here refers to the symbolic action that presents human figures (including political figures) and the way how they have been visually presented.

Emotional impact can be used as: first, presenting human figure(s) on an ‘intimate’ or ‘personal level’ in social distance. This is to create a visual ‘closeness’ between viewers and the human figure(s) as though their family member(s) or intimate lover(s).

Second, presented human figure(s) can be presented on a ‘social level at a close or far phase’ in social distance. This is to create a visual ‘mystery’ or ‘distance’ between viewers and the human figure(s) as though a stranger(s). In doing so, addressers can maintain the ‘mystery’, ‘unverifiability’ and ‘stateliness’ of the human figure.

Thirdly, human figure(s) can be presented on a ‘public’ in social distance. It is to create a visual perception of ‘all public masses’. For example, the visual samples containing this specific theme include *poster case number 3, 4, 5 in 1989 and 1990, case number 2, 3 in 1991, case number 4 in 1993, case number 2 in 1996 and 2000, case number 2, 3 in 2001, case number 2, 5 in 2002, case number 1 in 2004 and 2006, case number 1, 2, 3, 4 in 2008* etc, and most of magazine cover cases featuring ordinary Chinese people.

The reflexive theme of ‘China’s technological progression and competence’ refer to research

materials containing images of Chinese national flag, important glorious national events, such as the Hong Kong and Macau Handovers, international summits, Beijing Summer Olympics, images of Chinese sport gold medalists and other internationally known Chinese celebrities.

Other than juxtaposing political symbols signifying the idea of 'China' and 'Chinese' with images of important glorious national events, the addresser also utilizes human figures to exert the emotional impact over audience. The addresser presents human figures such as Chinese sport gold medalists and other Chinese citizens with international honor to stir a high level of 'sense of national pride' in Chinese people's consciousness. For instance, the visual samples containing this specific theme include *poster case number 2, 3 in 1997, poster case number 2 in 1999, poster case number 1 in 2003, poster case number 1, 2, 3 in 2007* and *magazine case number 3 in 1989, case number 4 in 1990, case number 1, 5 in 1993, case number 4 in 1997, case number 1 in 2000, case number 3 in 2003 and 2005, as well as case number 2 in 2006 and case number 1 in 2007* etc.

In general, each reflexive theme in this research is constructed by different symbolic actions in both sets of cases. These symbolic actions help to build the syntactical relationship among visual signs, including colorings, images, compositional techniques.

In the research materials, most of the visual signs are discontinuous. Each visual sign is an independent visual 'word'. Without an constructed syntactical relationship between each visual 'word' to organize them into an understandable and fluent visual argument, the comprehension on the visualization as a whole will still remain chaotic and inexplicit. The syntactical relationship can help to form a perceivable visual argument. Thus, through the semiotic analysis on research materials, the author discovers three main symbolic actions helps to form visual languages. They can be concluded as 'juxtaposition', 'emotional impact' and 'implication'.

Juxtaposition refers to the symbolic action that places political symbols and/or specific colorings with political meanings in a planned spatial arrangement. It is to build an 'association'

or 'causality' between the Party (and its socialist ideology) and the intended message of "goodness". For instance, in a visualization that shows a group of ordinary Chinese people dancing with happy facial expressions, the symbolic action of 'juxtaposition' can be used as: first, to place the Party's emblem visually higher than the image of dancing group, then it creates a syntactical relationship that transmits an idea of 'leading'. This can be interpreted as that the Party is leading people to strive for a happy life.

Secondly, the Party's emblem can be placed under the image of the dancing group. It creates a syntactical relationship that conveys an idea of being 'a foundation'. This can be interpreted as that the Party is the foundation of people's happy life.

Thirdly, the Party's emblem can be shown in the backdrop of the image or can be rendered randomly in the whole image while kept visually identifiable. It creates a syntactical relationship transmitting an idea of a 'causality' or an 'association' between the 'happy Chinese' and 'the Party'. The author discovers that this symbolic action can be found within all reflexive themes.

The utilization of the symbolic action 'implication' refers to the compositional techniques of the visualization together with the representation of specific images. Nowadays, in order to transmit an idea that the Party is making progress as the times goes on, Chinese propagandists are trying not only to imply this cognition via visualizations but also implying it with the way how they create visualizations. They intend to brand the Party as a progressive and active political entity. Moreover, they also have applied a series of modern compositional techniques to visualize the Party's ideology. These techniques include, photographs, digitalized image collage and 3D technique.

This symbolic action can create a syntactical relationship between visualizations and their 'modern looks'. It is to imply an association between 'progression' and the Party, as well as its ideology. For instance, in reflexive themes of 'China's modernization', 'Chinese technological progression and competences' and 'the excellence of the Chinese Communist Party', the author

discovers the utilization of the symbolic action of 'implication' to transmit an idea of being 'modernized' and 'progressive'.

Nevertheless, in the research materials, it is quite rare to see that only one symbolic action applied alone. As a matter of fact, in most cases, the author discovers that more than one symbolic action was applied to form visual arguments in one reflexive theme.

Regarding the conveyed main idea(s), though the visual languages (or arguments) differ from each other denotatively, the author discovers three main ideas in research materials on a connotative level. They include that 'the Chinese Communist Party has always been great', 'Chinese people are healthy, rich, attractive, independent, confident, happy and passionate' and 'Under the leadership of the Chinese Communist Party, the socialist China is amazing with all achievements in arts, culture, politics, economics, education, science and so on'.

If readers have knowledge about China's propaganda during the Cultural Revolution back to the 60s', it is interesting to see that nowadays the Party does not promote itself by using dramatic visualizations that belittle other rivalries or provoke hatred against other social systems like it did before. Instead, the author finds out in this research that contemporary Chinese political visualizations focus mainly on the Party's own achievements and ordinary Chinese people. The Party has changed its propagandistic strategy from 'conflict exporting' into 'self-referencing and promoting' to consolidate its ruling legitimacy.

By examining applied visual language and conveyed propagandistic ideas, the author also discovers three visual rhetoric appeals, namely the 'brand rhetoric', 'personalized rhetoric' and 'poetic rhetoric'.

The brand rhetoric refers to those visual statements constructed by visual expressions that dominantly feature identifiable political symbols with a high level of 'typicality' and visual styles highly related to these symbols. These identifiable political symbols can be defined as self-referenced "good products" or embodiments of the credibility of the Party with branding preference.

The personalized rhetoric can be revealed as

an artifact contains visual statements formed by visual expressions involving human figures (sometimes artificial artifacts) as an integrated 'emotional accelerant' and they can help to stir viewers into certain desired emotional responses of which viewers can conduct desired actions in basis. In other words, Personalized rhetoric is to provoke viewers' emotions and acts.

Lastly, the poetic rhetoric can be spotted in both sets of cases when the visual languages invite imaginations and open interpretations and it usually stands only for its own sake. When viewers encounter propaganda materials with poetic rhetoric appeal, most of viewers may be attracted by these fairy-tale-liked, fantastic or profound propaganda-irrelevant visual expressions that contain specific denotative meanings. The propaganda-relevant connotative meanings may be built after viewers creatively creating associations between what they see in these materials and the current social, cultural and political contexts they are living in.

Generally speaking, the term 'propaganda' as an independent academically analyzable concept is considered neutral and slightly positive in China. The criteria to define its status to be 'good' or 'bad' depend on the ultimate purpose of the addressers with specific intentions in a designated social, cultural and political context.

In this thesis, the author analyzes Chinese propaganda materials from a visual communication perspective with no intention to define whether the status of Chinese propaganda is 'good' or 'bad'. Moreover, the ultimate goal of the author in this thesis is to make a comparison of visualizations of a specific ideology between two different media. The initial motivation to start this research is a semiotic hypothesis that there may be differences between them in multiple aspects.

Through the research, the author discovers that in Chinese political propaganda in both sets of cases from 1989 to 2009, the most obvious development concerns the compositional techniques of visualizations and it shows a trend to be more digitalized.

Besides, the author also finds out that the way of how to convey propagandistic message in the

set of poster case is different from the magazine cases.

The Party has used a more straight-forward visual expressive manner in political posters while a more subtle and naturalized manner in magazine covers.

In addition to that, the author can conclude that there is a similarity between political propaganda and commercial advertisements. The ultimate purpose of a commercial advertisement is to promote the excellence of a specific product or service, making people purchase it, while the ultimate purpose of political propaganda is to promote the excellence of a specific ruling party and its affiliated ideology, making people to believe and advocate it. In this sense, the concepts of 'advertisement' and 'propaganda' are interchangeable.

Most importantly, through the research, on the basis of Prof. Dr. Marja Seliger's criteria in defining functions of visual language and visual rhetoric in outdoor advertisements, the author also defines six different functions of visual language with their corresponding visual expressions, as well as three appeals of visual rhetoric in Chinese political propaganda within two different presenting media.

Nevertheless, what the author does in this academic thesis is to provide a subjective interpretation towards Chinese political propaganda from the perspectives of visual communication, linguistics and visual semiotics. The objective performance of those visual materials in viewers' consciousness may require researchers to analyze with corresponding theories of reception.

However, the taxonomy of functions of visual language and visual rhetoric appeals concerning Chinese political propaganda can exemplify how visual expressions form different visual arguments used for persuasion.

Lastly, the concept of visual rhetoric can be a perspective, an artifact or both but after all it is not a scientific doctrine that offers readers a discipline or methodology, which can be verified with universal standards. The recognition towards visual rhetoric is highly culture and knowledge-dependent. Defining visual rhetoric requires researchers to bear basic knowledge of different

social, cultural and political contexts. What the author does here only reveals one specific realm of visual communication on a solid basis created by former researchers, and it is a great hope for the author that this thesis can offer a relatively new perspective for further research in the realm of visual communication.



6.

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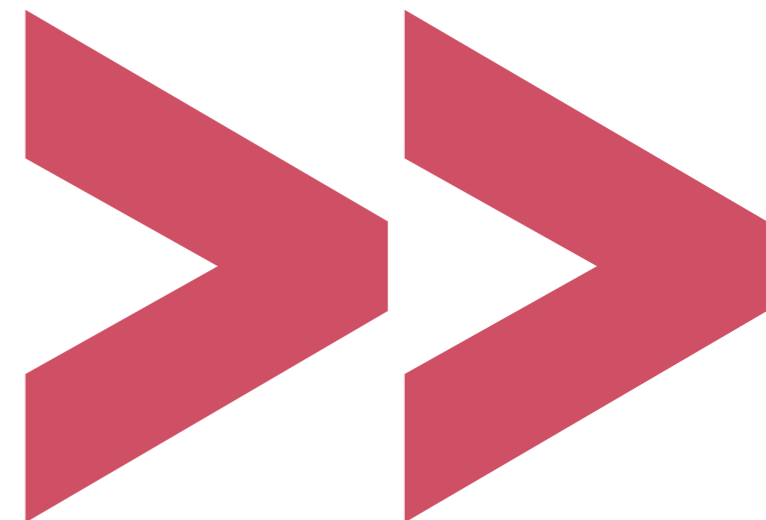
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Appendix

Years	Total Number of Male Figures in Posters of Each Year	Total Number of Female Figures in Posters of Each Year	Average Number of Male & Female Figures in Each Case	Years	Total Number of Male Figures in Magazine Covers of Each Year	Total Number of Female Figures in Magazine Covers of Each Year	Average Number of Male & Female Figures in Each Case
1989	4	5	M: 0.8 / F: 1	1989	0	7	M: 0 / F: 1.4
1990	10	17	M: 2 / F: 3.4	1990	20	1	M: 4 / F: 0.2
1991	3	2	M: 0.6 / F: 0.4	1991	14	3	M: 2.8 / F: 0.6
1992	0	1	M: 0 / F: 0.2	1992	14	8	M: 2.8 / F: 1.6
1993	31	5	M: 6.2 / F: 1	1993	1	2	M: 0.2 / F: 0.4
1994	3	3	M: 0.6 / F: 0.6	1994	2	5	M: 0.4 / F: 1
1995	18	4	M: 3.6 / F: 0.8	1995	0	5	M: 0 / F: 1
1996	4	2	M: 0.8 / F: 0.4	1996	6	11	M: 1.2 / F: 2.2
1997	8	25	M: 1.6 / F: 5	1997	3	2	M: 0.6 / F: 0.4
1998	49	1	M: 9.8 / F: 0.2	1998	2	2	M: 0.4 / F: 0.4
1999	128	0	M: 25.6 / F: 0	1999	3	1	M: 0.6 / F: 0.2
2000	23	39	M: 4.6 / F: 7.8	2000	59	6	M: 11.8 / F: 1.2
2001	69	36	M: 13.8 / F: 7.2	2001	12	3	M: 2.4 / F: 0.6
2002	77	63	M: 15.4 / F: 12.6	2002	14	6	M: 2.8 / F: 1.2
2003	5	13	M: 1 / F: 2.6	2003	15	13	M: 3 / F: 2.6
2004	14	11	M: 2.8 / F: 2.2	2004	22	2	M: 4.4 / F: 0.4
2005	0	1	M: 0 / F: 1	2005	16	2	M: 3.2 / F: 0.4
2006	223	2	M: 44.6 / F: 0.4	2006	26	18	M: 5.2 / F: 3.6
2007	20	0	M: 4 / F: 0	2007	15	7	M: 3 / F: 1.4
2008	7	7	M: 1.4 / F: 1.4	2008	8	0	M: 1.6 / F: 0
2009	52	5	M: 10.4 / F: 1	2009	13	7	M: 2.6 / F: 1.4
Total	748	251	M: 7.12 / F: 2.39	Total	292	183	M: 2.78 / F: 1.74

A gender-prominent table of the alteration of numbers of both male and female figures in both sets of cases in accordance of the linear chronology

Years	Total Number of Child Figures in Posters of Each Year	Total Number of Elder Figures in Posters of Each Year	Average Number of Child & Elder Figures in Each Case	Years	Total Number of Child Figures in Magazine Covers of Each Year	Total Number of Elder Figures in Magazine Covers of Each Year	Average Number of Child & Elder Figures in Each Case
1989	3	1	C: 0.6 / E: 0.2	1989	1	0	C: 0.2 / E: 0
1990	0	0	C: 0 / E: 0	1990	1	0	C: 0.2 / E: 0
1991	4	0	C: 0.8 / E: 0	1991	3	0	C: 0.6 / E: 0
1992	0	2	C: 0 / E: 0.4	1992	0	1	C: 0 / E: 0.2
1993	7	2	C: 1.4 / E: 0.4	1993	0	0	C: 0 / E: 0
1994	1	2	C: 0.2 / E: 0.4	1994	0	0	C: 0 / E: 0
1995	2	2	C: 0.4 / E: 0.4	1995	0	0	C: 0 / E: 0
1996	2	0	C: 0.4 / E: 0	1996	3	0	C: 0.6 / E: 0
1997	1	2	C: 0.2 / E: 0.4	1997	0	0	C: 0 / E: 0
1998	25	1	C: 5 / E: 0.2	1998	0	1	C: 0 / E: 0.2
1999	1	1	C: 0.2 / E: 0.2	1999	1	0	C: 0.2 / E: 0
2000	2	1	C: 0.4 / E: 0.2	2000	0	0	C: 0 / E: 0
2001	0	0	C: 0 / E: 0	2001	0	0	C: 0 / E: 0
2002	6	0	C: 1.2 / E: 0	2002	0	0	C: 0 / E: 0
2003	0	0	C: 0 / E: 0	2003	0	0	C: 0 / E: 0
2004	6	3	C: 1.2 / E: 0.6	2004	0	0	C: 0 / E: 0
2005	0	0	C: 0 / E: 0	2005	0	0	C: 0 / E: 0
2006	1	1	C: 0.2 / E: 0.2	2006	1	0	C: 0.2 / E: 0
2007	0	0	C: 0 / E: 0	2007	1	0	C: 0.2 / E: 0
2008	1	1	C: 0.2 / E: 0.2	2008	1	0	C: 0.2 / E: 0
2009	1	1	C: 0.2 / E: 0.2	2009	4	0	C: 0.8 / E: 0
Total	63	20	C: 0.6 / E: 0.2	Total	16	2	C: 0.15 / E: 0.02

An age-prominent table of the alteration of numbers of both child and elder figures in both sets of cases in accordance of the linear chronology

