



ANALYSIS OF CHINA'S NATIONAL IMAGE IN ITS INTERNATIONAL COMMUNICATION AND INFLUENCES AS A GLOBAL POWER

Chen Jie^{1*}, Abdul Muati Ahmad², Sharifah Sofiah Syed Zainudin³, Diyana Kasimon⁴

^{1*}College of Foreign Languages, Zhoukou Normal University; Universiti Putra Malaysia, Malaysia

²Universiti Putra Malaysia, Malaysia

³Universiti Putra Malaysia, Malaysia

⁴Universiti Putra Malaysia, Malaysia

***Corresponding Author:** Chen Jie

*College of Foreign Languages, Zhoukou Normal University; Universiti Putra Malaysia, Malaysia

Abstract

The multidimensionality of the national image and the complexity of audience perception have emerged as the real issues facing national image communication with the onset of the worldwide communication era. This essay contrasts cross-cultural empathy communication's theoretical roots and workings with national image communication. It argues that cross-cultural empathy communication, which emphasizes audience characteristics and uses emotional empathy, may represent a breakthrough in the creation of national images. The research defines the national image communication model for cross-cultural empathy.

Keywords: communication, international communication, empathic communication, cross-cultural.

Introduction

In reality, worldwide communication experts and practitioners have noted the multifaceted nature of the nation's image and the diversity of audiences. Digital platforms, on the other hand, are increasingly developing into significant channels for international exchanges among various groups and a mainstream position for China to carry out international communication. This is due to the rapid growth of algorithmic technology. However, they also make issues worse, such as the solidification of cognitive biases due to algorithmic recommendations and the information cocoon effect. These new aspects of digital platforms offer the potential to remove old communication barriers and build new communication spaces. The complexity of audience perceptions and the



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multidimensionality of national images have never been more widely understood and polarised than in the environment of platform-based international communication.

In order to solve the problem of national image communication theory and practise, we must reconsider the fundamental qualities and mechanisms of national image generation. We must also propose a framework for building national images that can achieve both the greatest possible level of consensus and differentiated communication for the characteristics of various groups. This essay makes the case that cross-cultural empathic communication, which emphasises audience differences and uses emotional resonance to appeal to audience members' emotions, can play a significant role in the development of a multidimensional national image through the reciprocal unification of the body's interests and the interests of others, as well as the sharing and co-creation of one's own self-image and perception of others.

Empathy Across Cultures: A Strategy for National Image Communication

This essay contends that the critical relationship between national images and empathetic communication is the foundation for the significance and viability of cross-cultural national image communication. The state picture can be viewed as an outcome of empathy from the perspective of the occurrence mechanism. As was previously said, the image of the state is not a mechanical projection of the subject's will into the object's psyche, neither is it a result that is static and unchanging, but rather the outcome of the interaction of several subjects. In this regard, there can be a disconnect between how China is portrayed in other nations by the general people and how China portrays itself on its own.

This is due to the fact that some aspects of China's message fail to elicit empathy from the audience, whereas other source subjects' signals do so and successfully infiltrate the audience's cognitive system. Therefore, the only method to increase the efficiency of national image transmission is through cross-cultural empathy. The only way the national image can get beyond informational and cognitive obstacles and be fully felt and understood by the audience is through active empathic replacement, symbolic code selection, positive feedback interaction, and constant adjustment. Cross-cultural empathy communication has emerged as a crucial national image endeavour, particularly in the context of multidimensional national image communication for multidimensional audience groups.

Olympic Winter Games Communication and the Nation's Image

Between the Summer Olympics in 2008 and the Winter Olympics in 2022 in Beijing, there has been a significant change in the political and economic climate of the world. China's overall national power has also grown significantly, as have the two-way relations between China and the rest of the world, as well as the objectives and visions for developing China's national image. The national image communication for the 2008 Winter Olympics in Beijing stands out for its multi-dimensional connotation and multiple layers. People of all nationalities, cultural origins, and identification positions must be addressed in order to portray an accurate picture of China that reflects its many facets of civilization, technology, security, and innovation. Beijing Winter

Olympic Games have gradually awoken empathetic feedback from global audiences through direct audience demands, global consensus, creative expressions, and deepened cultural connotations, setting an important benchmark for the media development of sporting events and an excellent example for thinking about how to realise empathetic communication of multi-dimensional communication environments with complex communication targets. The international communication strategy and impact of the Beijing Winter Olympics are used as a case study to explore how both the transmitter and the receiver can form a new cultural space of communality in the process of empathetic communication. Accordingly, this paper compares the real-life dilemmas of national image building, discusses in detail how empathetic communication can empower China's national image building, and compares the challenges of national image building in general.

Beijing Winter Olympics: A Novel Approach to Communicating the National Image Across Cultures

The 2022 Beijing Winter Olympic Games are a prestigious platform to showcase a multifaceted national image to a wide group of people as one of the largest and most significant international athletic events. This essay examines the significance of the opening ceremony's symbolic choices and creative expressions based on the director's statement and live presentation in order to clarify the cross-cultural empathy communication mode of the multidimensional national image. It primarily focuses on the opening and closing ceremonies of the Winter Olympic and Winter Paralympic Games in Beijing. In accordance with the cascading nature of empathetic communication, the study discovered that the communication subjects of the Beijing Winter Olympics used an interlocking and cascading communication approach while communicating the national image.

Making a Multidimensional Image with Several Subjects

Only when the communication target and audience are both clearly identified can the communicator's empathetic behaviour find a home. Due to the inherent conflict between the international and national aspects of the Olympic Games, it is frequently necessary to combine two sets of ideographic systems: the first refers to symbols that elicit emotions through light, shadow, and sound, which are applicable to the widest possible international audience and are not constrained by language and cultural differences; the second is more based on cultural consensus and is used to express the exclusive emotions among specific cultural groups. The worldwide communication has adopted a whole and divided communication idea, which is not only cohesive but also exposes differences, in order to communicate a multidimensional image of China to the broadest audience simultaneously for the Beijing Winter Olympic Games. Because he wanted to emphasise the "people's nature" of the Winter Olympics, Zhang Yimou, the chief director of the opening ceremony of the Winter Olympics, said that he chose to have athletes and regular people rather than professional artists as the ceremony's protagonists. This is why the enormous "snowflakes" made up of all the participating countries' names and the release of the Olympic

flame were included in the ceremony. The enormous "snowflakes" constructed of the names of all the participating nations and the tiny flames emitting warmth serve as a powerful image for how the people of the world stand together in the face of common challenges in the spirit of the community of human destiny. In addition, the Beijing Winter Olympics will introduce the "City of Two Olympics" to those who have not yet seen Beijing through a review of the 2018 Winter Olympics in Pyeongchang, South Korea, and a look ahead to the 2026 Winter Olympics in Milan-Cortina d'Ampezzo. However, viewers who are unfamiliar with Beijing's history as the "City of Two Olympics" can nonetheless grasp the depth of Olympic evolution over time through the analysis of the PyeongChang Winter Games in Korea in 2018 and the outlook for the Milan-Cortina Dampedzo Winter Games in 2026. The Beijing Winter Olympics generated a holistic perception and empathy for China's image through the natural blending of agreed and segmented information.

Emotional Identity Development

In order to foster audience empathy, it is crucial to let the audience feel the similarities between themselves and the communication subject after having defined the communication audience and image dimension explicitly. The moon is the same as the two hometowns, for instance, and China and Japan utilised these phrases to foster empathy between the beneficiaries of relief during the New Crown pandemic. Mountains and rivers are different, but the wind and the moon are the same. Through a multimodal communication strategy that included the following elements, the communicators at this year's Winter Olympics aroused the audience's shared feelings. In the opening ceremony, the communicators first drew attention to the theme components of the global issue. The Olympic motto now reads, "greater unity," as the international community seeks to use sporting events to bring people from all over the world together. China has launched a significant global "more united" programme called "Together for the Future." Second, speakers make use of audiovisual texts that are widely understood. For instance, the Beijing Winter (Paralympic) Games' opening and closing ceremonies had the theme "a snowflake" throughout. The snowflake is a condensed portrayal of ice and snow sports and the spirit of the Winter Olympics as an aesthetically pleasing and easily understandable graphic symbol. Language and cultural limitations are not a factor in the audiovisual account of the Beijing Winter Olympics. Third, in the opening ceremony, the communicators incorporated poignant recollections that were felt by everyone. The theme of the opening ceremony of the Beijing Winter Olympic Games has always been "shared sentiment and unity," leveraging the universal human experience to represent the common goals of the globe and the common expectations of the international community for future advancement. The Beijing Winter Olympics brought about the emotional identification of the hosts and visitors as "we" rather than "I" by arousing their shared emotional vision.

Interactive fun through creative expression

Because there is a distinct boundary between the subject and the object, the communicator must enhance the audience's interactive experience of the communication process through aesthetic and

creative expressions after they have identified with the subject as a result of the connection of similarity. This will help the audience develop empathy to a deeper level. For instance, the communicators of the Beijing Winter Olympics cleverly mixed the twelve Chinese zodiac signs with ice skates in the closing ceremony to convey the beauty of the beginning of winter and the beginning of spring using the twenty-four solar periods in the opening ceremony. Chinese knots are one example of a traditional cultural resource whose creative presentation raises the interest level of communication material while giving listeners the chance to develop profound empathy and deeper thought processes. Based on the creative creation of the adorable panda picture, the Beijing Winter Olympics mascot, Bingdun, has become a big success. Creative resource development is another way to express oneself artistically. One of the attractions of the Beijing Winter Olympics opening ceremony was the usage of a small torch. The opening ceremony abandoned the previous Winter Olympics' custom of lighting torches and instead used a small, lightweight torch that was placed in the centre of "snowflakes" made of national nameplates. This not only provided the audience with a new sensory experience, but it also helped to promote the low-carbon and green Olympics.

Deepening Feelings and Understanding

The opening ceremony of the Beijing Winter Olympic Games included spiritual implications in three main dimensions: first, to inform the world about China's cultural heritage and its development philosophy and to show China's sincerity and goodwill; second, to call on the world to jointly implement the spirit of sports, athletics, and the Olympic spirit; and third, to promote the development of ice and snow sports and the Olympic cause. Thirdly, it conveys the idea that there is "one globe" and emphasises the importance of the shared destiny of all people. The Beijing Winter Olympics communicators allow the international audience to feel connected to them because of their shared experiences and to enjoy them because of their creative expressions. This allows the audience to make the transition from emotional empathy to cognitive empathy, from surface similarity to deep identification, and ultimately to construct a cascading empathic communication process.

Conclusion

Through a review of China's foreign communication methods and outcomes during the Beijing Winter Olympics, this paper further defines the mechanism of cross-cultural empathetic transmission of a multidimensional national image. It is noted that in order to form a long-lasting good communication model, empathetic communication must start with the communicator's active empathic setup and progress deeper in layers. However, it also needs the audience's input and engagement.

This work serves as a roadmap for future theoretical investigations and the advancement of international communication in practise. The ideal model of empathic communication should be understood to be just that—an ideal. The positive cycle is frequently challenging to completely actualize. This should not, however, be used as an excuse to shun or avoid empathic

communication or to reduce it to a paper discussion. It is inevitable that there will be many insurmountable gaps in the process of cross-cultural communication. Therefore, both practitioners and researchers should thoroughly examine the multidimensional communication of national images in order for empathic communication theory to truly advance both the theoretical and practical development of international communication in China.

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