

# The Construction of the Chinese Dream via Metaphors in Nixing Pottery Sculpture

## --- Case Study of "The Box of Friendship"

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### Abstract

Through the analysis of the six morphemes in the "Friendship Box" of the Nixing Pottery sculpture in China-Malaysia Qinzhou Industrial Park, the location of the sculpture and the core values of the "Chinese Dream" are revealed by the illocution of the sculpture. The basic and original identity of "Chinese Dream" in China and Malaysia can be realized through the meta-syntactic pattern of the sculpture through metaphorical mapping. The six morphemes are chosen to implement the cultural and historical functions of the sculpture through metaphorical mapping, which directly refers to the core values of the Chinese Dream, which are closely related to the dreams of other countries from the theoretical domain to the practical domain. The practice of "two countries twin parks" tells us that only through equality and cooperation in politics, economy and culture, can societies and countries realize fair competition, fair distribution and common prosperity.

**Keywords:** The Box of Friendship, metaphor, construction of Chinese Dream

### 1. Introduction

In the China-Malaysia Qinzhou Industrial Park, Lin Fandong and his colleagues have carved many elements of the sculpture "Box of Friendship" into small blocks of tin pottery using the original "Nixing Pottery Wall Block" technique. The blocks are hung on the outside of the wall to deal with air bubbles, fired at 1150 degrees, and then they are combined together. "The Box of Friendship" sculpture consists of three motifs, the left and right ones each 2.8 meters wide, 0.8 meters thick, and 12 meters high, and the middle one 4 meters wide, 0.8 meters thick, and 12 meters high.

The symbols on the left and right motifs are unimodal and symmetrical, with the left side representing for the noble guest country --Malaysia and the right side representing for the host. The left outer frame is self-colored and made with durable purplish-red terracotta in Qinzhou. Inside, the tin-white hibiscus flowers nestle against the once-world's tallest silver-white Petronas Twin Towers, which are cloud-kissing, surrounded by silver-white auspicious clouds.

The right one, on the contrary, is overall purplish-red terracotta self-colored pattern inlaid within a silver-white outer frame. 3 jumping dolphins are chasing each other in the rolling waves under the auspicious flowing clouds.

The multimodal motif in the middle is different from the right and left ones in unimodal sign language. In addition to the symmetrical Malaysian and Chinese Flags on the left and right, there are also the Chinese and English

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characters 中国---马来西亚钦州产业园区 and CHINA-MALAYSIA QINZHOU INDUSTRIAL PARK, where Malaysian Prime Minister Najib and Chinese Premier Jiabao Wen attended the signing and unveiling ceremony of the China-Malaysia Qinzhou Industrial Park at the 8th China-ASEAN Expo on October 21, 2011 in front of the Box of Friendship.



Figure 1 Box of Friendship.

## 2. Analysis of the Sculpture's Morphemes

The six morphemes in The Box of Friendship sculpture are: hibiscus, silver-white, purplish red, the Petronas Twin Towers, dolphins, and auspicious clouds.

### 2.1 Hibiscus

The hibiscus is the national flower of Malaysia, Sudan, and Fiji; the state flower of Hawaii, and the city flower of Nanning, China. The meaning of a word is determined by its specific context, and likewise, the meaning of sculptural morphemes is no exception. The Petronas Twin Towers in the vertical combination and the Malaysian flag in the horizontal combination determine that the hibiscus in the Box of Friendship is the national flower of Malaysia and not of other countries.

However, the Chinese flag in the horizontal combination does not exclude the fact that the hibiscus here refers to the city flower of Nanning, China. This is supported by the fact that in the *Classic of Mountains and Rivers*, "There is Fusang in Tanggu" and in the Jin Dynasty Ji Han's *Grasses and Trees in South China* "its shape of the flowers is like hibiscus but is different in crimson color, so they are called hibiscus", and in the Tang Dynasty, Li Shangyin praised Fusang as "a mixture of freshness and color that is difficult to distinguish between laughter and tears", so "Fusang" in Chinese Characters is also the hibiscus.

The foreign rationale for the hibiscus is: the English translation meme of hibiscus is Chinese Rose, the back translation is 中国玫瑰, which is a little bit different from Fusang. According to the textual research: Hibiscus was first planted in Lingnan, China, and was then transplanted to Malaysia, while Chinese businessmen do business with Southeast Asian countries. Today, the red hibiscus flower engraved on their national emblem, and printed on banknotes also shares the same ancestors as the Nanning City Flower, Fusang.

Therefore, the word hibiscus in the "Box of Friendship" horizontal combination and vertical aggregation of the context shows that China and Malaysia have a deep connection: I am a part of you, and you are a part of me.

## 2.2 Silver-White

Both Ji Han's *"Grasses and Trees in South China"* and Li Shangyin's "A mixture of freshness and laughter" describe the reasons why the crimson of the hibiscus flower in the "Box of Friendship" is not the deep red one instead of the rare silver-white color. The reason is that: the sister city of Qinzhou in Malaysia is Kuantan, which is rich in tin ore, and the tin reserves in West Malaysia are the second largest in the world, and tin products are well-known worldwide. So, the silver-white color, chosen as the symbol of Kuantan, stands out in the Box of Friendship sculpture.

## 2.3 Purplish-Red

Even though the rare white hibiscus is chosen in the Box of Friendship, red is contained in the concept of Hibiscus itself, which is similar to the original color of Qinzhou Nixing pottery: purplish-red. Qinzhou, the City of Dolphins, is known for its Chinese White Dolphins, whose youngsters are pink in color instead of white, and the choice for pink of the youngsters is a combination of typical Chinese red and ocean blue. The auspicious clouds in the sky are usually white, but, in the multiple contexts of red, purple, and pink as in Qinzhou, China, they are invariably a metaphor for the cultural totem and spiritual conversion of the Chinese people: festiveness, happiness, jollification, peace, and prosperity. So even the clouds in the sky are red, staining the waves red too.

## 2.4 Petronas Twin Towers

The Petronas Twin Towers are the world's tallest twin towers, standing 452 meters and 88 storeys above ground in Kuala Lumpur and serving as a famous landmark in Malaysia. The metaphorical allusion brings out the outstanding features of the famous landmarks to the country of Malaysia, completing the jump from the hyponym to the superordinate to refer to the country of Malaysia, echoing the Malaysian flag in the Box of Friendship.

## 2.5 Dolphins

Qinzhou is known as the "City of Dolphins" because of the Chinese White Dolphins. Although it is called "White", the baby Chinese White Dolphins are actually dark gray, the youngsters are grey fading to pink, and the middle-aged and older ones are pure white. On sunny days in Sanniang Bay and Qinzhou Port, there are often lively dolphins jumping and playing on the surface of the water, leaping one meter above the water.

The number of dolphins in the "Box of Friendship" is three, which represented the majority in ancient times. At the same time, the word "three" has the meaning of "three begets all the things" in Chinese traditional culture.

The pink dolphins are young and strong, full of energy, which metaphorically reflects Qinzhou via synecdoche. And the wide sea metaphorically reflects the cooperation domains between Qinzhou and Kuantan, and then China and Malaysia via synecdoche again. That means the vision of cooperation between China and Malaysia is as wide as the sea and as high as the sky.

## 2.6 Auspicious clouds

The auspicious clouds are legendarily driven by the gods, which can bring us luck. In Yu Xin's *"Tombstone of Duke Yuwen and Guangrao"* in the Northern Zhou Dynasty, there are "祥云入境，行雨随轩"，which means "Security brought to the city by auspicious clouds is like the umbrella on the journey when it suddenly rains".

In terms of the color scheme of the auspicious clouds and the five elements of Chinese philosophy in ancient times (metal, wood, water, fire, and earth), the inter-color or southern color "red" corresponds to the "fire" of the five elements, which is a metaphor for the prosperous cooperation with Malaysia, and the positive color "white" corresponds with the "gold" in the five elements, which metaphorically means that cooperation with Malaysia will be rich in gold. So even the clouds in the picture are not the traditional white clouds but red clouds, the auspicious clouds that can bring luck for the cooperation between the two countries.

## 3. The Perlocution of the Sculpture and the "Chinese Dream"

Both in China and abroad, identification with the "Chinese Dream" begins with emotional, interest, and value ladders and nodes. (Su Zeyu, Ding Cunxia, 2018) The Box of Friendship, which carries the confidence of Chinese road, theory, system and culture, is the Chinese Dream, which is formed by the identification of Chinese and Malaysian cultures in terms of emotions, interests, and values.

### 3.1 Sculptural Syntactic Rules and the "Chinese Dream"

The syntactic structure of the "Box of Friendship" is textualized as follows:



Figure 2. Textualization of the Box of Friendship.

The process of textualization of the "Box of Friendship" (Kang Cheng 2018) is to select the "Two Countries Twin Parks" that are significant in the collective memory of Beibu Gulf in Guangxi, with Malaysia on the left and China on the right, and the Sino-Malaysian joint cooperative industrial park in the middle. The "Twin Parks" are the China-Malaysia Qinzhou Industrial Park and the Malaysia-China Kuantan Industrial Park. The meta-language chosen for the cultural self-descriptions is the typical result of both countries: Hibiscus Flowers, Twin Towers, and Silver-White for Kuantan, Malaysia; Waves, Dolphins, and Red for Qinzhou, China, respectively. Where the bottom-up Hibiscus, Twin Towers, and Whiteness form a paradigmatic relationship, any one of the three can metaphorically map Kuantan in Malaysia independently. On the right, any one of the bottom-up waves, dolphins, and redness, also in a paradigmatic relationship, can metaphorically map Qinzhou in China.

China and Malaysia, the China-Malaysia Qinzhou Industrial Park and the Malaysia-China Kuantan Industrial Park, corresponding to each other, form a static symmetry and balance on both sides, while the dynamic auspicious clouds on the left and right are a beautiful future of cooperation between China and Malaysia, metaphorically mapping the fluidity of cooperation and the ups and downs of development.

The shared explicit elements, such as waves, hibiscus, red, purplish-red, silver-white, and the implicitly shared elements, such as cooperation and development, are consistent in terms of emotions, interests, and values, which are the root and original identity of the "Chinese Dream" between China and Malaysia (Su Zeyu, Ding Cunxia 2018).

The Box of Friendship, composed of three sub-sculptures in syntactic rules, contradicts the traditional aesthetic regulation that "Every Jack has his Jill". In traditional Chinese aesthetics, even-numbered symmetry shows a harmonious and balanced layout that is calm, atmospheric, and subtle. The Box of Friendship goes against the even number convention of auspicious symbolism and is inevitably overloaded with pragmatic meaning: to break the symmetrical and harmonious balance is to seek a new symmetry and harmony after the dynamic fusion of the two countries, each taking a step closer to the other to mix with each other. The syntactic relationship is reflected in the middle sub-sculpture, which is a syntagmatic combination of two sub-sculptures on the right and the left: breaking the separation, the centripetal force pulls China and Malaysia closer and closer, then to the final juxtaposition.

The starting point is the "Two Countries Twin Parks" Initiative; the trigger is the implementation of the China-Malaysia Qinzhou Industrial Park in the domain of practice; and the final point is the recognition and practice of the Chinese Dream. The metaphor of the auspicious clouds on the top of the ground is a reflection of hope and vision, which is contrasted with the Pandora's Box through the text on the sculpture: the Pandora's Box releases evilness and closes hope, while the Box of Friendship is composed of three sub-sculptures, which metaphorically map out that Sino-Malaysian cooperation is always open, releasing the core values of the Chinese Dream, such as hope, respect, equality, development, happiness, and win-win relationships, which are the shared goals pursued by both China and Malaysia in terms of emotions, interests, and values.

The meta-model of the syntactic rules in the Box of Friendship metaphorically maps the Chinese Dream of the Chinese people in Beibu Gulf to be the same as the "China Dream" (Lv Yan, Ge Lingling 2017) of the people in other countries. Their China Dream is based on common values, such as equality and development, which are not only compatible with the values of the Chinese people, but also further form the dreams of the people of other countries, conveying Xi Jinping's Chinese Dream and the Dreams of the World are inextricably linked. The Box of Friendship at this moment is the spiritual leadership of A Global Community of Shared Future, leading the two peoples in the two countries to materialize the Chinese Dream in the field of practice: Qinzhou and Kuantan. The China-Malaysia Qinzhou Industrial Park is not only a window to the Two Countries Twin Parks, but also an experimental plot and a

demonstration for the practice of the core values of the Chinese Dream, such as cooperation, development, and win-win relationships, in all fields in the two countries in the near future.

### 3.2 Sculptural Codes and the Chinese Dream

The theory of intertextuality focuses on the textualization of external influences and forces, and all contexts, whether political, historical, social, or psychological, become intertextual. (Zhou Jiachun 2018) Intertextuality is particularly prominent in the encoding process of the Box of Friendship. During the selection of the sculptural corpus of the Box of Friendship, the artists had to base their morpheme choice on the immediate context (Malaysian Prime Minister Najib and Chinese Premier Wen Jiabao attending the signing and inauguration ceremony of the China-Malaysia Qinzhou Industrial Park at the 8th China-ASEAN Expo on October 21, 2011) combined with the social and cultural frame of reference (i.e., the concepts, beliefs, values, attitudes, etc. of the Chinese and Malaysian figurative embodiments of their respective indigenous cultural systems) in order to perform the cultural function of sculptural encoding. (Chruszcwski P. 2011)

The left side of the Box of Friendship provides a map of the bloodline and psychological complex of the Malaysian people in their common destiny: Hibiscus Flowers, the Twin Towers, and the National Flag.

On the right side of the sculpture are the people's genes of ethnic compatibility in the Beibu Gulf: Chinese White Dolphins, Redness, and the National Flag.

The choice of these morphemes is the result of the internalization of the respective physiological aspirations and psychological factors of the Chinese and Malaysian peoples and is the experience of the externalization of the object existence and object interaction of the respective members of the Chinese and Malaysian peoples. (Su Zeyu, Ding Cunxia, 2018).

From folklorist Cliff Goddard's "Insider Perspective" (Goddard C, 2006), the specific cultural convention of Hibiscus Flowers in China is that in the ancient Eastern Sea, where the Sun God Helios' imperial carriage rises, two large mulberry trees support each other and compete each other only for growing together, so they are called Fusang, or Hibiscus. The choice of Fusang in the output of the Box of Friendship is intended to foreground the semantic features [+Mutual Support] and [+Mutual Competition] in these two Hibiscuses as a condition for growing into towering trees, through metaphorical mapping to the cultural beliefs, cultural values and cultural attitudes of China and Malaysia. And these cultural beliefs, cultural values, and cultural attitudes to support each other and compete each other are reflected in the practice of the Chinese Dream in both countries.

The hibiscus flower, or Chinese rose, is the city flower of Nanning in China too, and Malaysian culture, which is greatly influenced by Chinese culture, and the culture of the Beibu Gulf are both maritime cultures. The interdependence of these common discourses and the social acquisition of emotional ties, while carrying the Chinese and Malaysian national identities and distinguishing between them, provide a home for their senses of belonging. But the inclusive identity of the two countries in cultures has been dynamically displaced from the left and right sides of the sculpture, across geographical boundaries, to the center of the giant sculpture Box of Friendship, juxtaposed high above, becoming the common spiritual home of the "Chinese Dream" in the cultural exchange between the Chinese and Malaysian peoples in the new era.

Perhaps the artists' choice of sculptural data has not been so deeply conscious and deliberately monitored and adjusted all times, but the linguistic morphemes in the Box of Friendship do allow the artists to encode the Chinese Dream from the closest Internal Perspective. (Zhu XvFeng et al, 2018)

It is no coincidence that such cultural resources are involved in the construction of discourse meaning as a context in the sculpture, and another choice of semantic element that influenced the creators of the Box of Friendship sculpture was the Petronas Twin Towers rather than the Kuala Lumpur Tower. The textual meaning of the Twin Towers is also generated by the semantic features of the connection of the two towers in the Sky Street [+SUPPORT] and [+COMPETE], while Kuala Lumpur Tower does not have this kind of significance.

Hibiscus Flowers are at the bottom and relatively weak in terms of power; the Twin Towers are at the top, towering above and relatively strong. Metaphorically speaking, whether it be ordinary people or corporate associations, whether it be major or minor matters, both China and Malaysia need to support each other and compete each other for achieving order, harmony, development, and a win-win situation, thus realizing the Chinese Dream and forging our respective amazing careers.

The alternating choice of the three sculptures in their respective saturated colors of purplish redness and silver-whiteness is a metaphor for the convergence of the two countries: we are inextricably linked with each other. In the realm of color, if there are only two colors, they must be derived from life, like black and white in the opposition of day and night. If there is a third color in English culture, it must be red, and only the focal color words within the three categories of "black, white, and red" can be added with the suffix -en, which means to cause or written in [+CAUSE]. (Li Fei, Tang Guoping, 2015) As the Two Countries Twin Parks between China and Malaysia are a complementary, friendship-based, equal relationship, there can be no black in the box of friendship. The feature that white and red can be added a "causing" suffix -en leads to the idea that China and Malaysia can influence each other and can cause changes through the force of the cooperative countries, respectively.

The blooming Qinzhou purplish red outer frame symbolizes joy, peace, and happiness, highlighting the Hibiscus Flowers, lining the Twin Towers, and becoming the outer frame color of the Hibiscus Twin Towers, mapping the Chinese Dream of the people in Beibu Gulf to the China Dream (Lv Yan, Ge Lingling, 2017) of people in other countries. The Chinese Dream of the people of Beibu Gulf is compatible with the China Dream (Lv Yan, Ge Lingling, 2017) of other countries in terms of the core concepts of cooperation, development, win-win situations, etc. Xi Jinping's Chinese Dream is inextricably linked to the Dreams of all countries around the world, laying the groundwork for a global community with a shared future.

In art and design, symbols are the tools of communication between people. The designer of the Friendship Box selects, reorganizes, transforms, and regenerates elements into symbols that fit his own ideas, building a symbolic language that is commonly recognized by the encoders and decoders of the message in the sculpture. The Sino-Malaysia Industrial Park is located in Qinzhou, and as a coastal community, the totem worship of the Qinzhou people is naturally associated with marine animals. Dolphins are known as mermaids and water pandas, but dolphins are more changeable than mermaids and more colorful than pandas because they are dark gray as babies, grey or pink as juveniles, and pure white as adults. So naturally, the Chinese White Dolphin was chosen as the key morpheme in the main sculpture for the China-Malaysia Industrial Park in Qinzhou.

As the times have developed, the context of the symbol dolphin has also changed: in the farming era, it was a prayer for good winds and rain, to facilitate farming such as mulberrying, fishing at sea, etc., and the dolphin totem used for utilitarian purposes gradually evolved into a symbol of identity in Beibu Gulf, especially in Qinzhou, where the streets and alleys are full of dolphin totems in different shapes and forms, hence the name City of Dolphins. At that time, the dolphin was given the function of bringing good weather and carrying prayers through metaphorical mapping.

But in the industrial era, with the aesthetic changes of the times, the dolphin shape further developed in the direction of rationalization and industrialization (Xie Qing, 2018) and the dolphins in the "Box of Friendship" not only constitute artistic beauty in terms of points, lines, and surfaces, but also their referential meaning in the "Friendship Box" is even clearer: the sea is wide, the dolphin is leaping, and the wind is suitable for sailing. It is a metaphor for the best climate and the right moment for the cooperation between China and Malaysia and conveys the core values of the Chinese Dream, signaling that the realization of the Chinese Dream is just around the corner.

The juxtaposition of the two countries' national flags is the most visible and foregrounded part of the information in the highest position in the middle, with a generalized sense of equality. The identification of the Chinese Dream in terms of political and economic interests makes the viewer identify with the meanings of the juxtaposed national flags. According to Su Zeyu et al. (Lv Yan, Ge Lingling, 2017), information about political and economic interests can be obtained not only through the composition of the highest position at the top of the middle panel to emphasize the weight of its position, but also through the composition of the sculpture's left-center-right arrangement.

While the left and right represent known or old information, the middle one, which is the focus of the entire sculpture, provides new information based on the inherent left and right known information. From the left and right to the middle, through a progressive dynamic change in distance, China and Malaysia each gradually merge from the left and right towards the middle. With both the left and right sides in a weaker position and with known established information, the core values in the middle panel indicate that China and Malaysia are constantly shortening the distance for dynamic cooperation at all levels and in all fields. The prominent center attracts the viewer's eyes in various degrees, and the juxtaposition of the flags is a way of highlighting the attention and strong language forces of the flags. The implications of the shortened distance are more agreements and less disagreement between two countries.

The sculpture Box of Friendship also includes the Chinese characters and English, 中马钦州产业园/CHINA-MALAYSIA QINZHOU INDUSTRIAL PARK, which are positioned in the center of the sculpture, regardless of left/right or top/bottom position, and are the most foregrounded part of the entire sculpture. The China-Malaysia Qinzhou Industrial Park, which carries the concept of Two Countries Twin Parks, is not only the foundation of the sculpture and the starting point of vision, but also the ultimate goals of the textual perspective of the sculpture, which is intended to convey the meaning of the Friendship Box: the intertextual core values of the Chinese Dream beyond the sculpture. On the trial run of the Sino-Malaysian Qinzhou Industrial Park, the political, economic, and cultural coherence between the two peoples is expressed more clearly through metaphorical mapping, thus realizing the semantic coherence and the overall illocutions among the multi-modal morphemes, which is then sublimated into the common dream of the two peoples.

#### 4. The Perlocution of the Sculpture

According to Neda, the world is made up of various symbolic systems, of which language is only one, and the interpretation of language cannot be separated from its social context. (Heng Xiaojun, 2003) Similarly, the decoding of the Box of Friendship of the Nixing pottery sculpture cannot be separated from the social context of Qinzhou as the starting point of the One Belt One Road Initiative on the sea. In modern linguistics, the Context Theory and Semiotic Domain Theory emphasize the role of context in the cognitive process. So next to the Box of Friendship, the China-Malaysia Qinzhou Industrial Park in the material world, which is the real-life textual context of the sculpture.

In the sculpture, Premier Zhu Rongji and Premier Najib Razak are the historical context, and multi-modal morphemes are the textual context. The combination of these two contexts makes the illocution of the Box of Friendship no longer confined to the friendship between China and Malaysia. If 友谊之盒 is translated as Box of Friendship, it only reflects the referential meaning of the sculpture and cannot inform the perlocution of the equal juxtaposition and interplay of multiple countries along the One Belt One Road beyond the sculpture. The perlocution of the Sino-Malaysian Qinzhou Industrial Park also cannot bear the sharp artistic contrast between the open form of the Box of Friendship and the closed Pandora's Box, because what it releases is not only the hope of the Chinese Dream for the people of China and Malaysia but also the hopes and dreams of the One Belt One Road countries and, by extension, of the people of the world.

Then the translation meme Box of Hope is more appropriate than the Box of Friendship because it carries the perlocution that the historic function of the Box of Friendship indicates: cultural symbols promote the development of the material world. The Chinese Dream in the Box of Friendship leads to the sublimation of values: the prosperous cooperation between the two countries is evident not only in China-Malaysia Qinzhou Industrial Park (Nanning) and China-Malaysia Qinzhou Industrial Park (Guilin, etc.), one by one out of Qinzhou. Now, China-Malaysia Qinzhou Industrial Park has evolved into the Box of Chinese Dream of openness, cooperation, development, and win-win relationships.

The Box of Friendship has historic significance not only for China and Malaysia but also for the One Belt One Road countries and thus for people from all over the world. For the Chinese, it is the Box of the Chinese Dream; for the peoples of other countries, it is the Box of the China Dream, indicating that the Chinese Dream and the dreams of other countries are closely connected.

#### 5. Conclusion

Qinzhou's Two Countries Twin Parks model of joint development is the materialization of the Chinese Dream of the people in Beibu Gulf and the people of Malaysia in the form of concepts that can be seen, touched, and appreciated. It is not only the cultural symbols that contribute to the material sublimation of the real world but also the values that drive the essence of the spiritual world deeper. The morphemes, or language, of the sculpture is derived from life and mirrors life.

The Box of Friendship is a practical example that only when there is equality in political, economic, and cultural terms can there be fair competition and equitable distribution in society or among the countries. After emotions and interests are aligned, through dialogue and communication between all parties, the gap in demands between the right and left sides is gradually narrowed, and the giant sculpture or career in the middle is integrated. The cultural identity of the Chinese Dream only produces symbolic interests in terms of emotions, which directly leads to the flourishing of the physical Two Countries Twin Parks construction in Qinzhou's practice area.

Development and Common Prosperity practiced in the process of benefit distribution put the Chinese Dream into practice. And it is the Common Prosperity and other values of the China-Malaysia Qinzhou Industrial Park (Qinzhou) that expand it into the China-Malaysia Qinzhou Industrial Park (Nanning), etc., which not only realize the 5+1 three-dimensional model Chinese Dream of the Chinese people in the Beibu Gulf but also realize the "China Dream" of the Malaysian people.

The Box of Friendship at the China-Malaysia Industrial Park in Qinzhou, the starting point of the One Belt One Road Initiative, is not only the Chinese Dream of the people of China and Malaysia, but also a beautiful dream of A Global Community of Shared Future for the people of the countries along the Belt and Road. The combination of the Box of Friendship sculpture and the practical domain of the China-Malaysia Qinzhou Industrial Park is a creative and historic application of the Chinese Dream for the people of the world to practice the values of the Chinese Dream. The creative application of the Chinese Dream is the internalization of the value goals and pursuits of the Chinese Dream into a stable mindset for all peoples of the world: equality, cooperation, development, common prosperity, etc.

### Abbreviations

ASEAN: Association of Southeast Asian Nations

### Conflicts of Interest

The authors declare no conflicts of interest

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