Xinjiang in Harmony and Prosperity

A Discourse Analysis of Multimodal Metaphor Reframing in a Promotional Video of China's Xinjiang

Yufeng Liu and Dechao Li

3.1 Introduction

Xinjiang, as an autonomous region of People's Republic of China, has been a source of conflict and misinformation. Reports on violent separatism (Millward, 2004), terrorism (Dwyer, 2005), and detention camps (Ruser, 2020) have painted Xinjiang as an undeveloped region where safety, humanity, and freedom are not guaranteed. In 2021, the "Xinjiang cotton dispute" became such a hot topic in Western news media that Western fashion brands avoided using cotton from Xinjiang because of the alleged "forced Uyghur labour"[1]. Against such a background, the Chinese government and the United Nations (UN) noticed the necessity to promote images of Xinjiang to the world, and therefore they jointly held an online event "Xinjiang Is a Wonderful Land" and posted the recorded video on the UN Web TV in September 2021[2]. In this online event, a six-minute promotional video of Xinjiang in both Chinese and English languages was played, which was later circulated on YouTube and TikTok. The current chapter employs an analytical framework established in a previous work (Liu & Li, 2022b) to analyse how monomodal and multimodal metaphors as well as the translation of verbal metaphors can assist in reframing Xinjiang's images. In specific, it attempts to answer the following research questions:

RQ1: What verbal, visual, and multimodal metaphors are used in the promotional video and how are they translated?
RQ2: What images of Xinjiang are presented via these metaphors?
RQ3: What are the socio-cultural factors behind such metaphor usages and their implications for Audiovisual Translation Studies (AVT)?

In sections that follow, we firstly review studies on multimodal translation and introduce Extended Conceptual Metaphor Theory and metaphorical framing and then explain the analytical framework in detail. The data and methodology are then presented, followed by a discussion of the major findings and their implications.

3.2   Multimodality in translation studies: A brief review

In general, multimodality refers to "a combination of different semiotic resources, or modes, in texts and communicative events", such as "still and moving image, speech, writing, layout, gesture, and/or proxemics" (Adami, 2016, p. 454). Given the ubiquity of multimodal communicative events, multimodality has been a research topic in various disciplines, including Linguistics, Communication Studies, Psychology, and Cognitive Science. However, it is not until recently that research on multimodality began to focus on "questions of translation" (Taylor, 2016, p. 222), though scholars like Yves Gambier (2006) has already pointed out the necessity to study multimodality in audiovisual translation about a decade ago. In Translation Studies, explorations of multimodality are mostly in audiovisual translation (e.g., Pérez-González, 2014; Taylor, 2016), with a focus on subtitling and revoicing. In the meantime, multimodality analyses also touch upon comics (Borodo, 2015), graphic novels (Zanettin, 2018), and *danmu* (Pérez-González, 2019). Their major concerns include different methodologies to study audiovisual translation (Chaume, 2018), interaction of semiotic resources in meaning-making (Pérez-González, 2019), and constraints in multimodal translation (de Higes-Andino, 2014; Mayoral et al., 1988).

Specifically, audiovisual translation that involves subtitling and dubbing displays a higher degree of constraints than advertisement, comics, and song (see Mayoral et al., 1988, p. 364), as they require a synchrony of content, space, time and sound, etc. A more detailed exploration of constraints in audiovisual translation is documented in de Higes Andino's (2014) study, where constraint is defined as "obstacles and problems that prevent total identity between source and target texts" (p. 223), and two types of constraints are distinguished: formal constraints versus linguistic constraints. Studies on constraints in AVT barely pay a special attention to multimodal metaphors.

In fact, although metaphor is an important research topic in Translation Studies (Schäffner, 2004) and Multimodality Studies (Forceville & Urios-Aparisi, 2009), few attempts have been made in Audiovisual Translation Studies to investigate the translation of metaphors in multimodal contexts, except Liu and Li's (2022b) recent work. The current chapter explores the various constraints and interactive effects among different varieties of semiotic resources with a special focus on verbal metaphors, visual metaphors, and multimodal metaphors in a promotional video of China's Xinjiang. In so doing, the current study may enrich the existing studies on multimodal translation by providing specific insights into the translation of multimodal metaphors.

3.3   From (extended) conceptual metaphor theory to metaphorical framing

According to Conceptual Metaphor Theory (CMT), metaphor is a way of thinking rather than pure rhetorical flourish (Lakoff & Johnson, 2008). The basic underlying mechanism lies in a mapping process in which the target domain (A) is understood through source domain (B). Although in traditional CMT, the target domain

is usually more abstract, whereas the source domain is more concrete and more related to the bodily experience, Kövecses (2020) proposes Extended Conceptual Metaphor Theory (ECMT) where the mapping between abstract and concrete concepts is bi-directional and metaphor can be understood at multiple levels, not necessarily at the level of domains but also at the less schematic levels of frames and mental spaces as well as the more schematic levels of image schemas (p. 51). Both CMT and ECMT acknowledge that metaphor is about conceptualization of world events, and therefore metaphor has a framing function.

In the simplest terms, framing is about selection and salience. To frame "is to select some aspects of a perceived reality and make them more salient in a communicating text" (Entman, 1993, p. 52). Such a hiding and highlighting process resembles the mapping of domains in conceptual metaphors, with the shared aspects of two concepts accentuated to form partial reality. Metaphor scholars have now well noticed the framing function of metaphor, from a theoretical justification of metaphorical framing (Semino et al., 2018) to the application of metaphorical framing into real-world events, such as free economy in Hong Kong (Zeng et al., 2021), US–China debate on coronavirus (Liu & Li, 2022a), and the notion of trade (Burgers & Ahrens, 2020). Nonetheless, analyses as such are mainly centred on verbal metaphors and have not taken multimodal metaphors into serious account. An exception will be a recent study conducted by the authors to analyse the reframed images of China's Hubei Province in post-pandemic era with multimodal metaphors (Liu & Li, 2022b).

Just as claimed by Forceville (2009), multimodality in metaphor research is largely neglected despite that metaphor scholars are fully aware of the pervasiveness of metaphors across various modes of communication, including but not limited to texts, pictures, and sounds. In specific, multimodal metaphors are metaphors "whose target and source are rendered exclusively or predominantly in two different modes/modalities" (Forceville & Urios-Aparisi, 2009, p. 4). Mode is defined as "a sign system interpretable because of a specific perception process" (Forceville & Urios-Aparisi, 2009, p. 22), and in this chapter, verbal and visual modes are given special attention[3]. Hence, there are three types of metaphors based on their modes/modalities: monomodal verbal metaphors whose target and source are rendered in texts solely; monomodal visual metaphors target and source are rendered in pictures solely; and multimodal metaphors whose target and source are rendered exclusively in texts and pictures.

To analyse both verbal and visual modalities, the chapter aims to propose that metaphor frames world events not only in texts but also in visual images. The case of the promotional video of Xinjiang can serve as a typical example of how political bodies such as the Permanent Mission of China to the United Nations tend to use multimodal metaphors to erase some biased impressions painted by Western news media.

3.4 Analytical framework

The chapter adopts the analytical framework established in the authors' previous work (Liu & Li, 2022b). Figure 3.1 is the reproduction of the flowchart of the analytical framework. Some basic instructions will be provided in the following paragraphs, while a complete description has been presented in Liu and Li's (2022b) study.
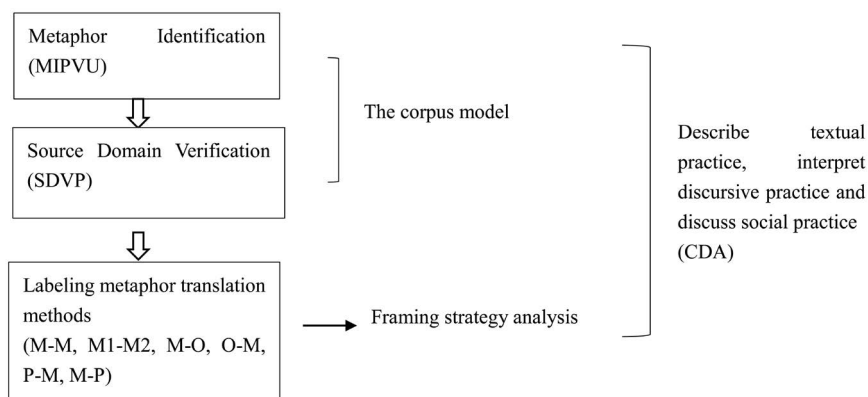
Figure 3.1 Analytical framework of metaphor translation-based reframing (Liu & Li, 2022b, p. 7)

Figure 3.1 illustrates an analytical framework that outlines the process of metaphor translation-based reframing. The framework consists of three main steps, each contributing to a comprehensive understanding and analysis of metaphorical expressions.

Step 1: Metaphor identification (MIPVU)

The first step in the framework is the metaphor identification, which involves systematically identifying metaphors within the given text or discourse. Metaphors are linguistic expressions that transfer meaning from one domain, known as the source domain, to another domain, referred to as the target domain. By identifying metaphors, we can determine which linguistic expressions are being used metaphorically and extract them for further analysis. In this step, the Metaphor Identification Procedure Vrije Universitei guidelines (MIPVU, Steen et al., 2010) are used.

Step 2: Source domain verification (SDVP)

Once metaphors have been identified, the framework moves on to the Source Domain Verification step. In this step, the source domains associated with the identified metaphors are verified and analysed. Source domains represent the conceptual domains from which the metaphorical expressions draw their meaning. By examining the source domains, we gain insights into the underlying conceptual mappings that allow the transfer of meaning from the source domain to the target domain. In this step, we use the Source Domain Verification Procedure (SDVP, Ahrens & Jiang, 2020).

The combination of MIPVU and SDVP forms the corpus model of the analytical framework, as they employ corpus-based tools such as the Macmillan Dictionary (www.macmillandictionary.com), the Suggested Upper Merged Ontology (SUMO, www. ontologyportal.org), WordNet (wordnetweb.princeton.edu/perl/

webwn), the Handian Dictionary (www.zdic.net), and the Word Sketch function in Sketch Engine (www. sketchengine.eu). This model helps establish a robust foundation for metaphor translation analysis. As explained in the previous work (Liu & Li, 2022b), MIPVU and SDVP can also be applied to visual metaphors and multimodal metaphors as long as elements in the picture are transferred into verbal texts. Several examples were provided in Liu and Li's (2022b) study to demonstrate exactly how metaphoricity, source domain, target domain, and metaphor type can be identified using these guidelines (pp. 4–5).

Step 3: Labelling different metaphor translation methods and framing strategy analysis

The third step of the framework involves labelling different metaphor translation methods and conducting a framing strategy analysis. Here, Toury's (2012) six-fold classification of metaphor translation strategies is utilized: retaining the same metaphor in the target texts (M-M); substituting the original metaphor with a different metaphor in the target texts (M1-M2); paraphrasing the original metaphor into non-metaphor (M-P); translating non-metaphorical expressions into metaphorical expressions (P-M); omitting the original metaphor in the target texts (M-0); and creating a metaphor from zero-element (0-M). Not all six translation methods are necessarily used, as in the previous work, only M-M, M-0, and 0-M strategies are concluded from the dataset (Liu & Li, 2022b). By examining these different methods, we can assess to what extent the original metaphorical meaning has been reproduced in the target culture and how specific metaphors are selected to shape or influence the audience's perception, understanding, and interpretation of a particular concept or phenomenon. Analysing these strategies helps uncover the underlying rhetorical devices and persuasive techniques used in metaphor translation.

Throughout the analysis, the three-dimensional Critical Discourse Analysis (Fairclough, 1995) is utilized to describe text practices, interpret discursive practice, and explain the social practice. In specific, a description of monomodal verbal metaphors in the source texts (ST) and target texts (TT), monomodal visual metaphors in pictures, and multimodal metaphors linking verbal and visual information will be given first. Then, interpretations of the framing effects of these metaphors will be provided, followed by a detailed analysis of differences in metaphor use and framing strategies to uncover the underlying socio-cultural and political reasons.

Overall, this analytical framework provides a structured approach for analysing metaphor translation-based reframing.

3.5   Research data and methodology

On September 29, 2021, the Permanent Mission of China to the United Nations and Xinjiang Uygur Autonomous Region of China jointly held an online event themed "Xinjiang Is a Wonderful Land", of which the recorded meeting was later

posted on the official United Nations Web TV[4]. After some brief introduction to the purpose of the online event, namely to promote a real Xinjiang to the world and counter the currently biased images of Xinjiang in the Western news media, a short video (around six minutes) was played to introduce Xinjiang from seven perspectives (with seven sub-themes): its vastness, stability, prosperity, humanity, religious freedom, natural scenery and cultural heritage, and potential for development. This promotional video was also reposted on local and international social media platforms.

Official accounts such as "Chinese Embassy in the UK", "Chinese Embassy in the US", "Chinese Embassy in Malaysia", "China Cultural Centre in Brussels", "BRIX Sweden", etc., have posted and reposted this video on YouTube, Douyin (Chinese Tik Tok), Tik Tok, and WeChat Channels. The UN Web TV as well as these new media platforms have helped this event reach an international audience to a large extent, and therefore this has given credit to the uniqueness and importance of this promotional video: it is the first officially designed video by the Chinese government to promote Xinjiang in front of an international audience from multiple perspectives, including political, cultural, economic, humanistic, and tourism aspects. The video has visual images, verbal English narrations, and bilingual subtitles (Chinese and English). Table 3.1 illustrates the research data. The video lasts 399 seconds, comprising 237 pictorial shots, 881 words of Chinese ST, and 789 words of English TT. Overall, there are 156 metaphorical pictorial shots, 23 Chinese metaphorical expressions, and 31 English metaphorical expressions.

Admittedly, the dataset is relatively small, especially in comparison to some existing large corpora. Nonetheless, promotional videos as such are usually short, to suit various new media platforms on the one hand, and not to bore the audience with too much information, on the other. Thus, the current chapter attempts to analyse the data in their own natural context, through which verbal and visual metaphors achieve their utmost communication effects. Meanwhile, the data are also valuable from a socio-cultural and political perspective. For one reason, the video is designed by the Permanent Mission of China to the United Nations and Xinjiang Uygur Autonomous Region of China, i.e., the political bodies of China, and therefore it can represent the national discourse in communication for an international arena to some extent. For another, it helps to understand how East Asian countries like China, whose culture and political philosophy are so distinct from Western countries, attempt to construct the image of places of conflict like Xinjiang in different ways. Furthermore, as can be seen in Table 3.1, the data consist of far more metaphorical pictorial shots than metaphorical verbal texts, which may

Table 3.1 Research data illustration

	Video			*Verbal (Chinese ST)*	*Verbal (English TT)*
Time length	399 seconds	Word count		881	789
Metaphorical shots (count)	156 out of 237	Metaphorical expressions (count)		23	31

further assist in resolving the puzzle of combined modes of communication with the visual mode as the dominant.

A linguist with previous experience of metaphor coding has followed the analytical framework listed in Section 3.4 step by step to code the data on the qualitative analyser software NVivo 12. The same linguist double-checked the coded data and resolved the deviations through discussions with colleagues. Hence, following Bednarek's (2015) and Liu and Li's (2022b) practice, the chapter selects intra-coder reliability rather than inter-coder reliability because the latter only ensures the agreement to the coding manual rather than the reduced "'subjectivity' of the coding *per se*" (Bednarek, 2015, p. 6).

3.6 Describing verbal and visual metaphors

Results (see Table 3.2) have shown that 54 metaphorical expressions are coded in a total of 23 source domains in texts, consisting of 23 metaphorical expressions in the verbal source text (VST) and 31 metaphorical expressions in the verbal target text (VTT). Meanwhile, 156 metaphors are coded in 19 types of source domains in pictorial shots (PS). The two verbal sub-corpora (VST and VTT) share a total of 12 types of metaphor use, such as HUMAN, JOURNEY, BANNER, TREASURE, and FRUIT metaphors. Nonetheless, in most cases, these shared metaphors are used in different proportions in the VST and VTT, which indicates that translation does play a role in between. For instance, JOURNEY metaphors account for 19.35% of the total metaphor use in the VTT but only take up 4.35% in the VST. HUMAN metaphors are more frequently used in the VTT (16.13%) than in the VST (13.04%). Likewise, UP metaphors are seen more often in the VTT (9.68%) than in the VST (8.70%). There are also some metaphors that are exclusively used in VST or VTT. HEAT, LIGHT, and PAINTING metaphors are exclusive to the VST, whereas KALEIDOSCOPE, PLANT, and PARADISE metaphors are only used in the VTT. Although there are some metaphors that can be simultaneously used in two different modes (verbal and visual), such as UP and LIGHT metaphors, most metaphors in PS are exclusively used in the visual mode. Metaphors such as GATHERING, HAND, TRANSPORTATION, DANCING, HOUSING, HEART and BLOOMING are unique to the PS sub-corpus. This may suggest that in such short promotional videos that largely rely on stimulation of visual perceptions of the audience, verbal texts, either the source text or the target text, are likely to play a complementary role. Analyses in the following will further test this assumption.

A detailed exploration of the classification of metaphor types based on their source domains may provide further insights. As shown in Table 3.3, metaphors identified in the VST and VTT are mostly monomodal verbal metaphors whose source and target domains are summarized from the text information or the background information and do not reply on visual elements. In stark contrast, metaphors in PS can be multimodal, with their source domains mostly drawn from visual elements, and their target domains usually summarized from the verbal texts, such as GATHERING, DANCING, and HAND metaphors. Moreover, monomodal visual metaphors such as LIGHT, CHILDREN, and HIGH MOVEMENT convey

Table 3.2 Source domains of metaphors in the source text, the target text, and pictorial shots of data

Metaphors in VST	Freq.	%	Metaphors in VTT	Freq.	%	Metaphors in PS	Freq.	%
HUMAN	3	13.04	JOURNEY	6	19.35	LIGHT	28	17.95
ORGANISM	2	8.70	HUMAN	5	16.13	GATHERING	20	12.82
TREASURE	2	8.70	UP	3	9.68	HAND	16	10.26
UP	2	8.70	TREASURE	2	6.45	TRANSPORTATION	16	10.26
BANNER	1	4.35	ORGANISM	2	6.45	DANCING	13	8.33
BENEATH	1	4.35	PLANT	2	6.45	CHILDREN	11	7.05
BRIDGE	1	4.35	PARADISE	1	3.23	HOUSING	8	5.13
KINGDOM	1	4.35	WAR	1	3.23	HIGH MOVEMENT	7	4.49
CORRIDOR	1	4.35	BANNER	1	3.23	HIGHWAY	7	4.49
DOWN (DEEP)	1	4.35	BENEATH	1	3.23	NATIONAL FLAG	7	4.49
HEAT	1	4.35	BRIDGE	1	3.23	WATER	6	3.85
JOURNEY	1	4.35	CORRIDOR	1	3.23	BIRD	5	3.21
LIGHT	1	4.35	DOWN (DEEP)	1	3.23	HIGH-RISE	4	2.56
OBJECT	1	4.35	HOME	1	3.23	HEART	2	1.28
SILK (BROCADE)	1	4.35	KALEIDOSCOPE	1	3.23	ROUND CIRCLE	2	1.28
PAINTING	1	4.35	PAIRING-UP	1	3.23	BLOOMING	1	0.64
FRUIT	1	4.35	FRUIT	1	3.23	PARTY EMBLEM	1	0.64
WAR	1	4.35				PLAIN	1	0.64
						UP	1	0.64
Total	23	100.00	*Total*	31	100.00	*Total*	156	100.00

Table 3.3 Classification of metaphor types based on source domains

Monomodal verbal metaphor in ST	Freq.	%	Monomodal verbal metaphor in TT	Freq.	%	Monomodal visual metaphor	Freq.	%	Multimodal metaphor	Freq.	%
HUMAN	3	13.04	JOURNEY	6	19.35	LIGHT	17	25.00	GATHERING	13	14.77
ORGANISM	2	8.70	HUMAN	5	16.13	CHILDREN	11	16.18	DANCING	12	13.64
TREASURE	2	8.70	UP	3	9.68	TRANSPORTATION	9	13.24	HAND	11	12.50
UP	2	8.70	TREASURE	2	6.45	GATHERING	7	10.29	LIGHT	11	12.50
BANNER	1	4.35	ORGANISM	2	6.45	HIGHWAY	6	8.82	HOUSING	7	7.95
BENEATH	1	4.35	PLANT	2	6.45	HAND	5	7.35	TRANSPORTATION	7	7.95
BRIDGE	1	4.35	PARADISE	1	3.23	HIGH MOVEMENT	5	7.35	NATIONAL FLAG	6	6.82
KINGDOM	1	4.35	WAR	1	3.23	BIRD	3	4.41	WATER	6	6.82
CORRIDOR	1	4.35	BANNER	1	3.23	HEART	2	2.94	HIGH-RISE	4	4.55
DOWN (DEEP)	1	4.35	BENEATH	1	3.23	DANCING	1	1.47	BIRD	2	2.27
HEAT	1	4.35	BRIDGE	1	3.23	HOUSING	1	1.47	HIGH MOVEMENT	2	2.27
JOURNEY	1	4.35	CORRIDOR	1	3.23	NATIONAL FLAG	1	1.47	ROUND CIRCLE	2	2.27
LIGHT	1	4.35	DOWN (DEEP)	1	3.23				BLOOMING	1	1.14
OBJECT	1	4.35	HOME	1	3.23				HIGHWAY	1	1.14
SILK (BROCADE)	1	4.35	KALEIDOSCOPE	1	3.23				PARTY EMBLEM	1	1.14
PAINTING	1	4.35	PAIRING-UP	1	3.23				PLAIN	1	1.14
FRUIT	1	4.35	FRUIT	1	3.23				UP	1	1.14
WAR	1	4.35									
Total	23	100.00	**Total**	31	100.00	**Total**	68	100.00	**Total**	88	100.00

meanings from the visual elements solely, and therefore verbal texts do not offer much assistance.

Among the three types of metaphor, monomodal visual metaphors were not translated possibly because the producer felt that the target audience could comprehend the hinted meanings of both source domains and target domains directly from the visual images or there was just not enough time or space to do so. In fact, since multimodal metaphors in this chapter all have their source domains summarized from the visual images and only the target domains are drawn from the verbal texts (see Tables 3.7 and 3.8 in Section 7.3 for examples), there is no translation involved in this regard. However, monomodal verbal metaphors necessitate a textual translation whose source domains may change in the TT. Table 3.4 summarizes the framing strategies adopted in verbal texts to translate different source domains of metaphors. Overall, retaining the same metaphor (i.e., M-M strategy) and creating a new metaphor from non-metaphorical expressions (i.e., P-M strategy) are more frequently used than the rest of the strategies, accounting for 47.22% and 19.44%, respectively. Metaphors can also be paraphrased (i.e., M-P strategy) or replaced (i.e., M1-M2 strategy), each taking up 8.33%. Metaphors are also created from a zero-element (i.e., 0-M strategy) and accounts for 11.11%, whereas the omission strategy (i.e., M-0 strategy) only takes up 5.56% of the total. More specifically, HUMAN metaphors are often translated with a P-M strategy (28.57%) and then an M-M strategy (17.65%). ORGANISM metaphors are retained (M-M, 11.76%). JOURNEY metaphors are often created from zero-element (0-M, 75%) or from non-metaphorical expressions (P-M, 28.57%). The KINGDOM metaphor is substituted with the PARADISE metaphor; the PAINTING metaphor is replaced with the KALEIDOSCOPE metaphor; and the DOWN metaphor is substituted with the PLANT metaphor. In the following, examples (1)–(3) demonstrate the creation of a JOURNEY metaphor, the retaining of a HUMAN metaphor, and the replacement of a PAINTING metaphor. Hence, Xinjiang is framed as a human being on the road to prosperity via a JOURNEY metaphor in example (1), a fighter against terrorism and extremism via a HUMAN metaphor in example (2), and a beautiful painting or kaleidoscope in example (3):

1 ST: **未来,** 新疆 将 加快 丝绸 之 路 经济 带 核心 区 建设…… wèilái xīnjiāng jiāng jiākuài sīchóu zhī lù jīngjì dài héxīn qū jiànshè future Xinjiang will speed up silk AUX road economic belt core area construction

   TT: **Going forward,** Xinjiang will speed up the development of the core area of the Silk Road Economic Belt……

2 ST: 近 年 来 新疆 高举 社会主义 法治 旗帜, jìn nián lái xīnjiāng gāojǔ shèhuìzhǔyì fǎzhì qízhì recent year AUX Xinjiang hold high socialism rule of law banner 依法 开展 反 恐怖主义 和 去 极端化 斗争。yīfǎ kāizhǎn fǎn kǒngbùzhǔyì hé qù jíduānhuà dòuzhēng according to law carry out anti-terrorism and remove extremism struggle

   TT: In recent years, by holding high the banner of socialist rule of law, a legitimate **struggle** against terrorism and extremism has been waged in Xinjiang.

Table 3.4 Framing strategies of monomodal verbal metaphors based on source domains

Metaphor	M-M		M1-M2		M-P		P-M		M-0		0-M	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%	Freq.	%
HUMAN	3	15.79	0	0.00	0	0.00	2	28.57	0	0.00	0	0.00
ORGANISM	3	15.79	0	0.00	1	25.00	0	0.00	0	0.00	0	0.00
BENEATH	2	10.53	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
TREASURE	2	10.53	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
UP	2	10.53	0	0.00	0	0.00	1	14.29	0	0.00	0	0.00
BANNER	1	5.26	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
BRIDGE	1	5.26	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
CORRIDOR	1	5.26	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
JOURNEY	1	5.26	0	0.00	0	0.00	2	28.57	0	0.00	3	75.00
FRUIT	1	5.26	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
WAR	1	5.26	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
KINGDOM/PARADISE	0	0.00	1	33.33	0	0.00	0	0.00	0	0.00	0	0.00
DOWN	0	0.00	0	0.00	1	25.00	0	0.00	0	0.00	0	0.00
DOWN/PLANT	0	0.00	1	33.33	0	0.00	0	0.00	0	0.00	0	0.00
HEAT	0	0.00	0	0.00	0	0.00	0	0.00	1	50.00	0	0.00
HOME	0	0.00	0	0.00	0	0.00	1	14.29	0	0.00	0	0.00
PAINTING/ KALEIDOSCOPE	0	0.00	1	33.33	0	0.00	0	0.00	0	0.00	0	0.00
LIGHT	0	0.00	0	0.00	0	0.00	0	0.00	1	50.00	0	0.00
OBJECT	0	0.00	0	0.00	1	25.00	0	0.00	0	0.00	0	0.00
PAIRING-UP	0	0.00	0	0.00	0	0.00	1	14.29	0	0.00	0	0.00
PLANT	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	1	25.00
SILK (BROCADE)	0	0.00	0	0.00	1	25.00	0	0.00	0	0.00	0	0.00
Total	18	100.00	3	100.00	4	100.00	7	100.00	2	100.00	4	100.00

3   ST: 这里风光壮美大美新疆风景如画。zhè lǐ fēngguāng zhuàngměi dàměi

xīnjiāng fēngjǐng rú huà here scenery magnificent beautiful Xinjiang landscape like painting

TT: This is a land of magnificent landscape with a kaleidoscope of sceneries.

pe of sceneries.: This is a land of magnificent landscape with a **kaleidoscope** of sceneries.

3.7   Interpreting image framing in discourse

This section discusses how Xinjiang is framed or reframed as a place of prosperity, hope, and humanity through monomodal verbal metaphors, monomodal visual metaphors, and multimodal metaphors. In specific, JOURNEY and HUMAN monomodal verbal metaphors, CHILDREN and TRANSPORTATION monomodal visual metaphors, as well as GATHERING, LIGHT, HAND, and HOUSING multimodal metaphors are analysed in detail to offer some exemplifications. JOURNEY and HUMAN metaphors are selected because they are the dominant metaphors exclusively used in verbal texts. CHILDREN metaphors are selected because they are the dominant metaphors exclusively used in pictorial shots, whereas TRANSPORTATION metaphors are selected because they seem to be quite frequently used in Chinese promotional videos (see Liu & Li, 2022b; Table 3.4) and therefore are deemed as relevant and intriguing in such analyses. GATHERING, LIGHT, HAND, and HOUSING multimodal metaphors are selected because they are among the top five most frequently used multimodal metaphors. DANCING metaphors, as the second most frequently used multimodal metaphors, are excluded because they are quite similar to GATHERING metaphors, and we want to include as many varied metaphors as we can in the analysis.

3.7.1   Framing with monomodal verbal JOURNEY and HUMAN metaphors

As can be seen in Section 3.5, this promotional video largely relies on visual images to convey meanings, but the verbal texts also express some important metaphorical frames of Xinjiang. JOURNEY metaphors are mostly created in the TTs to imply that Xinjiang is always on the road for success, prosperity, and a better future. HUMAN metaphors are employed to frame Xinjiang as a heroic fighter, a person with energy, and a person who is paid special attention. Table 3.5 summarizes the linguistic expressions of JOURNEY and HUMAN metaphors and their co-texts in Chinese and English language. In specific, by using the Chinese words "推进" (tuī jìn, literally press ahead) and the English words "course", "underway", "trajectory", "pressing ahead", "going forward", and "toward", the video uses a JOURNEY metaphorical frame to portray Xinjiang as someone who is always on the road to prosper in tourism and economic development. Meanwhile, through words such as "关怀" (guān huái, literally care), Xinjiang is narrated as someone who needs special care from the government. War-related expressions such as "斗争" (dòu zhēng)/"struggle", "战略" (zhàn luè))/"strategy", and "wage" frame Xinjiang as a fighter against terrorism and extremism as well as a fighter for better

Table 3.5 Xinjiang images in JOURNEY and HUMAN metaphors

Metaphorical expressions in the Chinese text	Co-text (Chinese)	Xinjiang image	Metaphorical expressions in the English text	Co-text (English)	Xinjiang image
推进(tuī jìn) press ahead	新疆持续**推进** "旅游兴疆" 战略, 着力把旅游业打造成战略性支柱产业。	*Xinjiang is on road for success, prosperity and a better future (JOURNEY metaphor)*	course	Over the long **course** of history, People from various ethnic backgrounds in Xinjiang joined by those from across the country, have worked together to develop this vast, magnificent part of the motherland.	*Xinjiang is on road for success, prosperity and a better future (JOURNEY metaphor)*
			underway	Seizing the opportunity of the new development stage, and taking the new development approach, the building of a new development paradigm is **underway** in Xinjiang.	
			trajectory	By following the general principle of progress with stability and pursuing coordinated advancement of both regular COVID-19 response and socio-economic development, economy in Xinjiang has maintained steadfast and well-balanced **trajectory**.	
			pressing ahead	Xinjiang has been **pressing ahead** with a strategy of "invigoration through tourism", with a view to turning tourism into a strategic pillar industry.	
			Going forward	**Going forward**, Xinjiang will speed up the development of the core area of the Silk Road Economic Belt…	
			Toward	Let our cooperation flourish **toward** a better tomorrow for all.	

Table 3.5 (Continued)

Metaphorical expressions in the Chinese text	Co-text (Chinese)	Xinjiang image	Metaphorical expressions in the English text	Co-text (English)	Xinjiang image
关怀 (guān huái) care	在党和国家特殊**关怀**和19个援疆省市无私援助下	*Xinjiang is a person who receives special care and generous assistance. (HUMAN metaphor)*	care	under the exceptional **care** of the Party and the central government have devoted with the generous assistance from the 19 "pairing-up" provinces and cities,	*Xinjiang is a person who receives special care and generous assistance. (HUMAN metaphor)*
斗争(dòu zhēng) struggle	近年来新疆高举社会主义法治旗帜, 依法开展反恐怖主义和去极端化**斗争**。	*Xinjiang is a fighter against terrorism and extremism as well as a fighter for better future. (HUMAN metaphor)*	struggle	In recent years, by holding high the banner of socialist rule of law, a legitimate **struggle** against terrorism and extremism has been **waged** in Xinjiang.	*Xinjiang is a fighter against terrorism and extremism as well as a fighter for better future. (HUMAN metaphor)*
战略(zhàn luè) strategy	新疆持续推进 "旅游兴疆" **战略**, 着力把旅游业打造成**战略**性支柱产业。		wage	In recent years, by holding high the banner of socialist rule of law, a legitimate **struggle** against terrorism and extremism has been **waged** in Xinjiang.	
			strategy	Xinjiang has been pressing ahead with a **strategy** of "invigoration through tourism", with a view to turning tourism into a **strategic** pillar industry.	
			invigoration	Xinjiang has been pressing ahead with a strategy of "**invigoration** through tourism", with a view to turning tourism into a strategic pillar industry.	*Xinjiang is a person who invigorates himself/herself (HUMAN metaphor)*

future[5]. With words such as "invigoration", Xinjiang is assumed to be full of energy through the development of tourism. As shown from Table 3.5, JOURNEY metaphors are mostly created in the TTs through P-M and 0-M strategies, whereas HUMAN metaphors are mostly directly translated from the ST to the TT (i.e., M-M strategy), though in a few cases, HUMAN metaphors are exclusively used in the TT via a P-M strategy.

3.7.2 Framing with monomodal visual CHILDREN and TRANSPORTATION metaphors

Throughout the video, there are 11 metaphorical children images that convey meanings monomodally. Meanwhile, 16 transportation images were also used metaphorically, nine of which are monomodal. Table 3.6[6] illustrates some examples of monomodal visual CHILDREN and TRANSPORTATION metaphors. Images 1–4 have showcased that children in Xinjiang get education (images 3 and 4) and entertain themselves (images 1 and 2) together, through which friendship is built and wisdom is solidified. This, to some extent, represents high hope for a better future for Xinjiang where the younger generations are in unity and may contribute to a large pool of talent in Xinjiang in the near future. Meanwhile, these "playing", "sporting", and "singing" scenes relate to happiness and freedom, which implies that Xinjiang is not only a place of high hope but also a place with harmony, unity, happiness, and freedom.

TRANSPORTATION metaphors, on the other hand, are more related to economic development. Though TRANSPORTATION metaphors are also frequently used in a multimodal manner where the verbal texts provide some information on the target domain, this section only analyses the monomodal type where both their source and target domains can only be summarized from the visual elements or background information. Images 5–8 in Table 3.6 demonstrate the railway, airport, and overpasses in Xinjiang, which are speedy, convenient, and non-obstructive. Moreover, with some Xinjiang characteristic or Chinese characteristic linguistic hints such as "Urumqi Station" ("乌鲁木齐站") and "China Southern Airlines" ("中国南方航空"), the visual images attempt to convey to the target audience that Xinjiang is well developed and well connected to the rest of China and even to the rest of the world. Such a metaphor"PROSPERITY IS HIGHLY DEVELOPED TRANSPORTATION"is also discovered in Liu and Li's (2022b) work where the Chinese government adopted numerous TRANSPORTATION metaphors to frame China's Hubei Province as a place where the economy was quickly restored after the COVID-19 outbreak, with railways, highways, and airports operating normally.

There are many more examples of CHILDREN and TRANSPORTATION metaphors in the video. They are combined to tell a story about Xinjiang's prosperity achieved already and high potential for further development in the future. In fact, many more other types of monomodal visual metaphors have contributed to this portrayal of Xinjiang, including LIGHT, DANCING, HEART, BIRD, HIGH MOVEMENT, and HOUSING metaphors, some of which are actually used more often in a multimodal manner, which will be illustrated in the next section.

Table 3.6 Analysis of CHILDREN and TRANSPORTATION metaphors

Image no.	CHILDREN/TRANSPORTATION image	Description	Metaphor
1		Two girls were playing and smiling.	*Hope is children playing and smiling.*
2		Boys were playing soccer.	*Hope is children playing.*
3		Primary schoolers were attending lectures.	*Hope is children who receive education.*
4		Primary schoolers were singing together.	*Hope is children singing.*
5		This is a picture of the large railway station in Urumqi, Xinjiang (with the Chinese and Uyghur name of the station: 乌鲁木齐站 (Urumqi Station)	*Prosperity is large railway station.*

Table 3.6 (Continued)

Image no.	CHILDREN/TRANSPORTATION image	Description	Metaphor
6		196 This is a picture of the Urumqi Diwopu International Airport with the logo of China Southern Airlines (中国南方航空).	*Prosperity is a large international airport.*
7		A long straight railway was built in the middle of a large plain where green grasses and trees were growing.	*Hope is long straight railway.*
8		Several overpasses were built in the city with cars driving on them.	*Prosperity is convenient overpasses in the city.*

3.7.3   Framing with multimodal GATHERING, HOUSING, LIGHT, and HAND metaphors

As shown in Section 3.5, multimodal metaphors play a major part in the framing of Xinjiang. Unlike monomodal visual metaphors analysed in Section 7.2, multimodal metaphors involve text narrations. Although for multimodal metaphors, either the source domain or the target domain can be summarized from the verbal texts, in this chapter only the target domains of these multimodal metaphors are drawn from the verbal texts. Tables 3.7 and 3.8 present four prominent multimodal metaphors in this promotional video, i.e., GATHERING, HOUSING, LIGHT, and HAND metaphors, as well as their co-texts.

In total, there are 20 GATHERING metaphors throughout the video, but 13 of them are multimodal whereas only seven of them are monomodal. GATHERING metaphors seem to make huge contributions to framing Xinjiang as a harmonious, unified, stable, and happy place, as shown in images 1–4 in Table 3.7. In fact, there are different themes of "gathering". In image 1, "togetherness", "unity", or "joined efforts" are mapped to a scene where lots of people gather to play traditional Uyghur instruments, singing and dancing, therefore contributing to the metaphor "UNITY

Table 3.7 Analysis of GATHERING and HOUSING metaphors

Image no.	GATHERING/HOUSING image	Visual description	Verbal description	Metaphor
1		A group of Uyghur people were **gathering** and playing traditional instruments.	ST: 新疆各族人民与全国各族人民一道共同开发了祖国的锦绣河山广袤疆域。TT: People from various ethnic backgrounds in Xinjiang joined by those from across the country have worked together to develop this vast, magnificent part of the motherland.	*Joint efforts/unity are gathering.*
2		A group of people were **gathering** and applauding.	ST: 各民族和睦相处、和衷共济、和谐发展。TT: people from various ethnic groups live in concord, work in solidarity and develop in harmony.	*Harmony is gathering.*
3		A group of people were **gathering** and dancing.	ST: 呈现出社会稳定人民安居乐业的良好局面。TT: Enhanced social stability across Xinjiang has enabled the local people to live and work with greater ease and content.	*Stability is gathering.*

(*Continued*)

Table 3.7 (Continued)

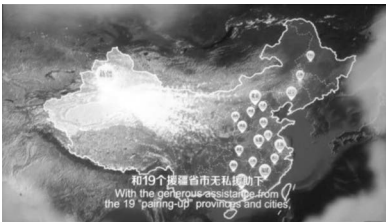| Image no.	GATHERING/HOUSING image	Visual description	Verbal description	Metaphor
4		A group of people were **gathering** to work.	ST: 这里人民幸福民生福祉持续增强。TT: This is a land of happiness where people's well-being is constantly improved.	*Happiness is gathering.*
5		This is a picture of a large number of **housings** in Xinjiang.	ST: 新疆坚持以人民为中心的发展思想, 将一般公共预算支出70%以上用于保障改善民生。TT: Highlighting the people-centred development approach, over 70 % of the general public budget in Xinjiang is devoted to ensuring and improving people's livelihood.	*Putting people first is ensuring their housing.*
6		This is a picture of a large number of **housings** in Xinjiang.	ST: 新疆坚持以人民为中心的发展思想, 将一般公共预算支出70%以上用于保障改善民生。TT: Highlighting the people-centred development approach, over 70% of the general public budget in Xinjiang is devoted to ensuring and improving people's livelihood.	*Putting people first is ensuring their housing.*

(*Continued*)

Table 3.7 (Continued)

Image no.	GATHERING/HOUSING image	Visual description	Verbal description	Metaphor
7		This is a picture of a large number of **housings** in Xinjiang.	ST: 新疆坚持以人民为中心的发展思想, 将一般公共预算支出70%以上用于保障改善民生。TT: Highlighting the people-centre development approach, over 70 % of the general public budget in Xinjiang is devoted to ensuring and improving people's livelihood.	*Putting people first is ensuring their housing.*
8		This is a picture of a large number of **housings** in Xinjiang.	ST: 这里和谐稳定各族人民安居乐业。TT: This is a land of harmony and stability where people from various ethnic backgrounds live and work in peace and contentment.	*Stability is ensuring people's housing.*

Table 3.8 Analysis of LIGHT and HAND metaphors

Image no.	LIGHT/HAND image	Visual description	Verbal description	Metaphor
1		This is a map of China where 19 provinces and cities in East China sent **lights** to Xinjiang.	ST: 在党和国家特殊关怀和19个援疆省市无私援助下…… TT: Under the exceptional care of the Party and the central government have devoted with the generous assistance from the 19 "pairing-up" provinces and cities…	*Help is sending lights.*
2		At night, on a city highway, cars were driving and numerous **lights** were on.	ST: 共创美好未来。TT: Toward a better tomorrow for all.	*Hope/prosperity is light.*
3		This is a picture of a Xinjiang city at night where numerous **lights** were on.	ST: 共创美好未来。TT: Toward a better tomorrow for all.	*Hope/prosperity is light.*

(*Continued*)

Table 3.8 (Continued)

Image no.	LIGHT/HAND image	Visual description	Verbal description	Metaphor
4		At the end of the video, the theme of the video was played again (in both Chinese and English, 新疆是个好地方/Xinjiang: A Wonderful Land) and a **light** belt crossed the Chinese characters.	ST: 新疆是个好地方。TT: Xinjiang: A Wonderful Land	*Hope/prosperity is light.*
5		A woman was shaking **hands** with several doctors.	ST: 这里人民幸福, 民生福祉持续增强。TT: This is a land of happiness where people's well-being is constantly improved.	*Gratitude is shaking hands.*
6		A family of six were all holding a silk carpet and giving a **thumbs-up**.	ST: 自古享有瓜果之乡、金玉之邦和地毯丝绸王国的美誉。TT: Xinjiang has been long known as "the home of melons and fruits", "the land of gold and Jade" and "the carpet and silk paradise".	*Approval is thumps-up.*

(*Continued*)

Table 3.8 (Continued)

Image no.	LIGHT/HAND image	Visual description	Verbal description	Metaphor
7		Two businessmen, one Chinese and the other foreigner, were using one of their **hands** to show a way.	ST: 与大家共享发展机遇、共谋合作大计。TT: Let the development opportunities be shared by all.	*Respect is showing a hand to lead the way.*
8		Two businessmen were shaking **hands**.	ST: 与大家共享发展机遇、共谋合作大计。TT: Let the development opportunities be shared by all.	*Cooperation is shaking hands.*

IS GATHERING" or "JOINED EFFORTS ARE GATHERING". Such a gathering can also be engaged by people with a nationality different from Uyghur, as shown in images 2 and 3. In combination with keywords such as "solidarity", "harmony", and "stability", the visual image can generate metaphors such as "HARMONY IS GATHERING" and "STABILITY IS GATHERING". In image 4, a number of people gather and head for a factory for employment, suggesting that they are earning a stable income and living a happy life, which, together with the keywords "happiness" and "well-being", generates a metaphor "HAPPINESS IS GATHERING".

Besides harmony and unity, the video also emphasizes humanity in Xinjiang with HOUSING metaphors, as shown from images 5–8 in Table 3.7. As the visual background for an introduction to "people-centred approach" in Xinjiang, housing represents the significant improvement of Xinjiang people's livelihood. A metaphor "PUTTING PEOPLE FIRST IS ENSURING THEIR HOUSING" is generated. Image 8 in Table 3.7 also demonstrates that housing is highly related to social stability, and a metaphor "STABILITY IS ENSURING PEOPLE'S HOUSING" can be interpreted. These metaphors emphasize that the Chinese government pays great attention to Xinjiang people's livelihood and has made significant achievements in this regard.

On the other hand, LIGHT and HAND metaphors highlight that Xinjiang is a prosperous place where international cooperation is welcome. Image 1 in Table 3.8 shows that Xinjiang receives help from the Chinese government and some other parts of China, and receiving such help is like drawing lights into Xinjiang. Hence, the metaphor "HELP IS SENDING LIGHTS" can be summarized. In images 2 and 3, city lights in the visual images are directly mapped to "a better tomorrow", which generates the metaphor "HOPE/PROSPERITY IS LIGHT". Image 4 is a concluding scene of the promotional video where a light belt is crossing the themed characters "Xinjiang: A Wonderful Land". Again, light is related to the keyword "wonderful" and therefore hints at a metaphor "HOPE/PROSPERITY IS LIGHT".

The video also uses some hand images. "GRATITUDE IS SHAKING HANDS" in image 5 expresses Xinjiang people's satisfaction with their current livelihood and appreciation for the Chinese government's medical arrangement in Xinjiang. In image 6, the metaphor "APPROVAL IS THUMPS-UP" conveys Xinjiang people's pride in the cultural heritages of Xinjiang. Images 7 and 8 are business related, both pointing to Xinjiang's high potential for international cooperation and further prosperity.

3.8 Discussion

The preceding analyses have illustrated the Chinese authorities' intention of using verbal, visual, and multimodal metaphors to frame Xinjiang as a place of harmony, unity, prosperity, and humanity. Such metaphor use has its socio-cultural factors involved, despite the fact that there are some metaphors that are universally common (e.g., JOURNEY metaphors). In the following, different socio-cultural and political factors will be taken into account to explain a communication style specific to China, based on which some suggestions on effective multimodal metaphor-based communication will be put forward.

3.8.1 Socio-cultural factors behind Chinese specific metaphors

This chapter concurs with Liu and Li's (2022b) study that TRANSPORTATION and LIGHT metaphors are highly frequent in Chinese promotional videos. For one reason, Chinese authorities intend to showcase the powerful infrastructure in China to an international audience and regard infrastructure construction as a "representative of its own economic growth" (Liu & Li, 2022b, p. 15). Through transportation lines, varieties of resources are transferred to and from Xinjiang, making this place abundant in talent and opportunities. For another, urbanization plays a significant role in the Chinese government's development strategy as Taylor (2015) claims that "the China dream is an urban dream" (p. 107). Through a "national new-type urbanization plan" ("国家新型城镇化规划")[7], China aims to fulfill the goal of building a "moderately prosperous society in all aspects" ("全面建成小康社会")[8]. The image of "city lights" can represent the great achievements of China's urbanization. In fact, Xinjiang is receiving assistance from the rest of the country in this regard to speed up its economic development. The previous analyses (especially those in Table 3.8) suggest that LIGHT is usually mapped to HOPE, PROSPERITY, and HELP in the Chinese culture.

Likewise, the reason for the wide use of HOUSING metaphors in this video is also related to China's housing policies. Homeownership is a major part of the China dream (Huang et al., 2021), and China has issued various urban housing development and policies to "meet housing needs of all people"[9] (Ye & Wu, 2008). Housing is thus directly bound to people's livelihood in China, and housing images in the video are easily comprehensible to the Chinese audience.

In fact, these Chinese-specific policies are highly influenced by Confucianism, where the concept "the moderately prosperous society" ("小康社会") is originated[10]. GATHERING metaphors are also related to a Confucian philosophy. According to Xunzi, a Confucian philosophy, the ability to "group together" is the reason why humans "can make use of stronger or faster animals" (Fraser, 2016, p. 312). Xunzi also commented that "a ruler should keep people together" ("君者善群")[11]. Hence, the image of "gathering" implies the stable rule of a country, and it can be mapped with "social stability", "social vitality", "unity", and "harmony".

In summary, Confucianism underlies China's policies and the Chinese style of communication. Hence, an audience with little knowledge of Confucianism may not understand these Chinese-specific metaphors. This leads to the question of how translation plays a part in an effective communication with a foreign audience.

3.8.2 Combined reframing effects of visual, verbal, and multimodal metaphors

Producers of promotional videos as such may need to consider the goals and means of communication and allocate the visual and verbal elements in a better manner, as China is a country socially, politically, and culturally distant from Western countries. Metaphors, especially those Confucianism-tinted, may not be understood by an international audience who knows little about Chinese culture. Among them, verbal metaphors seem to be more comprehensible, as, through translation, the original metaphor can be easily replaced with a new metaphor that is closer to the target culture. Nonetheless, in most cases, visual metaphors, either the monomodal

type or the multimodal type, can only be understood based on the visual elements because these metaphors usually do not have verbal explanations. Some visual metaphors are comprehensible even without any verbal explanations as they are shared across cultures, such as CHILDREN and LIGHT metaphors, both of which symbolize hope. However, for culture-specific visual metaphors, more attention should be paid. In this chapter, GATHERING, TRANSPORTATION, and HOUS-ING metaphors are related to Chinese-specific values and government policies that may not be easily understood by an international audience. It is actually non-beneficial to replace such Chinese-specific visual images with new ones to cater to an international audience because communicating Chinese culture is also one important goal of producing such promotional videos. On the other hand, to provide a detailed explanation for each culture-specific image is not feasible. This is mainly because such promotional videos are highly constrained in terms of time, space, and the synchrony of content, time, space and sound, etc.

One possible solution is to provide a condensed note to explain the underlying cultural value or government policy, if the producer feels that it is necessary to communicate such information to an international audience. For instance, a simple mentioning of "national new-type urbanization plan" ("国家新型城镇化规划"), "moderately prosperous society in all aspects" ("全面小康社会"), "meet housing needs of all people" ("人人有房住"), and "a ruler should keep people together" ("君者善群") can be provided on the screen to assist the audience in comprehending the HOUSING, GATHERING, and TRANSPORTATION metaphors. In this way, audiences interested in Chinese culture and Chinese government's policies can search for more information on these terms. This may not be a perfect solution because the information provided cannot be comprehensive due to time and space constraints, but it may help find a compromise between meaning-making/meaning-transmission and constrained communication in a multimodal context. Admittedly, it may be better if the video producers can design verbal, visual, and multimodal metaphors in advance and allocate them in a better way, therefore leveraging the combined (re)framing effects of metaphors in various modalities.

3.9 Conclusion

This chapter follows an analytical framework of metaphor translation-based reframing established in our previous work (Liu & Li, 2022b) and analyses images of Xinjiang in an officially released promotional video. Analyses show that through verbal metaphors such as JOURNEY and HUMAN, visual metaphors such as CHILDREN and TRANSPORTATION, and multimodal metaphors such as GATHERING, HOUSING, LIGHT, and HAND, the video intends to frame Xinjiang as a place of harmony, unity, prosperity, and humanity.

While translation plays a part in reframing verbal metaphors through retaining, replacing, creating, and omitting strategies, culturally specific visual metaphors and multimodal metaphors are more difficult for an international audience to comprehend. One of the major reasons lies in the fact that China is deeply influenced by Confucianism, and images in the promotional video carry special socio-political meanings, such as China's urbanization and housing policies. To transfer meanings

and communicate Chinese culture to an audience in a distinct culture, it is proposed that in a translated promotional video, the original visual elements can be kept but necessary information can be provided. However, it is a better solution if the video producer can devise the assembly of verbal, visual, and multimodal metaphors in a way to communicate well the meaning and cultural elements at the same time.

In fact, the current chapter also unveils that translation of verbal texts may not be the dominant factor in audiovisual communication. Instead, most meaning transfers rely on visual elements or the combination of visual and verbal elements, as can be seen from the large proportion of multimodal metaphors in this Xinjiang case. This has put forward further questions as to what extent translation of verbal texts can help to achieve the maximum communication effects. Moreover, it also lays bare the necessity of studying the interaction between verbal translation and multimodal translation, or even the importance of defining and identifying multimodal translation in the first place, topics that the studies reviewed in Section 3.2 have not explored yet. The chapter is limited in sample size and cannot answer these questions straight away. Future research can build large corpora of promotional videos released by different parties and compare their similarities and differences in the selection of different modes of metaphors and analyse exactly to what extent translation plays a role. Moreover, future research can consider including sound modalities into the analysis and give a full picture of how verbal, visual, and audio metaphors can interact with each other to achieve the communicative effects.

Notes

1 See https://www.theguardian.com/world/2022/jun/21/us-ban-on-cotton-from-forced-uyghur-labour-comes-into-force for the news report "US Ban on Cotton from Forced Uyghur Labour Comes into Force".
2 See https://media.un.org/en/asset/k1l/k1l8wjlh2r for the online event "Xinjiang Is a Wonderful Land" on the United Nations' Web TV.
3 Metaphors can also be found in other modes/modalities, such as sound. However, in the current chapter, we only focus on metaphors created in verbal and visual modes/modalities.
4 See https://media.un.org/en/asset/k1l/k1l8wjlh2r for the online event on the United Nations Web TV.
5 HUMAN metaphors using war-related expressions and WAR metaphors are distinguished based on the target domains they are used to map. HUMAN metaphors are labeled when the expressions are used to highlight human characteristics of Xinjiang, such as bravery, whereas WAR metaphors are labeled when the expressions are used to emphasize the urgency of combating certain situations, such as poverty or terrorism in Xinjiang.
6 All pictures used in Tables 3.6–3.8 were taken by the chapter's authors.
7 See http://www.gov.cn/zhengce/2014-03/16/content_2640075.htm for an official introduction to this national new-type urbanization plan.
8 See https://en.wikipedia.org/wiki/Moderately_prosperous_society for an introduction to "moderately prosperous society" ("小康社会").
9 See http://english.www.gov.cn/statecouncil/ministries/202201/11/content_WS61dd4b-28c6d09c94e48a3733.html for the Chinese government's plan to "build more subsidized rental homes to meet housing needs".

10 See https://en.wikipedia.org/wiki/Moderately_prosperous_society for the origin of "moderately prosperous society".

11 See https://www.chinesethought.cn/EN/shuyu_show.aspx?shuyu_id=4235 for Xunzi's saying "a ruler should keep people together".

References

Adami, E. (2016). Introducing multimodality. In O. García, N. Flores, & M. Spotti (Eds.), *The Oxford handbook of language and society* (pp. 451–472). Oxford University Press.

Ahrens, K., & Jiang, M. (2020). Source domain verification using corpus-based tools. *Metaphor and Symbol*, *35*(1), 43–55.

Bednarek, M. (2015). Coding Manual for Linguistic Analysis. www.newsvaluesanalysis.com.

Borodo, M. (2015). Multimodality, translation and comics. *Perspectives*, *23*(1), 22–41. https://doi.org/10.1080/0907676X.2013.876057

Burgers, C., & Ahrens, K. (2020). Change in metaphorical framing: Metaphors of trade in 225 years of state of the union addresses (1790–2014). *Applied Linguistics*, *41*(2), 260–279. https://doi.org/10.1093/applin/amy055

Chaume, F. (2018). An overview of audiovisual translation: Four methodological turns in a mature discipline. *Journal of Audiovisual Translation*, *1*(1), 40–63. https://doi.org/10.47476/jat.v1i1.43

de Higes-Andino, I. (2014). The translation of multilingual films: Modes, strategies, constraints and manipulation in the Spanish translations of It's a Free World. *Linguistica Antverpiensia, New Series–Themes in Translation Studies*, *13*, 211–231. https://doi.org/10.52034/lanstts.v13i.47

Dwyer, A. M. (2005). *The Xinjiang conflict: Uyghur identity, language policy, and political discourse*. The East-West Centre Washington.

Entman, R. M. (1993). Framing – Towards a clarification of a fractured paradigm. *Journal of Communication*, *43*, 51–58.

Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.

Forceville, C. (2009). Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. In C. Forceville & E. Urios-Aparisi (Eds.), *Multimodal metaphor* (pp. 19–44). Mouton de Gruyter.

Forceville, C., & Urios-Aparisi, E. (Eds.). (2009). *Multimodal metaphor*. Mouton de Gruyter.

Fraser, C. (2016). Language and logic in the Xunzi. In E. L. Hutton (Ed.), *Dao companion to the philosophy of Xunzi* (pp. 291–321). Springer.

Gambier, Y. (2006). Multimodality and audiovisual translation. Mutra 2006-Audiovisual Scenarios: Conference Proceedings. http://www.translationconcepts.org/pdf/2006_Gambier_Yves.pdf

Huang, Y., He, S., & Gan, L. (2021). Introduction to special issue: Unpacking the Chinese dream of homeownership. *Journal of Housing and the Built Environment*, *36*(1), 1–7. https://doi.org/10.1007/s10901-021-09827-y

Kövecses, Z. (2020). *Extended conceptual metaphor theory*. Cambridge University Press.

Lakoff, G., & Johnson, M. (2008). *Metaphors we live by*. University of Chicago Press.

Liu, Y., & Li, D. (2022a). The US-China battle over Coronavirus in the news media: Metaphor transfer as a representation of stance mediation. *Discourse & Society*, *33*(4), 456–477. https://doi.org/10.1177/09579265221088122

Liu, Y., & Li, D. (2022b). Multimodal metaphor (re)framing: A critical analysis of the promotional image of China's Hubei province in the post-pandemic era on new media. *Social Semiotics*, 1–20. https://doi.org/10.1080/10350330.2022.2094233

Mayoral, R., Kelly, D., & Gallardo, N. (1988). Concept of constrained translation. Non-linguistic perspectives of translation. *Meta*, *33*(3), 356–367. https://doi.org/10.7202/003608ar

Millward, J. A. (2004). *Violent separatism in Xinjiang: A critical assessment*. The East-West Center Washington.

Pérez-González, L. (2014). *Audiovisual translation: Theories, methods and issues*. Routledge.

Pérez-González, L. (2019). From the "cinema of attractions" to *danmu*: A multimodal-theory analysis of changing subtitling aesthetics across media cultures. In M. Boria, Á. Carreres, M. Noriega-Sánchez, & M. Tomalin (Eds.), *Translation and multimodality* (pp. 94–116). Routledge.

Ruser, N. (2020). *Documenting Xinjiang's detention system*. Australian Strategic Policy Institute.

Schäffner, C. (2004). Metaphor and translation: Some implications of a cognitive approach. *Journal of Pragmatics*, *36*(7), 1253–1269.

Semino, E., Demjén, Z., & Demmen, J. (2018). An integrated approach to metaphor and framing in cognition, discourse, and practice, with an application to metaphors for cancer. *Applied Linguistics*, *39*(5), 625–645.

Steen, G., Dorst, A. G., Herrmann, J. B., Kaal, A. A., Krennmayr, T., & Pasma, T. (2010). *A method for linguistic metaphor identification: From MIP to MIPVU*. John Benjamins Publishing.

Taylor, J. R. (2015). The China dream is an urban dream: Assessing the CPC's national new-type urbanization plan. *Journal of Chinese Political Science*, *20*(2), 107–120.

Taylor, C. (2016). The multimodal approach in audiovisual translation. *Target. International Journal of Translation Studies*, *28*(2), 222–236. https://doi.org/10.1075/target.28.2.04tay

Toury, G. (2012). *Descriptive translation studies and beyond* (revised edition). John Benjamins Publishing.

Ye, J., & Wu, Z. (2008). Urban housing policy in China in the macro-regulation period 2004–2007. *Urban Policy and Research*, *26*(3), 283–295.

Zanettin, F. (2018). Translating comics and graphic novels. In S. Harding, & O. C. Cortés (Eds.), *The Routledge handbook of translation and culture* (pp. 445–460). Routledge.

Zeng, H., Burgers, C., & Ahrens, K. (2021). Framing metaphor use over time: 'Free Economy' metaphors in Hong Kong political discourse (1997–2017). *Lingua*, *252*, 102955. https://doi.org/10.1016/j.lingua.2020.102955