

# Multimodal Discursive Governance On Social Media: Short Video News Of Rural Area On Tiktok As An Example

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## Abstract:

**Background:** In the digital age, TikTok has emerged as a pivotal platform for the dissemination of information and the facilitation of public discourse. The platform has witnessed a notable surge in attention regarding rural topics, largely attributable to China's ongoing rural revitalization strategy. Esteemed media outlets such as 新华三农 (hereinafter "Xinhua SANNONG") have adopted TikTok as a vehicle to disseminate rural news videos, thereby promoting rural development trends and policies. However, extant research has predominantly overlooked the discourse governance mechanisms inherent in these videos. This paper aims to address this research gap by examining the multimodal discursive governance strategies employed by Xinhua SANNONG's TikTok account, with a particular focus on rural news videos.

**Materials and Methods:** This study employs multimodal discourse analysis to examine the manner in which Xinhua SANNONG incorporates positive values into short videos to shape public perception and behavior. The analysis is predicated on 300 rural videos released in 2024, with 25 videos selected at random each month. The analytical framework developed by Wu and Feng (2022) categorizes the videos into verbal (explicit and implicit attitudinal words) and visual (characters and settings) modalities. The study focuses on three key subsystems of positive value: emotion, merit, and rationalization.

**Results:** The most prevalent positive emotions (joy, confidence, and moving) were observed in 91.00% of the videos, while the merit subsystem highlighted rural humanistic qualities (237 videos) and natural qualities (89 videos). The rationalization subsystem emphasized revitalization methods and policy achievements (264 videos). Xinhua SANNONG employs a bottom-up discourse strategy, using visuals, language, and sound to enhance communication and achieve discursive governance goals. The platform constructs positive values by engagingly presenting rural life, guiding social recognition, and shaping public opinion.

**Conclusion:** The present study underscores the efficacy of multimodal discourse governance in promoting rural revitalization and social cohesion. Xinhua SANNONG employs a multifaceted approach, integrating explicit and implicit multimodal resources to enhance communication. The findings indicate that the utilization of short videos serves to convey positive emotions, virtues, and the rationality of rural development. This process effectively establishes and transmits positive values, guides social identity, and shapes public opinion.

**Key Word:** Multimodal discursive governance; Three Rural Issue; TikTok.

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## I. Introduction

With the rapid development of mobile Internet technology, social media has emerged as a significant platform for information dissemination. TikTok, as one of the fastest-growing social media platforms, continues to gain influence and expand its reach. According to the 54th Statistical Report on the Development of China's Internet Network by CNNIC (2024), as of June 2024, the number of rural Internet users in China has reached 304 million, accounting for 27.7% of the total. With the implementation of the rural revitalization strategy, rural topics have garnered significant attention from society (Wang, 2024). In the digital age, mainstream media utilize TikTok to share short videos featuring rural news, enabling the timely communication of rural development trends and policy information (Chen et al., 2022). Furthermore, this multi-modal presentation not only encourages the public to focus on rural development but also helps in establishing correct values (Genkai, 2023).

Luan and Su (2019) conducted a study examining short videos of rural news published by creators focused on Three Rural Issues on TikTok. Their research revealed that these videos effectively blend the characteristics of social media, reflecting the realities of rural development alongside policy interpretations, and portray a positive image of rural life through engaging visuals, verbal speech, and sounds. The primary aim of these videos is to shape public opinion. The findings suggest that mainstream media can leverage short videos of

rural news to achieve discourse governance. Most existing studies have primarily focused on communication studies, leaving the discourse governance mechanisms of TikTok's rural news short videos inadequately explored (Feng, 2019). Moreover, the potential for utilizing TikTok's multimodal content for governance has not been thoroughly examined. To address these gaps, this paper aims to conduct an empirical study from the perspective of social semiotics and employ multimodal discourse analysis. The focus will be on the guidance provided by official news media accounts in promoting rural development. We will explore how mainstream media can leverage the multimodal resources of the TikTok platform to integrate positive value related to rural development into short videos. The ultimate goal is to influence people's perceptions and behaviors, thereby achieving social governance through discourse. To accomplish this, we propose the following three specific research questions:

1. What are the positive values of short rural news videos on TikTok for rural development?
2. How do short videos utilize text, image, and sound resources to construct these values?
3. What discourse governance strategies are reflected in the content and construction mechanism of short videos?

In this paper, we will first explain the concepts of multimodal discourse and multimodal discursive governance. We will then introduce the analytical framework derived from these concepts, present the specific content of our analysis, and conclude with a discussion of multimodal discursive governance in relation to the social and cultural context.

## **II. Literature Review**

### **Multimodal discourse and discursive governance**

Traditional discourse analysis only focused on the linguistic text level in the verbal modality, studied the relationship between discourse and its socio-cultural and psychological cognition, and ignored other symbols with meaning-constructing functions such as images and animation in visual modality, and sounds in the auditory modality, which had research limitations (Kress & Van Leeuwen, 2001). Kress and Van Leeuwen (2006) explored the concept of multimodal communication, highlighting the rarity and difficulty of engaging in real-life communication through a single language modality. They emphasized that the integration of sound, imagery, and language is a crucial means of conveying information. Their examination of the interplay between modality and media in visual arts, particularly in layout design, had established a foundational framework for the study of multimodal discourse. In the field of domestic research, Zhu (2007) laid the theoretical foundations and research methodologies for multimodal discourse analysis. By 2014, Feng et al. noted that the scope of multimodal analysis was steadily expanding. It evolved from a fundamental use of non-verbal symbols, such as images and gestures, to encompass a more interdisciplinary and systematic interpretation, as well as empirical investigations of multimodal ideographic resources.

Discursive governance traditionally referred to implicit mechanisms of governance, such as narratives, motifs, and strategic metaphors employed in political language (Korkut et al., 2015). It explored how the framing of policies influences political and social representations in alignment with the preferences of political authorities (Walsh, 2012). With the rapid rise of short video platforms, the scope of discourse governance had expanded beyond spoken and written language to include visual elements, music, videos, and more. This evolution had led to the introduction of the concept of multimodal discourse governance (Feng, 2017). Multimodal discursive governance involved the use of various symbolic resources and discursive strategies by discourse subjects to guide the public's meaning-making processes and align them with government objectives, ultimately aiming to facilitate social governance (Wu & Feng, 2022).

### **Rural videos on TikTok**

The advent of rural short videos as a substantial content category within the short video platform had signaled a noteworthy evolution in the propagation of vernacular culture. This phenomenon was reconfiguring the media landscape by contesting the conventional predominance of formal mass communication channels and engendering prospects for a range of unofficial media outlets. The ascendance of the short video industry, exemplified by platforms such as TikTok, had precipitated a novel epoch of media consumption (Jia & Liang, 2021). The focus of research on rural short videos had been on communication paradigms, effects and values, as well as the challenges and strategies involved (Wang et al., 2023). This paradigm shift reflected an evolution in content from user-generated personal records to professionally crafted, specialized themes that engaged fan economies and enhanced audience reception through strategic communication. These videos played a vital role in rural cultural revitalization by fostering confidence and guiding modernization while authentically capturing farmers' happiness to foster their agency and encourage rural development (Cattaneo et al., 2021). However, the quality of content could be inconsistent, with weak emotional connections limiting their impact. To address challenges such as restricted Internet access and a lack of professional teams, it was crucial to focus on innovative content creation, deepen industry collaboration, and leverage professional production techniques to

ensure high-quality, engaging rural narratives that promote sustainable growth and bridge the urban-rural divide (Li et al., 2019).

The study of short videos in rural areas was still in its nascent stage. While the number of studies was increasing, they were dispersed, and the research objects of short videos on the TikTok application were concentrated on personal accounts. The research topics were mostly centered on the perspective of communication. The research theory and perspective needed to be expanded. This paper will explore the discourse governance model of rural short videos by mainstream news accounts in TikTok from a multimodal perspective, thereby broadening the research perspective of rural short videos and paving the way for future research.

### III. Methodology

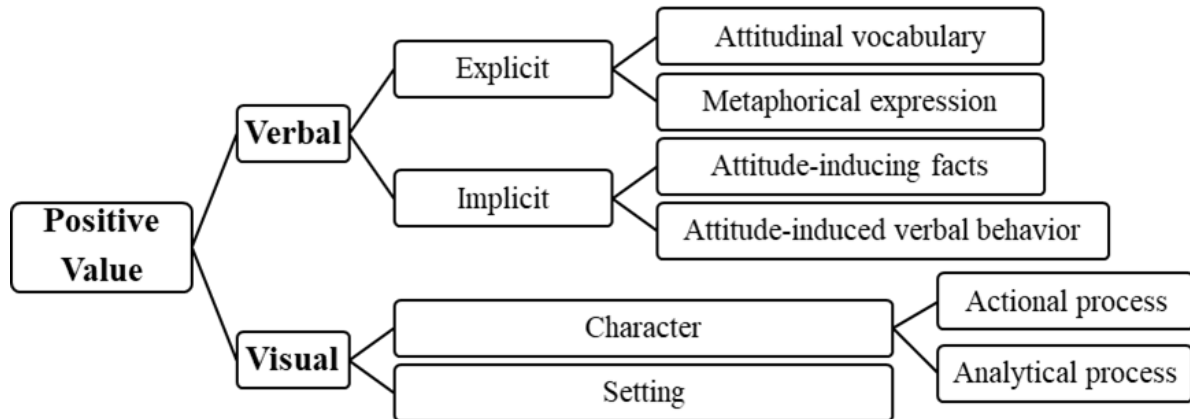


Figure no 1: Shows analytical framework of positive value (Wu &Feng, 2022)

According to the official data report of TikTok, in 2023, the total number of rural videos on the platform reached 1.02 billion, garnering a total of 53 billion likes. This study utilizes a corpus of rural short videos released by the official TikTok account of Xinhua SANNONG as the analytical samples. As of December 31st, 2024, Xinhua SANNONG has released a total of 5,959 videos, amassing 506,000 followers and 12.905 million video likes, thereby establishing itself as a prominent figure in the realm of rural video creation. Notably, Xinhua SANNONG has released over 1,000 videos in 2024, with an average of 180 videos per month. For the purpose of this study, 25 videos were selected randomly from each month from January 1st, 2024, to December 31st, 2024, 300 in total.

In order to explore how official account serves social governance through discursive resources and attitudes, a multimodal discourse analysis approach would be adopted (Machin & Mayr, 2012). First, positive values presented in news would be analyzed, then how these values were constructed through words and images would be examined, and finally how these news videos could achieve the purpose of social governance through value selection and discourse strategies in combination with the socio-cultural context would be explored. As illustrated in Figure 1, this study employed the analytical framework proposed in 2022 by Wu and Feng. In the course of the analysis, the modalities of the videos were categorized as either verbal or visual. Verbal modality consisted of the texts of the videos, with attitudinal words and metaphorical expressions contributing to the explicit modality. In contrast, implicit verbal modality was influenced by attitude-inducing facts and attitude-induced verbal behavior. As for visual sources, videos generally employed characters and settings that were closely related to rural lives to capture attention and create resonance. While organizing and annotating the videos, we employed a strategy of annotating positive values only once to avoid semantic repetition. When a video encompassed multiple positive values, these positive values were labeled multiple times according to their distinct presentation modes. For instance, in a November 19th video, Xinhua SANONG introduced the traditional Hani custom of 长街宴 (long street feast), concurrently showcasing the joy of rural festivals and the positive impact of economic development on their well-being. In the analysis, we will focus on the following aspects: positive emotions consisting of emotional reaction and tendency, humanistic and natural merit, and the rationalization of rural development, which includes the means of the revitalization of rural area, and the achievement made.

IV. Results And Discussion

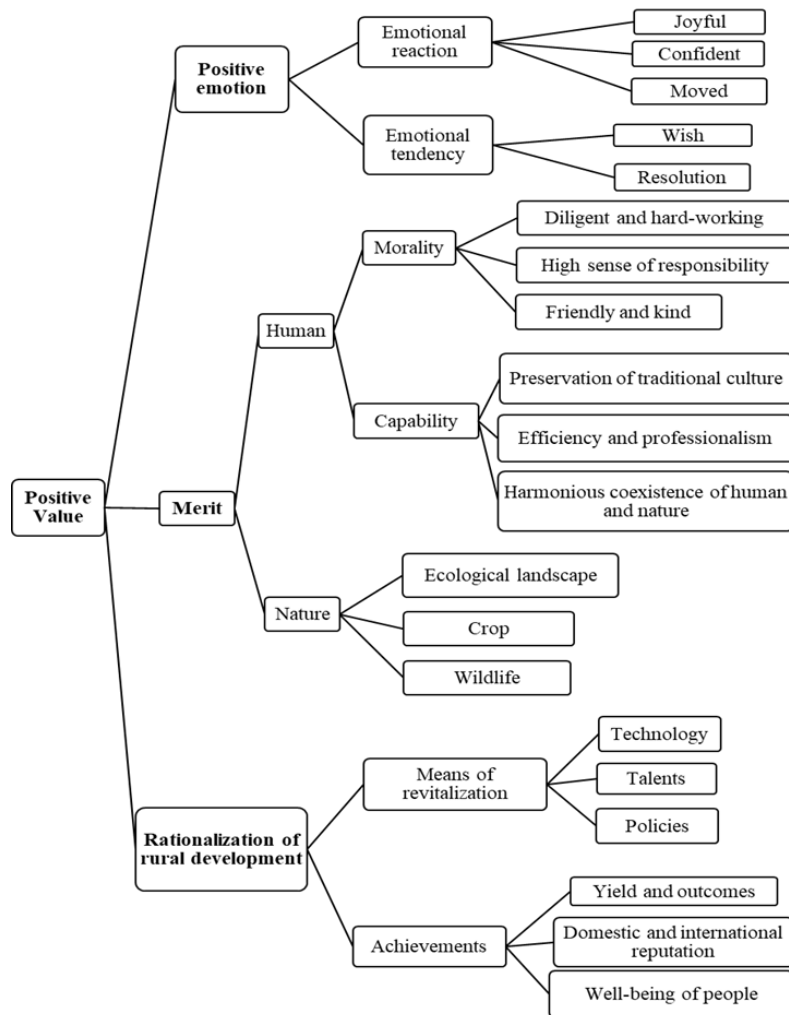


Figure no 2: Shows semantic system of positive value

A comprehensive analysis of 300 short rural-related news videos was conducted to derive a comprehensive semantic system of positive value, as illustrated in Figure 2. This system comprises three interconnected subsystems: positive emotion, merit, and rationalization of rural development. Positive emotion subsystem encompasses positive emotional reactions (e.g., moved, joyful, confident, etc.) and emotional tendencies characterized by wishes and firm determination. The embodiment of positive values can be achieved through the manifestation of commendable qualities. These qualities can be categorized into two distinct aspects: humanistic qualities, encompassing morality and capability, and natural qualities, including crops, ecological landscapes, and wildlife. Lastly, positive values can be demonstrated through the rationality of rural development. This paper primarily examined the two aspects of the means of revitalizing the countryside and the achievements of the Three Rural Issues.

Given the substantial richness of the video content and the accompanying text, it is plausible that multiple semantic subsystems are engaged, necessitating the enumeration of positive semantics that manifest independently. Statistical analysis revealed that the three positive semantic subsystems were presented a total of 273, 236, and 264 times in the 300 news videos examined. The proportion of positive emotions is the highest at 91.00% (273/300), underscoring the pivotal role of formal news media in fostering a positive emotional response to videos. The rationality of rural development is the second most prevalent, accounting for 88.00% (264/300). This aspect vividly portrays the driving force behind the continuous development of the rural area and the substantive results, enabling the general mass to have a real feeling about the rural development. The merits of the rural lifestyle and environment are highlighted, underscoring the personal qualities and aesthetic appeal of rural life, thereby fostering a deeper connection between viewers and the countryside. In the following analysis, we will delve into the rural short video news released by the official Xinhua SANNONG TikTok account, elucidating the methods employed to construct positive values through multimodal discourse.

**Positive emotion**

*Emotional reaction*

As the highest proportion of positive values, positive emotions encompass both emotional reactions and tendencies. Among the 300 short videos, positive emotional reactions appeared 195 times, primarily comprising three aspects of joyful, confident, and moved.

The initial emotional response is characterized by the joy, which is exemplified by 123 videos. This joy primarily encompasses the satisfaction derived from harvests and the elation associated with participating in vibrant cultural and sporting events. According to the analytical framework delineated in Figure 1, the depiction of joy can be approached through three primary means:

- 1) The explicit attitudinal vocabulary in the video text narratives, exemplified by expressions such as “有一种美好叫做农村的快乐(there is a kind of goodness called the joy of the countryside)” and “国庆丰收乐(the joy of the National Day harvest)”.
- 2) Through the facial expressions and body movements of the characters appearing in the video (Punday, 2003), such as laughing, clapping, nodding, etc. (e.g., Figure 3).
- 3) It is shown through specific scenes of rural characteristics, such as filming endless golden wheat fields and fishing boats returning full of aquatic products, using these cheering scenes to suggest the joy of rural people (Figure 4). This kind of positive emotional response possesses a remarkable infectious quality, effectively conveying the joy experienced by the rural population to the audience.



**Fig. 3.** (left) and **Fig. 4.** (right)

The second emotional response is confidence, which appears in 72 short videos, mostly showing rural people’s strong confidence in future development. This confidence is mainly expressed through explicit attitudinal vocabulary in the textual narratives of the videos, such as “农户种粮的信心也大大提高了(Farmers’ confidence in growing food has also greatly increased)” in Figure 5. Additionally, the language and dialogues between the video characters are embodied as an implicit semantic resource. For instance, in Example 1, the dialogues between the town mayor Han Ping and the farmers working in the spring plowing video.

**Example 1**

韩平：请你们过来干活，一天是多少钱？(How much is it a day’s wage for you to work here?)

农民：70。70块钱足以买20公斤大米，两斤牛肉。70块钱一天的工资足以让我们务农人民吃饱喝足。……(70 yuan. 70 yuan is enough to buy 20 kilograms of rice and two kilograms of beef. 70 yuan a day is enough to feed our farming people ...)



**Fig. 5.**

The final category comprises the moved emotion exhibited by the models who have made significant contributions to the realm of rural development, as depicted in 13 videos. These models frequently make substantial personal sacrifices in times of crisis (Figure 6) and commit their youth to the development of rural areas (Figure 7). This form of touching expression is implicitly conveyed through the presentation of factual information.



Fig. 6. (left) and Fig. 7. (right)

*Emotional tendency*

Among these, the most significant tendency is the good wishes for the viewers or rural people (45 videos), which are predominantly presented through video subtitles (see Figure 8). In terms of presentation strategy, this kind of wish is primarily expressed through expressive speech, as illustrated in the video of the natural phenomenon of “鱼跃龙门(Fish jumping over the Dragon Gate)” after the rain. It expresses the hope for the success of the college entrance examination for the students. Additionally, implicit actional processes are employed in the form of subtitles, as seen in the video depicting the Tujia folk custom of gifting pork during the Spring Festival. The subtitles explain that the specific arrangement of meat, namely the pig head, pig tail, and pig’s hooves, is believed to symbolize good luck, abundance, and a promising future, respectively. This cultural practice suggests an expectation of positive outcomes for one’s neighbors in the upcoming year.

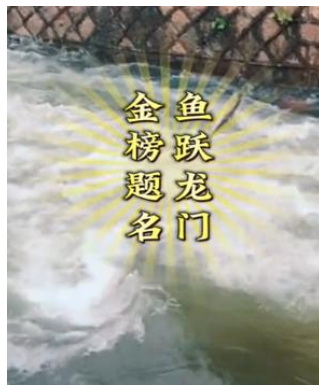


Fig. 8.

The second tendency is the resolution of the government and rural people, both in terms of giving firm financial support and in terms of firm implementation of government policies (33 videos). The government’s commitment to promoting rural development is highlighted in the subtitles of short videos, which employ fact-based linguistic strategies (e.g., Figures 9 and 10) to convey this commitment. These subtitles offer specific figures and formal news language, reflecting the government’s dedication to the Three Rural Issues and its commitment to adhering to them. Additionally, the government’s commitment to rural development is underscored by the subtitles, as illustrated in Example 2. This example details the determination of the residents of Zhongwei City to combat sand erosion and promote ecological development in rural areas.

*Example 2*

中卫市从稳固沙面的草方格沙障，到“干”字型植苗器,再到科学精准的治沙方法,每一步都见证了治沙人的智慧与决心。(From the grass square sand barriers that stabilize the sand surface, to the Gan-type seedling planters, and the scientific and precise sand control methods, every step of Zhongwei City has witnessed the wisdom and commitment of Zhongwei people.)



Fig. 9. (left) and Fig. 10. (right)

**Merit**  
*Human*

In the short videos published by Xinhua SANNONG, the positive attributes of rural areas are primarily exhibited through the lenses of humanity and nature. With respect to the humanistic qualities, it encompasses two dimensions of moral qualities and capability levels, comprising a total of 237 videos. Among these, 85 videos showcase a range of commendable moral qualities, encompassing three distinct aspects: the diligent spirit of rural individuals, the profound sense of responsibility exhibited by rural individuals, particularly rural officials, and the amiable and benevolent dispositions of rural people. Primarily, the moral qualities are manifested in the rural people’s labor spirit of hard work, their capacity to withstand adversity, and their diligence, as depicted in 40 videos. This type of video elicits admiration for the industriousness of rural people through the implicit factual description of their relentless efforts to contribute to rural development (e.g., Figures 11 and 12). This type of video filming often employs a top-down perspective, depicting a long-distance view of the rural areas to showcase a thriving, bustling state of labor. Additionally, close-up angles are employed to accentuate the meticulous nature of agricultural labor (Yu, 2023), as exemplified in Figure 13.



Fig. 11. (left), Fig. 12. (middle) and Fig. 13. (right)

Additionally, moral character is reflected in a high sense of responsibility, particularly in rural officials (28 videos). The responsibility and mission sense of the village cadres are evidently shown, frequently emphasized through narrative touching stories, which concisely describe how officials overcame obstacles to promote rural development. These videos are often linked to the emotional response of moving emotions, which evoke viewers’ admiration of this profound sense of duty.



Fig.14. (left) and Fig. 15. (right)

Finally, the moral character of rural people is evident in their amiableness and kindness, as appeared in 27 videos. These individuals exhibit a generous and welcoming disposition toward both domestic and foreign tourists, as well as their friends and neighbors. This quality is frequently demonstrated through various forms of multimedia, including videos showcasing instances of rural people actively helping stranded pedestrians on the highway. As demonstrated in Figure 16, the images illustrate the altruistic nature of these acts. Furthermore, Figure 17 portrays a scene where villagers collaborate to raise an imposing torch, signifying their sense of unity and community. The close-up view in Figure 18 captures the exuberant foreign friends amidst the Chinese rural market setting, thereby underscoring the welcoming atmosphere and the hospitality exhibited by the rural Chinese populace.



Fig. 16. (left), Fig. 17. (middle) and Fig. 18. (right)

The level of capability is also an important reflection of the good qualities of humanism (152 videos). First, in response to the loss of traditional culture faced in the process of urbanization in China, Xinhua SANNONG represents the competence shown by rural people in the preservation of traditional culture (64 videos). These videos focus on the colorful cultural festivals and sports activities in rural areas. Figure 19 utilizes a visual actional process to record the fervor of the horse racing festival, employing overhead views to vividly capture large-scale festival scenes, thereby underscoring the profound enthusiasm rural communities harbor for their traditional festivals. Furthermore, Figure 20 uses a visual analytical process, illustrated by the performance of the little girl and the roadside lion dance team in unison. This artistic choice enables the viewer to infer the significance of rural individuals in perpetuating traditional cultural practices.



Fig.19. (left) and Fig. 20. (right)

Furthermore, efficiency and professionalism (24 videos) and harmonious coexistence between human beings and nature (64 videos) are also key capability qualities. Efficiency and professionalism highlight the use of scientific production methods in the process of rural construction, reflecting the extreme efficiency of rural construction. Regarding the visual modality, this type of video typically utilizes close-ups of individuals and long-lens tracking shots of professional production methods (e.g., Figures 21 & 22), emphasizing the highly efficient construction of modern agricultural development. The harmonious coexistence of humans and nature is closely related to the natural qualities that will be addressed in the subsequent section thus will not be discussed in this section.





Fig.21. (left) and Fig. 22. (right)

*Nature*

Given the expansive nature of our rural areas and their strategic positioning, our countryside emerges as a notable exemplar of natural splendor, with a total of 89 videos showcasing this attribute. Within these natural splendors, footage showcasing pristine ecological landscapes predominates, accounting for 47 videos. This particular approach to video documentation exhibits a heightened degree of rigidity concerning the visual aspect, as all videos adopt the overhead aerial perspective through the utilization of long lenses, meticulously capturing the resplendent natural landscapes (Figure 23&24). With explicit text subtitles such as “秋色斑斓 天山瑰宝 (Autumn colorful Tianshan treasure)” or metaphorical expressions such as “罗布湖：镶嵌在沙漠里的蓝宝石 (Luobu Lake: a sapphire inlaid in the desert)”, etc., these videos are to highlight the rural natural beauty. In addition, implicit speech acts such as “不辜负春光不辜负花 (live up to the spring light and flowers)” and “三月桃花开，灼灼迎客来 (peach blossoms in March, welcome guests)” give good expectations (Figure 25), hoping tourists to come and enjoy the beautiful scenery. The scenic beauty attracts tourists, which leads to the development of rural areas. For creatures (23 videos) and crops (19 videos), close-ups are often used, and explicit attitudinal vocabulary, such as Examples 3 and 4, is employed, along with the analytical process in the images, as a way of showing the superiority of the ecological environment, and suggesting the excellent humanistic qualities of harmonious coexistence between human beings and nature through the win-win results for both human beings and creatures.

**Example 3**

青海海晏县首次记录荒漠猫携三只幼仔现身  
荒漠猫的温馨“亲子时刻”

近日，生态环保志愿者在青海省海北藏族自治州海晏县境内成功拍摄到荒漠猫及其三只幼仔的珍贵画面 (The desert cat and its three cubs were successfully photographed for the first time in Haiyan County, Haibei Tibetan Autonomous Prefecture, Qinghai Province)

**Example 4**

新疆泽普秋韵盈园 大漠枣红香漫天 犹如满天闪耀的红宝石

近日,在新疆泽普县各地的枣园里:红彤彤的枣子挂满枝头, 犹如一片红色的海洋 (Red jujubes hang all over the branches in date gardens across Zephyr County, Xinjiang)



Fig. 23. (left), Fig. 24. (middle) and Fig. 25. (right)

**Rationalization of rural development**

*Means of revitalization*

Despite the positive emotions and good virtues, the short video news also presents the rationalities of rural development (264 videos), including two parts: the means to revitalize the countryside and the achievements of the Three Rural Issues. Among them, 103 videos introduce viewers to the means of boosting the implementation of the policies, which are categorized in this paper as technology, talents and policies. The videos in this part are all more formal, mainly introducing the advanced agricultural technology introduced (41 videos), the talents introduced for agricultural development (20 videos), and the policy given by the state and township governments (42 videos). In the multimodal presentation, the verbal aspect of the revitalization of rural means tends to adopt explicit narrative, with concise and precise descriptions (e.g., Example 5), while the visual aspect focuses on the shooting of the setting, with a joint grasp of the macro and details of the relevant scenes (Figures 26 & 27).

**Example 5**

科技助力农业现代化发展 (Technology help modern development of agriculture)

河南濮阳智能化管控番茄种植并实现立体化无土栽培 (Henan Puyang intelligently control tomato planting and the realize three-dimensional soilless culture)



Fig.26. (left) and Fig. 27. (right)

*Achievements*

Xinhua SANNONG’s short video news showcases the practical outcomes of government policies, encompassing 161 videos, which are primarily examined in this paper from three vantage points: yield and effectiveness achieved, domestic and international popularity, and people’s sense of well-being. The presentation of yield and effectiveness frequently utilizes explicit textual evaluation to underscore the fruitfulness of the statement (Example 6). In regard to domestic and international reputation, close-up shots of the interviewer and narrative comments are frequently employed to illustrate the encouraging progress of “going out”, as evidenced in Figures 28 and 29. With respect to the subjective well-being of rural populations, the analytical process of filming rural people’s life and entertainment, as illustrated by the live footage of the “village T-stage” organized in Guizhou (Figure 30), suggests that rural people possess a rich and colorful spiritual life and a sense of satisfaction (Graham & Nikolova, 2013).

**Example 6**

国家统计局发布数据公告今年全国夏粮获得丰收总产量达 2996 亿斤 National Bureau of Statistics released data announced that this year the national summer grain harvest total output of 149.8 billion kilograms

其中小麦产量 13822 万吨(2764 亿斤)比上增加 365.8 万吨(73.2 亿斤增长 2.7% (Wheat production of 138.22 million tons than the previous year, an increase of 3.658 million tons growth of 2.7%)



Fig. 28. (left), Fig. 29. (middle) and Fig. 30. (right)

This paper will subsequently explore how Xinhua SANNONG implements multimodal discourse governance by fostering positive values and employing diverse discourse strategies, with consideration for the political and cultural context, as well as the operational characteristics of official news media. In terms of content presentation, Xinhua SANNONG systematically conveys positive emotions, merits, and the rationality of rural development. Notably, positive emotions constitute the predominant proportion (91.00%) of all positive values. As an official news media platform, Xinhua SANNONG utilizes TikTok to showcase the rural landscape to a national and global audience, transmitting simple yet profound emotions. Concurrently, it conveys confidence in rural development as its primary publicity objective. Secondly, the positive attributes of rural humanity and nature constituted 78.67% of the total, and this content functioned as a model for rural revitalization, publicizing the merits of rural humanity and nature, and fostering an atmosphere of amiability and harmonious coexistence with nature. Finally, the rationalization aspect of rural development accounts for 88.00% of the content. As a centralized display of the means and results of rural development, it can better gain social acceptance. Such positive value construction demonstrates the two operational purposes of Xinhua SANNONG as a mainstream media: constructing and transmitting positive values and guiding social recognition and public opinion orientation.

In terms of the construction and transmission of positive values, Xinhua SANNONG conveys positive dynamics in the process of rural development by selectively reporting on positive events and people in rural areas (Happer & Philo, 2013). Macgilchrist (2007) suggests that by framing events in positive terms, such as “progress” and “solidarity”, the media can shape the public’s positive perception of events. Conversely, the media plays a pivotal role in shaping and reinforcing social norms by disseminating specific behavioral patterns, values, and beliefs that individuals and social groups identify with and emulate. In a similar vein, individuals adapt their behaviors and perceptions by comparing themselves to these reference groups, thereby acquiring a sense of social identity (Jeyanthi, 2022). For instance, Xinhua SANNONG highlights instances of rural village officials who exemplify determined perseverance, efforts, and talents. These portrayals can serve as role models for off-screen viewers, inspiring them to pursue personal development and social recognition. Such practices are crucial for the effective implementation of policies, attracting young talents to rural construction, and achieving the objective of remote governance (Ouellette & Hay, 2008).

Regarding the discourse strategies employed by Xinhua SANNONG, it is evident that the organization’s communication exhibits notable characteristics. Primarily, the publication’s content is characterized by an approach that is generally bottom-up, persuasive, and provocative (Wu & Feng, 2022). The meticulous observation of rural life by the official media is evident through the utilization of close-up footage and overhead, wide-range long shots. This approach is employed to offer a nuanced depiction of rural life to the audience, underscoring its significance (Li & Zhang, 2020). Secondly, discourse governance in China has been influenced by modern communication methods used in developed Western countries, which have been consciously absorbed and adapted to suit Chinese conditions (Brady, 2009). This can be clearly reflected in both video scripts and video topics. The concise and vivid short video script of Xinhua SANNONG employs colloquial expressions and harmonization to create a reading aesthetic, enhancing the appreciation value of the video and fostering a sense of intimacy (see Examples 7, 8, and 9). Furthermore, as evidenced by Examples 10 and 11, the subtitles are adept at conveying the voice of netizens, thereby reducing the perceived distance between official media and the majority of netizens, thus enhancing the degree of interaction. In regard to video topics, Xinhua SANNONG demonstrates a discerning eye for selecting subjects that resonate with current affairs, including the 2024 Olympic Games (Figure 31) and the game of the black myth. of the Wukong (Figure 32), the football star Kaká (Ricardo Izecson dos Santos Leite) attending Guizhou Village Super League (Figure 33), and inviting celebrities to send their Lunar New Year blessings to SANNONG viewers (Figure 34), and others.

**Example 7**

河北磁县 核桃迎丰收 村民采摘忙 “核”力助振兴

(Hebei Ci county harvest walnut, villagers are busy picking. Walnut set the power to help revitalization the county.)

**Example 8**

西藏岗巴高原羊变“致富羊” 过上喜气“羊羊”的好日子

(Tibet Gamba plateau sheep into “rich sheep”, farmers live a prosperous life)

**Example 9**

以为在除雪 其实是晒盐 山东荣成 晒海为盐 “盐值”满满

(It looks like removing snow, but it is drying salt. Shandong Rongcheng sun-dried salt industry is prosperous)

**Example 10**

云南把“花花世界”送嘴里 云南盛开的山茶花被端上餐桌

网友:云南人是花仙子吧

(Yunnan blooming camellia is served on the table  
Netizen: Yunnan people are flower fairies!)

**Example 11**

感受“土味乡村风”野餐 春天“说野就野”的野餐

网友:有的大花毯子比我爸妈年纪都大

(Enjoy a picnic in the “rustic country style”.

Netizen: some of the big flower blankets are older than my parents!)



**Fig. 31. (left), Fig. 32. (middle-left), Fig. 33. (middle-right) and Fig. 34. (right)**

**V. Conclusion**

This paper builds upon the concept of multimodal discourse governance (Wu & Feng, 2022) by examining the short video news releases by Xinhua SANNONG. Through the semantic framework of positive value and the multimodal analysis framework, the paper explores how mainstream media entities, such as Xinhua SANNONG, can integrate social consensus and adopt a lifestyle approach that resonates with users, thereby influencing public opinion through new media. The analysis reveals that short videos serve as conduits for social emotions and values by showcasing positive emotions, virtues, and the rationality of rural development. Leveraging a bottom-up approach in discourse strategy, Xinhua SANNONG adeptly employs a diverse array of explicit and implicit multimodal resources to enhance communication efficacy, thereby achieving the objective of establishing and transmitting positive values, guiding social identity, and shaping public opinion.

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