

How to Improve the International Communication of Sanxingdui Culture: A Contrastive Analysis of the Two Videos on YouTube – With the Inspiration from an Intercultural Anti-Tobacco Advertisement

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Objectives: Anti-tobacco has been an international consensus for a very long time, and even all the countries in the world attempt to produce the thrilling advertisements to warn the smokers to quit smoking, but the stereotype is reducing its deterrent power now. So, a relaxing, intercultural anti-tobacco commercial appears to be effective, which inspires the author to think about the cross-cultural communication of a certain item. With Sanxingdui, the hottest cultural event in China, being a case, the article attempts to explore how to improve the international communication of a certain culture item. **Methods:** With data collection and comparison to demonstrate the actual effectiveness of Sanxingdui culture, the article proceeds from the “extension of man” theory in intercultural identity to propose several suggestions on how to promote its international communication from the perspective of “extension of culture” adapted from “extension of man”. **Results:** In the English-speaking world, Sanxingdui is faced with the insufficient quantity and poor quality of the propaganda products. **Conclusions:** Sanxingdui culture should take the intercultural perspective to redesign its overseas propaganda for the intercultural identity, as inspired from the intercultural anti-smoking advertisement.

Key words: anti-tobacco advertisement; international communication; Sanxingdui culture; intercultural identity

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Tobacco use has been documented for over 8,000 years¹, while the control also enjoys a very long history. As early as in 1575, the Roman Catholic Church regulation forbade tobacco-smoking in any place of worship in Mexico,² but until the mid-20th century when the medical research demonstrated

severe negative health effects of tobacco smoking, tobacco use came to a sharp decline.³ Since then, quite a few tobacco package warning messages, medical reports, as well as anti-tobacco advertisements came to warn the public to quit smoking by emphasizing the risks and damages to

the human's body and health, but such stereotype of thrilling is lowering its deterrent power and attracts fewer and fewer audience. What's worse, the advertisements which promote the cigarette sale also attempt to reduce the thrilling effects of such stereotype by declaring their products being "natural" and less harmful than other cigarettes to delude the smokers,⁴ especially with the appearance of the e-cigarette advertisements which encourage the use of e-cigarettes for smoking cessation, so the thrilling is generally taken away from the young.⁵ Thus, a different kind of anti-tobacco advertisement from a peculiar viewpoint appears to function better than its congeneric products, which inspires the author to think about the international communication effectiveness of a certain cultural item from the intercultural perspective. Sanxingdui, which is the hottest cultural event in China to explore its overseas spreading, and just a 20-minute drive away from the author's workplace, arises the author's interest.

METHODS AND DESIGNS

Starting from the appreciation and analysis of the intercultural anti-tobacco advertisement, the article tries to find out how the intercultural elements in the video function and what enlightenments it can bring to the intercultural communication.

Then, with the relatively objective facts, the article tries to analyze the reasons for the poor performance of Sanxingdui culture's international spreading, so the methods of data analysis and case study are adopted.

Data analysis helps to find out the actual situation of Sanxingdui culture's international spreading in English-speaking world in a contrastive way at first.

The data, namely the quantity of the results searched in academic research field and in mass communication, are listed in the tables to make clear which one performs better.

JSTOR⁶, a famous and authoritative academic research database, and the generally used searching engines in English like Google, Bing and Yahoo, as well as the social media including YouTube, Facebook, Twitter and Ins, are used in this study to collect the data.

Sanxingdui, with several other world-famous cultural relics, located in different continents, listed by the UNESCO⁷ are searched, to present the differences on the quantity of the resources of them as the proof to help to decide whether Sanxingdui's propaganda materials in the English-speaking world are sufficient or not.

As with the case study, this article chooses two videos respectively produced by "New China TV" in mainland and "South China Morning Post" in Hong Kong, to find out how the display and the presentation of the video influence the popularity of a certain propaganda product. What to analyze is the interactions with the audience, the intercultural thinking patterns and the English language used in the videos.

These two videos are chosen because they are about the same news of the new excavation of Sanxingdui in March, 2021, but the two present quite a big gap between their international spreading effects, and it's easy to find that in terms of intercultural communication, "New China TV" and "South China Morning Post" perform different designs and displays, which arises the article's interest.

AN INTERCULTURAL ANTI-TOBACCO ADVERTISEMENT

The chosen anti-tobacco commercial on YouTube, titled with "Smoke Kills, Fumar Mata, Fumatul Ucide"⁸ tells a smiling but enlightening story. The video, made in Russia, lasts only 78 seconds, with 4 languages to indicate that smoke kills, including "КУРНИЕ УБИВАЕТ" in Russia, "Fumar Mata" in Portuguese, "Fumatul Ucide" in Romanian, and "Smoke Kills" in English at the end.

The story starts with 3 Indian-like anthropophagus capturing a modern white young man in the rocks near the sea with a piece of nerve-racking music, and then two of them shouldered the wooden club with the white young man lashed around it. The anthropophagus attempted to barbecue the white young man but failed to make fire by crashing two pieces of stone together many times, and threw the stones in rage, with the music came into a suddenly-mute. Then, the white young was set free, and the four sat on the rocks, three

disappointed while one relaxed, so the modern young man took out his cigarettes and shared to one of the anthropophagus when he watched him curiously. When the modern young man lighted his lighter for the anthropophagi, the anthropophagi lighted his eyes and smile, but the young man in frighten, with cigarette dropping down from his lips. With the music back in a brisk and funny taste, the modern white young man was lashed around the wooden club again and set onto the barbecue rack. The caption saying “smoke kills” in four languages is displayed, and the video ends, leaving the audience smile but reflect.

Anti-smoking is an international consensus and the effort to spread such thought should take an international perspective, so the propaganda products will function well when they are made in an intercultural method.

The chosen video sets an example of intercultural communication. Three Indian-like anthropophagus and the modern white young man in the video can represent two kinds of civilizations, as one cannot even make fire, while the other uses modern lighter. The conflict between the two civilization can also represent the conflict between smoking and anti-smoking and indicates that if the smokers are stubborn, they will be killed by smoking. The video can make smokers and non-smokers smile and enlightened, as well as the audience from different cultural background. In other words, the 4 languages, the characteristic music, the settings and the humor saltation, namely, the interculture elements in a unity, set off the public concerned theme of anti-smoking. Such an intercultural design of the propaganda product inspires the author to reflect Sanxingdui’s international spreading.

THE SITUATION OF SANXINGDUI CULTURE’S INTERNATIONAL SPREADING IN ENGLISH-SPEAKING WORLD

About Sanxingdui and the Framework of This Article

In 2021, the hottest cultural event in China is the new excavation of Sanxingdui archaeological site after 35 years, since 1986.⁹ With several remarkable antiques firstly facing the world, Sanxingdui nearly attracts attention and interest even all over China.

Sanxingdui culture, considered as the symbol of ancient Shu kingdom, which represents Sichuan, attracts the eyes from archaeology, history, culture and the public around the world. The promotion propaganda “With a deep sleep for over 3,000 years, the awakening of Sanxingdui culture amazes the whole world” well expressed its hitting impact on the world. The Sanxingdui Museum, constructed in 1992 and open in 1997¹⁰, carries out the communication to the public. In 2017, Sanxingdui Museum launched the newly promoted propaganda “In the world of Sanxingdui, experience Sanxingdui culture of the world”¹¹, which marks the global vision of Sanxingdui culture and its attempt to realize its cultural identity around the world. What’s more, in March and September in 2021, a successive excavation, which is a renew one after 35 years, of the sacrifice pits presents the world thousands of antiques, continually amazes the public both in China and abroad¹².

But, how it is going with Sanxingdui culture’s international spreading is worth studying. Firstly, as a human archaeological site, Sanxingdui and its culture belong to the humankind and the whole world, so it should find its road to the world, namely, the international communication, to present its color. Secondly, as the hottest cultural event in recent years, the new excavation of Sanxingdui offers a right opportunity to check the actual effectiveness of Sanxingdui culture’s international spreading, which may provide the referential indications on how to design the Chinese culture’s international communication.

This article, taking the English-speaking world as the case, consists of 4 parts in its main body. It firstly starts with the comparison on the searching results of Sanxingdui in academic research field and in mass communication to find out the actual situation of Sanxingdui culture’s spreading in English-speaking world. Secondly, the article focuses on two video reports on the same news of Sanxingdui’s new excavation, describing the data, the synopses, the contents and the comments in a contrastive way to reveal the relationship between the popularity and the display of a certain intercultural products. Thirdly, the article introduces “extension of man” theory in

intercultural identity and extends it into “extension of culture” for the analysis of the situation and enlightenments for the improvement of Sanxingdui culture’s international communication. Fourthly, the article makes the analysis of the two videos’ popularity gap from the perspective of “extension of culture” and proposes several suggestions from such perspective. At last, in conclusion, the article makes a summary of the rationality and deficiency of this study.

This articles believes that the effectiveness of a certain culture’s international spreading can be intuitively, not that scientifically, though, verified by its quantity of the resources which can be searched by the public, which is the starting line of this article. This part is comprised of two parts, and one is in the field of academic research, the other in the mass communication.

Academic Research of Sanxingdui in English-Speaking World

Academic research provides a certain culture with the base for its getting to root and advancing forward. However, judging from the quantity of

researching results, it is found that Sanxingdui culture has a lot to do to improve its influence in the English-speaking world.

With JSTOR, the authoritative “academy library”, we can easily search the researching findings of Sanxingdui published in the English language. With “Sanxingdui” being the subject, 229 results are searched (dated on 13rd, September, 2021), including 163 Journal Articles, 57 Book Chapters within the Academic Content, covering the researching fields of archaeology, anthropology, cultural studies, history, art & art history, architecture & architectural history, language & literature, religion, sociology and so on, but no Research Reports are searched¹³. When the subject is titled several other cultural relics listed by the UNESCO, the huge gap comes out. To make it clear, Table 1 is made as followed to demonstrate the searching results of several cultural ruins distributed in different continents, as well as two Chinese relics (dated on 13rd, September, 2021), and only the results in Academic Content are listed in the table as well as the total number, excluding the non-academic results.

**Table 1
The Searching Results of Academic Research in JSTOR**

| Subject | Total Number | Journal Articles | Book Chapters | Research Report |
|-------------------------------|--------------|------------------|---------------|-----------------|
| Sanxingdui | 229 | 163 | 57 | 0 |
| Giza Pyramids (Africa) | 7197 | 1428 | 822 | 7 |
| Machu picchu (South America) | 2933 | 1959 | 685 | 4 |
| Chichen itza (North America) | 15,007 | 4029 | 1029 | 0 |
| Angkor Wat (Asia) | 1760 | 1502 | 848 | 13 |
| Athen Acropolis (Europe) | 7538 | 4170 | 1012 | 1 |
| Easter Island (South Pacific) | 36,358 | 22,039 | 15,034 | 68 |
| The Great Wall (China) | 687,639 | 467,163 | 188,283 | 3,531 |
| Terra Cotta Warriors(China) | 1,748 | 1,167 | 311 | 1 |

As is shown above, it’s obvious that in terms of academic research, the influence of Sanxingdui culture in the English-speaking world is far away from those of the world-known cultural relics, and is falling far behind the two Chinese cultural relics, the Great Wall and Terra Cotta Warriors, which indicates a long way for Sanxingdui to run.

Academic research is concerned with abstracting from specific problems and contexts to develop generally applicable theories that help us understand the world.¹⁴ Thus, academic research is

often concerned with broad-based questions, the answers to which provide guidance in a wide array of situations and contexts.¹⁵ In this sense, the searching results listed above are answering the common questions like who, what, when, where, why and how about the cultural relics, so we can see that Sanxingdui has obtained less attention, which indicates that many basic questions about Sanxingdui are still not answered.

Sanxingdui in the Mass Communication in English-speaking world

Mass communication, the most conventional and effective way of cultural spreading in the age of information communication, can reflect the relatively actual communication effect within such

rich and diverse approaches of today. Firstly, with Google, Yahoo and Bing, Sanxingdui is searched (dated on 13rd, September, 2021), with the same cultural relics listed on the same day in Table 2 for a direct contrast.

| Subject | Google | Yahoo | Bing |
|-------------------------------|---------------|-----------|-----------|
| Sanxingdui | 419,000 | 310,000 | 299,000 |
| Giza Pyramids (Africa) | 20,100,000 | 1,760,000 | 107,000 |
| Machu picchu (South America) | 21,600,000 | 543,000 | 550,000 |
| Chichen itza (North America) | 6,340,000 | 175,000 | 175,000 |
| Angkor Wat (Asia) | 16,400,000 | 107,000 | 107,000 |
| Athen Acropolis (Europe) | 595,000 | 3,200,000 | 3,420,000 |
| Easter Island (South Pacific) | 295,000,000 | 362,000 | 291,000 |
| The Great Wall (China) | 3,730,000,000 | 7,240,000 | 704,000 |
| Terra Cotta Warriors(China) | 9,050,000 | 3,210,000 | 88,800 |

Table 2 shows us that as for the website resources, Sanxingdui performs a little better in the searching engines than in the academic researching field, especially in Yahoo and Bing, but there is still some room to improve.

Then, secondly, the social media like YouTube, Facebook, Twitter and Ins (in short of Instagram) are also used to make the same searching and contrast, as is present in Table 3.

| Subject | YouTube | Facebook | Twitter | Ins |
|-------------------------------|---------------|-------------|---------------|---------------|
| Sanxingdui | 39,300 | 67,800 | 35,200 | 42,300 |
| Giza Pyramids (Africa) | 594,000 | 1,030,000 | 678,000 | 450,000 |
| Machu picchu (South America) | 6,160,000 | 30,000,000 | 13,500,000 | 10,200,000 |
| Chichen itza (North America) | 948,000 | 5,530,000 | 2,620,000 | 1,420,000 |
| Angkor Wat (Asia) | 503,000 | 1,100,000 | 5,820,000 | 338,000 |
| Athen Acropolis (Europe) | 388,000 | 615,000 | 7,880,000 | 3,420,000 |
| Easter Island (South Pacific) | 63,500,000 | 62,200,000 | 80,200,000 | 67,100,000 |
| The Great Wall (China) | 1,180,000,000 | 171,000,000 | 1,520,000,000 | 1,210,000,000 |
| Terra Cotta Warriors(China) | 27,300,000 | 34,100,000 | 31,500,000 | 37,200,000 |

As is shown in Table 3, Sanxingdui has the least resources on the social media in English, and as known to all, the social media listed above are the resources uploaded by the users themselves, which can vividly reflect the popularity of a certain item among the people who use these apps and speak English around the world.

Thirdly, the similar situation emerges when we search the listed cultural relics in COCA¹⁶ (Corpus of Contemporary American English) and NOW Corpus¹⁷ (News on the Web) (dated on 13rd, September, 2021), where we only get 31 pieces of Sanxingdui in the former while 30 of them remain in the same article, and 49 pieces in the latter, 12 of which are in the same news, as is shown in Table 4.

Table 4
The Searching Results in 2 Famous Corpus

| Subject | COCA | NOW Corpus |
|-------------------------------|------|------------|
| Sanxingdui | 31 | 49 |
| Giza Pyramids (Africa) | 458 | 690 |
| Machu picchu (South America) | 359 | 4127 |
| Chichen itza (North America) | 91 | 530 |
| Angkor Wat (Asia) | 165 | 2469 |
| Athen Acropolis (Europe) | 391 | 3481 |
| Easter Island (South Pacific) | 375 | 2284 |
| The Great Wall (China) | 631 | 7602 |
| Terra Cotta Warriors(China) | 14 | 41 |

In Table 4, the 2 famous corpus include the richest language materials in English, though unfortunately COCA stops its update in 2019, it can also present us the data before then. NOW corpus is keeping update till yesterday (namely, 12nd, September, 2021), offering us the latest news on the website, which can reflect the actual situation of Sanxingdui's spreading in English. As is shown above, Sanxingdui and Terra Cotta Warriors emerge much less than the other cultural relics in the news written in English.

A Summary

Although not that scientific or rigorous, the data given above and the direct contrast among several cultural relics from different mass communication platforms can still tell the truth that Sanxingdui has a very small influence in the English-speaking world straightforwardly, as seen from the insufficient quantity. But as for the communication effectiveness, nor only does the quantity concern, but the quality of the cultural products matters. The quality of a certain product can be decided by authoritative source, the producer, the critics, but ultimately by the consumers. When a consumer feels better with a product, he will follow and share it, even makes a comment to praise or recommend it. So, in the following part, two products are present for a contrastive analysis to check which one enjoys a better popularity.

A CONTRASTIVE DESCRIPTION OF THE TWO VIDEOS OF TWO VIDEO REPORTS OF THE SAME NEWS ON YOU TUBE

The two videos on You Tube both report the news of the new excavation of 6 sacrificial pits of

Sanxingdui in March, 2021. One is produced by “New China TV” in mainland, titled with “Digging through history, dirt at the Sanxingdui Ruins in SW China”¹⁸ (hence “Video-D” for short), and the other is produced by “South China Moring Post” in Hong Kong with the title of “Archaeologists find treasures from mystery civilisation that could rewrite Chinese history”¹⁹ (hence “Video-A” for short).

About the Data of the Two Videos

On You Tube, “New China TV” was registered on 17th May, 2012, and owns about 1,200,000 subscribers; while “South China Moring Post” was registered on 18th January, 2007, and has been subscribed by about 2,510,000 follower.

Video-D, lasting for 260 seconds, produced by “New China TV” was launched on 20 March, 2021, has attracted 9741 views and 27 comments till 13rd September. While Video-A, in 185 seconds' length, produced by “South China Moring Post” was launched on 22 March, 2021, has obtained 1,192,095 views and 3432 comments till the same day.

When considering the proportion, it's so obvious that the Video-D has got 27comments out of 9741views from 1,200,000 subscribers, while Video-A has got 3432 comments out of 1,192,095 views from 2,510,000 subscribers.

Such difference can tell that the two videos obtain a very different popularity gap among their subscribers as well as the audience, and “South China Moring Post” obviously takes a superiority in the effectiveness of spreading its cultural product.

About the Synopses of the Two Videos

The synopses given by the producers always indicate the main idea and the purposes of the products.

With Video-D, “New China TV” says that “Many secrets remain buried in the Sanxingdui Ruins, but new information about this mysterious ancient civilization has been unearthed at six sacrificial pits containing more than 500 objects. To find out more, watch this episode of #GLOBALink...”¹⁸. As it indicates, if the audience are interested in the newly excavated 500 items and learn more about the secrets buried in Sanxingdui, this video can be a nice and attractive resource.

With Video-A, “South China Moring Post” says that “A massive dig unearthed over 500 sophisticated artefacts in the Sanxingdui archaeological site in China’s southwestern province of Sichuan. The dig, which started in 2019, found treasures that had no apparent connection to known Chinese culture and were likely used for religious or magical ceremonies. The amount of items discovered suggests the existence of a prosperous, yet unknown civilisation that may have been economically prosperous and technologically advanced.”¹⁹ As it says, the synopsis has already told what the video wants to demonstrate, even if the audience doesn’t watch the video, he can still obtain the information, just contrary to Video-D.

In terms of communication study, it can be judged that the synopsis of Video-D is inductive, and Video-A is descriptive. So, how the actual effectiveness presents such a distinct gap is really worth attention.

About the Contents of the Two Videos

At the start, Video-D presents a quick switch images of Sichuan’s features like Panda, Chengdu and Hot-pot, then comes to excavation spot in Sanxingdui ruins. When the hostess, a Xinhua correspondent, comes out, she begins with “Here is Sichuan Province, a place famous for cute pandas and spicy hot-pot.” But Video-A immediately gets into the excavation spot, just with the caption indicating the source of the images and then the caption “Chinese archeologists have discovered over 500 sophisticated artefacts” describing what is

happening in the video, no sounds and no hostess or host.

With the video going on, Video-D says that archeologists have discovered something more exciting than the features listed above, to introduce the new discovery made at Sanxingdui archeologic site with much background of information of it, including its representative meanings in Chinese culture, its location and where it gets its name. After introducing the site’s constructive features and its identity of the important city of the ancient Shu Kingdom, the video comes to the history of Sanxingdui’s being discovered since 1929, especially the year of 1986, and at the same time the video shows the original films of that year. What’s more, the great significance of such discovery is introduced by the researcher speaking in Chinese mandarin whose speech is subtitled in English. From the time of 00:02:30 to 00:02:56 on the video, the correspondent introduces the new excavation of 6 new sacrificial pits of Sanxingdui but only a short fragment of the new excavation spot comes out until the video turns to 00:02:57 when the gold mask is being excavated, cleaned and amended, but at the same time, the caption and the voiceover still introduce the significance of the six newly excavated sacrificial pits instead of the just item on the screen. Then, two researchers who speak Chinese mandarin with English translation caption talk about the significance of Sanxingdui’s new excavation for about over 60 seconds with the images of Sanxingdui cultural relics showing on. As for the last 15 seconds, the correspondent expresses better wishes to explore the mystery of Sanxingdui Culture. As for the caption, this video presents over 490 English words in total.

On the contrary, Video-A only displays about 180 words as the caption, including the English translation of the only scholar with 40 words or so. The full video is backgrounded with a piece of gentle, cheerful and bright music, focusing on the dynamic descriptions of the archeologists’ activities with close-shots, especially the newly discovered gold mask that has a close-up view for about 11 seconds, really attractive. In Video-A, no host or hostess works to connect the information, and the caption just appears every several seconds,

indicating the images' significance with several bold words in the sentences in the yellow color. The whole video just show the just thing, that is the work of the archeologists in the spot, and what the video wishes to convey is that the newly excavated treasures may suggest a different culture from the traditional Chinese culture, which may rewrite the history of Chinese.

Considering the start, we can find that Video-D is going on a traditional Chinese way to present an item, namely, to make its origin and source clear, which means that if you want to learn about something, you'd better know the background at first. While Video-D comes directly to the topic.

As for the host or hostess, Video-D is conducted by a young woman speaking English to introduce the history of Sanxingdui, the background and the significance of the new excavation, so the audience may just watch and listen to learn about what the producer wants to tell you. While Video-A leaves the time and space for the audience to appreciate and think, the silence works like the margin in the artworks leaving the audience room to be on himself, what's more, the "rewrite" is arising the interest of the audience.

About the Comments of the Two Videos

As is said above, Video-D is commented by 27 audience, while Video-A has 3432 comments, but more than the quantity draws the article's attention.

With Video-D, the audience show its amazement at the remarkable discoveries, and it can be referred that some of the audience really know about Chinese culture and China so well that they can discuss Sanxingdui Culture under the background of Zhong-yuan or Huangxia Culture and the ancient Shu Kingdom.

With Video-A, the first point to note is the larger number of comments than those with Video-D, and the second point is that the comments mostly view Sanxingdui in the reference frame of the world-known cultures, like "mesopotamia and Egypt" (by NAQIA NAQIA), "pre-columbian south and central american art"(by Dirty Dan), "Africa (Xia), Central America (Classic Maya) and India"(by Virgil J Jacas), "a Peruvian look"(by Rebekah Davis), "south america ancient civilizations like

Mayas"(by Mélancolie Lupine), "like Ancient Egypt, Ancient Greece, or the Roman Empire"(by EyeZackZin), "Tartarians - Spiral decoration"(by Shannon Golden), "the whole dynasty saga" (by MysteriousBlueHat), "quite Pacific islander and south American" (by Samuel.J.Barker), "looks Aztec AF" (by Cell Chaos), "Atlantis" (by Jesper Andersson) and so on. What's more, several comments even talk about "Luffy Mugiwara" (by Aarkay Johny), "Straw Hat Luffy!" (by HappyExiled) and "Giant Mecha, Magitek Armor" (by Like a Leaf in the Wind)¹⁹. What impresses the author is that Video-A really arises the audience's interests and their previous knowledge of their own culture or the ones they are familiar with. Just with such processing, Sanxingdui culture goes into their minds and be a part of their knowledge and interests. Moreover, some of the brilliant comments are followed by many comments to argue on an on, for example, the comment made by "obsidianstatue" has got 182 followers and 615 thumb icon.

The comments given can reflect the audience's interest in the products, and obviously, Video-A has taken another lead, and the reason behind should be drawn out. Considering the "New China TV" is in the mainland, while "South China Moring Post" is in Hong Kong, the article intends to proceed the research from the perspective of cross-cultural or intercultural study to explore the reasons behind.

A Summary

In this part, the article describes two pieces of video reports on the same news of Sanxingdui's new excavation, and makes contrasts on the data, the introductions, the contents, and the audience's responses of them, with which the fact comes out that the insufficient quantity of Sanxingdui's propaganda products in English may account for only part of the situation of Sanxingdui's international communication, but the quality of the products counts more. With the quality, this article refers to the products' vitality in the intercultural environment.

In this sense, the article tends to make a contrastive analysis on the two videos from the perspective of "extension of man" theory in intercultural identity study to find out how the

presentation and display of the news influence the effectiveness of the international spreading.

THE THEORETICAL FRAMEWORK FROM THE PERSPECTIVE OF “EXTENSION OF MAN” THEORY IN THE INTERCULTURAL IDENTITY STUDY

This article chooses the perspective of “extension of man” theory in intercultural identity study as the theoretical framework because the author tends to believe that the international communication of a certain culture is the culture’s attempt to obtain its intercultural identity, just like a man who encounters a new or several diverse cultures around attempts to cognize himself in a new surroundings and to obtain his new identity for a better integration into the community, which is the research object of intercultural identity study.

The Intercultural Identity Study and “Extension of Man” Theory

As the intercultural identity study has been developed for a long period and has achieved many remarkable research achievements, especially in the 21st century in the fields of immigration, international students’ education, diplomacy and so on, it should be a tough but slight-significant work to make a thorough literature review on how it comes to today because this article aims to discuss how Sanxingdui culture improves its international communication with the help of the new findings of the study, instead of pushing the theoretical research a step further. So, in this article, the “extension of man” is the start of the discussion.

According to Professor Dai Xiaodong²⁰, the intercultural identity study starts with Peter Adler’s “multicultural man” theory which highlights communicators multiple cultural memberships and their cosmopolitan mindset (1985)²¹, and then Muneo Jay Yoshikawa draws attention to identity interaction and identity-in-unity and he takes intercultural identity as a double-swing relationship that is characterized by ‘not-one, not-two’ cultural belonging, revealing the possibility of breaking cultural dichotomy and developing an in-between identity (1987).²² Several years later, Young Yun Kim fixes her eyes on the process of

individualization and universalization of identity, and she conceptualizes intercultural identity as a process where communicators seek self-authenticity and universal humanity, and overcome cultural barriers to achieve intercultural adaptation and transformation (2001).²³ In 2013, Dai discussed the three classical perspectives, and then proposes his own new perspective of “extension of man”²⁰ in his article.

Each perspective of the intercultural identity study discussed by Dai Xiaodong has its unique strength, and all of them advocate an open and inclusive identity orientation as well as constructive interaction and creative cultural integration, so, all of them have the enlightenments on how to help a certain culture obtain its identity interculturally.²⁰ However, the newly proposed “extension of man” by Dai Xiaodong has a direct instruction.

From “Extension of Man” to “Extension of Culture” and “Extension of Sanxingdui Culture”

It is generally accepted that the intercultural identity comes from the cultural identity, which indicates that one should have a rooted identity in a culture where he was born and raised up, and when he reaches out of the original one for another culture, it is the extension, instead of fracture, of his original identity. That is what Dai Xiaodong stresses. Intercultural identity, as he argues, is an extension of cultural identity, and in extending the cultural identity, communicators open themselves up to other cultures, and develop an ability to incorporate diverse cultural elements into their own,²⁰ and that is the “extension of man”. And it is the point that inspires this article to explore a new viewpoint to study on Sanxingdui culture’s international spreading.

In 1977, Peter Adler characterized the experience of what he called ‘multicultural man’, a man with a self-consciousness especially suited to working across cultures (L.M. Sparrow, 2000).²⁴ In this sense, if we consider Sanxingdui being a man, he must be the one with a very strong self-consciousness, a rooted cultural identity and a unique personality.

Intercultural identity, as understood by the integrative communication theory of cross -

cultural adaptation, refers to the extensive and prolonged experiences of communication across cultural boundaries,²⁵ so if Sanxingdui culture wishes to obtain its international communication and intercultural identity, to improve its international spreading and enhance its international influence, it should pay enough attention to its culture products from the perspective of intercultural identity to make go across the cross-culture boundaries.

As the new propaganda says, “the world of Sanxingdui” actually refers to its self-consciousness, and “Sanxingdui culture of the world” indicates Sanxingdui is trying obtain its intercultural position in the global framework. The propaganda promoted in 2017 actually takes the lead to adapt to face the multiple cultures overseas in the spread of Chinese culture overseas. So, the author is inspired to transfer from “extension of man” to “extension of culture”, and then “extension of Sanxingdui culture”.

Like a man seeking his intercultural identity, a culture seeking its road to the world should keep the intercultural thinking in mind, but unlike a man who can change his mind-set and behaviors from time to time, the culture should pay attention to the design, implementation, publicity and report of its products, especially for a Chinese culture to produce the products in English version where the English language, the thinking patterns and the property of the culture itself all need serious attention. What’s more, when it comes to the audio-visual products in multiple-media convergence, the display and presentation of the products also matter a lot.

PROPOSITIONS FOR SANXINGDUI CULTURE’S INTERNATIONAL COMMUNICATION FROM THE PERSPECTIVE OF “EXTENSION OF CULTURE”

As discussed above, to a certain degree, in the information age, Sanxingdui’s insufficient website resources leads to the poor popularity of it in the English-speaking world. From this angle, Sanxingdui should design and produce as many propaganda products in English as possible, and

promote them into the English-speaking world as effectively as it can. But when it comes to the effectiveness, as also discussed above, the audience interaction like their views, comments, and their recommendation and sharing count a lot. So, the question turns to be the one that how to improve the interaction with the audience in English-speaking world, and then, the answer is heading above the water. That is the “extension of culture” in intercultural identity, so how to realize the extension of a culture is the key problem to solve in this part.

About the English Language

First of all, it is suggested that the English language used in the cultural propaganda products should be in the authentic manner. In terms of “extension of culture”, language is the tangible tool of extension.

The author, in 2020, made a contrast on the English language used by Sanxingdui Museum on its website for the introduction of itself with the one on the website of Stonehenge for the introduction as well with the help of the corpus, drawing the conclusion that “in terms of word selection and collocation, the English introduction of Sanxingdui Museum is like the rainbow in the air, neglecting the frequency of its use in the English world. In syntax, it is excessively focused on the differences in forms and structures between the English language and the Chinese language, neglecting the readability of propaganda texts. So, for the English-speaking readers, such texts are not readable enough to achieve the expected publicity effect.”²⁶

It cannot be denied that Chinglish is received by more and more people in the English world, but the reception does not ensure the acceptance or the appreciation. The former concerns about what we do, while the latter concerns about what they do. To match the two in a good balance, we should adjust what we do from the root cause. Just as discussed above, the English used on Sanxingdui Museum’s website, though perfectly correct in linguistic, but not that effective on pragmatics. Especially in the convergence media, the English language used in the cultural propaganda products should meet the audience’s fast-food taste.

As with what type of English language is acceptable or popular in the English-speaking world, the producers should go into the English-speaking world and get immersed into it. That's is an effort to cross the cultural boundaries. The environment, the cultural products and the corpus, especially the multimodal corpora can be of great help. And such effort will be always on the road

About the Thinking Patterns

As is said that the language is the tangible tool of extension, then, the thinking patterns is invisible barriers for Chinese producers to get across. The extension of a culture, fundamentally speaking, should extend across such boundaries and barriers.

Professor Mao Feng points that “due to the lack of in-depth understanding of the western culture, the design, implementation, publicity and reporting of some cultural exchange projects towards abroad often result in half the result with twice the effort.”²⁷ The “in-depth understanding”, in the author's viewpoint, refers to the thinking patterns, in contrast with the language tool which is tangible.

Language, in linguistics, is the is the external representation of the human thoughts, and also the carrier of the culture. So, the display and presentation of the content should be also put in the real English mode to meet the thinking habits of the English-speakers, and this maybe the most challenging task for the Chinses producers. Otherwise, it is just an English product in form. As with the two videos described above, Video-A attracts many more audience than Video-D, the reason actually lies on the thinking patterns in the designing and displaying the content. Video-A is made in Hong Kong, where the producers there are facing the intercultural environment even throughout their lives, so the intercultural thinking pattern, particularly English pattern, is in its DNA. So, as we can feel that Video-A leaves the time and space for the audience to appreciate and think, the silence works like the margin in the artworks leaving the audience room to be on himself, which is in DNA of English culture, what's more the. While Video-D is made in mainland, and the producers should try their best to seek the balance in producing the products in intercultural

philosophy, and the effort does not ensure the effect, so as we find that though in the English language, Video-D still feels like a Chinese product.

The thinking patterns, should be paid adequate attention in producing the intercultural materials for international products.

About Crossing the Cultural Barriers

To get across the intercultural boundaries or barriers, language and thinking patterns work as the tangible tool and profound philosophy. Another question is also of great significance in such a progress, that is how to cross.

The extension of a culture indicates that a culture with a strong self-consciousness and cultural identity extends itself to some other cultures. In other words, the domestic culture is the root and the foundation, while the international and intercultural communication of it should find the way to a foreign community and attract the community by its unique cultural characteristics. The way, unlike the one in which it spreads itself in its birthplace, should be built in the intercultural identity method, namely, the combination of the domestic and foreign styles.

On 3rd, April, 2021, another video “Sanxingdui finds reflect similarities of Chinese, Maya cultures: Mexican archaeologist”²⁸ (hence Video-S for short) produced by “New China TV” presents a good attempt on the extension of Sanxingdui's culture. Video-S is promoted with the synopsis “Discoveries at the legendary Sanxingdui ruins in southwest China show that the region's ancient Shu state civilization shared similarities with the Maya, says a Mexican archaeologist”. Just like the “rewrite” in the title of Video-A, “shared similarities with the Maya” also works to attract the audience interculturally, and Video-S, 201seconds in length, has obtained 141,894 views and 47 comments (dated on 13rd, September, 2021). The video just offers the dynamic images with a piece of cheerful background music, and Marco Antonio Santos, a Mexican archaeologist and director of the Center of Mayan Civilization Ruins in Chichen Itza, is the only man appearing on the screen. Although the subtitles in English are not that concise, the

video can still be seen as an exploration to extend Sanxingdui's culture.

As with the extension of a culture, the culture itself and its connection to the intercultural arenas should find its balance and takes the equal communication, to seek common ground while shelving differences for more colorful intersections.

A Summary

As a summary of this part, the propaganda products of Sanxingdui culture should be improved both in quantity and in quality, and the quality in intercultural identity is the key to an effective international communication, so the products should be made in the authentic English language, thinking mode and display mode to extend itself, but at the same time it should keep its domestic spirit and identity.

CONCLUSION

In this article, the author is inspired from an intercultural anti-smoking advertisement to think about the actual effectiveness of the international communication of the nearby cultural item, Sanxingdui. As discussed above, the advertisement can make smokers and non-smokers as well as the audience from different cultural background smile at the glance and then reflect what it conveys. And the 4 languages used, the characteristic music, the settings and the humor saltation all stand for the interculture elements, but such elements all work to set off the public concerned theme of anti-smoking. It is such an intercultural design of the propaganda product that inspires the author to reflect Sanxingdui's international spreading.

In China, Guanghan Sanxingdui is even as known as the Great Wall. Sanxingdui archaeological site²⁹, located in Guanghan, Sichuan province, southwest in China, was a major Bronze Age culture for about 3,000 to 5,000 years old, preliminarily found in 1929 by a local farmer, and then during 1931-1934, Vyvyan Donnithorne (with a Chinese name of Dong Duyi), an Anglican missionary stationed at the Gospel Church of Guanghan, and Daniel Sheets Dye (with a Chinese name of Ge Weihai), a professor of Geology at West China Union University with his assistant Lin

Mingjun, a Chinese, made the primary excavation. In the 1950s, archaeologists renewed their work and named the ruin Sanxingdui, after the name of Sanxing Village where it was found, which means three mounds distributed in a shape like three stars corresponding each other. In 1980 and 1981, the remains of the houses from the Neolithic age were discovered, and then it was named Sanxingdui Culture. The year of 1986 is a milestone for Sanxingdui Culture when the local brick-making workers accidentally found the sacrificial pits with thousands of gold, bronze, jade, and pottery artifacts, arising the local governmental protection and excavation, as well as the world-wide archaeological attention. Since then, Sanxingdui culture has been playing its role of Cultural Ambassador of Chinese diplomacy and cultural exchange with decades of countries all over the world.¹⁰

In recent years, with the convergence media, Sanxingdui turns to be the hottest cultural site in China, and the cultural products of Sanxingdui make it known as an Internet Celerity. So, in the spread of Chinese cultures overseas, Sanxingdui should take the lead to improve its international communication. As a dweller in Guanghan, neighboring to Sanxingdui, the author tends to find out the actual situation of Sanxingdui's culture in English-speaking world, as she believes that the actual situation sets the base for improvement.

In this article, the author collects the data in English about Sanxingdui on the Internet, and makes the contrast with the similar cultural relics listed by UNESCO but distributed all over the world, and picks up two videos for a contrastive description and analysis to reveal what is real about Sanxingdui's culture in the English-speaking world. Then the author introduces the theory of "extension of man" from intercultural identity study to rethink of the Sanxingdui's international communication and proposes several points for a better improvement. To some degree, the study may help.

As with the deficiency, the article is faced with the resources on the Internet, which are not believed that reliable, rigorous, or scientific, and the propositions given are mainly in the process of

thinking and reasoning, but it gets confidence from Video-S. So, all in all, the article is expected to enlighten the producers of Chinese cultural propaganda products.

Author Declaration

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