

Multimodal Narrative Approaches and International Communication Strategies of Lingnan Intangible Cultural Heritages

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ABSTRACT

Intangible Cultural Heritage (ICH) is a vital part of China's cultural treasures, possessing significant historical and cultural value. Lingnan region in China is abundant in varieties of intangible cultural heritage at national, provincial and municipal levels. This paper attempts to analyze the multimodal narrative approaches and proposes its international communication strategies based on the existing challenges in the international communication of Lingnan ICH. The study has found that cultural translation adaptation strategies, cross-platform integration strategy, and technology empowerment strategy can play crucial roles in the international dissemination of Lingnan ICH, aiming to enhance the breadth and depth of its global reach.

KEYWORDS

Intangible cultural heritage; Multimodality; Narrative; Communication

1 Introduction

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted on 17 October 2003 by the UNESCO General Conference at its thirty-second session (Zanten 2004). Intangible Cultural Heritage (ICH) refers to oral traditions, performing arts, rituals, and festive events that have been transmitted over generations and are thus recognized by communities as part of their cultural heritage (UNESCO 2003). Lingnan region in China, in particular, has a rich array of ICH, encompassing intangible cultural heritage at the international, provincial, and municipal levels. In spite of the fact that the communication of Lingnan ICH has accomplished a few victory, it still faces a few challenges, including incorporate social contrasts that make boundaries to understanding, a need of orderly brand building, restricted and excessively shortsighted communication strategies.

In recent years, scholars have begun to focus on Lingnan's ICH and have conducted related studies. Huang and Zeng (2019) proposed a translation strategy of "translation + interpretation" for the international promotion of Cantonese opera based on the "5W" communication theory in communication studies. Xie (2020) analyzed ICH translation strategies from the perspective of harmonious discourse analysis by taking Zhuhai city as an example. Li (2021) examined the English translation of Zhanjiang's ICH, identifying its significance, existing issues, and proposed strategies for improvement at a macro level. Zeng and Li (2022) explored ICH translation strategies by using the framework of Skopos theory. Zhang and Li (2024) examined the local image of ICH by using Foshan Wing Chun and Guangdong lion dance as examples. These studies mainly focus on translation strategies and image construction for ICH but rarely address the international communication strategies for Lingnan ICH specifically from the perspective of multimodal narrative. This paper attempts to address this gap by proposing multi-modal narrative approaches and specific strategies to enhance its global reach and impact of Lingnan ICH.

2 Multimodal narrative approaches for Lingnan ICH

The theory of multimodality was first proposed by semioticians and sociolinguists such as Günther Kress and Theo van Leeuwen. In their work *Reading Images: The Grammar of Visual Design* (1996), Kress and van Leeuwen explored how images, as a system of signs, can be integrated with other sign modes (such as language), presenting a framework for multimodal analysis. multimodality is "representations in many modes, each chosen from rhetorical aspects for its communicational potentials" (Kress and Leeuwen 2010). Later, Page (2009) introduced the concept of "multimodal narrative". Multimodal narrative refers to a way of conveying information and meaning through multiple language signs, such as text, images, and sound. Multimodal narrative approaches for Lingnan ICH includes visual spatial narrative, scenario-integrated narratives and digital interactive narrative.

2.1 Visual spatial narrative

Visual spatial narrative may be a narrating approach that employs visual and spatial elements to communicate meaning, feeling, and data. Rather than relying solely on written or spoken dialect, it coordinates symbolism, physical spaces, and tangible encounters to form a story that's both immersive and natural. Museum is the proper place to present visual spatial narratives. Museum discourse narrative refers to the use of compelling, engaging, and lively verbal and non-verbal symbols to present the knowledge and cultural systems related to various exhibits, while ensuring a strong sense of participation for visitors (Yin and Wang, 2022). The Guangdong Intangible Cultural Museum could be a captivating grandstand of visual-spatial stories, advertising an immersive travel through the regional wealthy social conventions. Crossing four floors, the exhibition hall coordinates printed images, visual symbolism, sound-related components, and video shows to make an locks in and extraordinary encounter. It showcases varieties of Lingnan ICH, including Cantonese music, lion dance, craftsmanship, and Lingnan food. Through the utilize of recordings, pictures, and progressed computerized advances, the procedures, ceremonies, ways of life, and other features of intangible legacy are displayed in energetic and instinctive ways.

2.2 Scenario-integrated narrative

Scenario-integrated narratives are seamlessly embedded into realistic or immersive scenarios, creating a cohesive and engaging experience. It can create a dynamic and immersive atmosphere that celebrates Lingnan's intangible cultural heritage. To effectively tell Chinese stories and build a discourse system with Chinese characteristics, external communication media need to strengthen narrative perspectives in topic selection and content production, making them flexible and dynamic, changing from flatness to three-dimension, and from static state to dynamic state (Wang and Qiu, 2023). In Guangzhou's Xiguan Yongqingfang Tourist Area, visitors are immersed in a vibrant confluence of history and intangible cultural heritage. This area is renowned for various antiquated buildings from the Ming and Qing traditions, counting over 100 genealogical lobbies such as the famous Liugeng Lobby and Sanren Lobby and its well-preserved arcade buildings and the harmonious fusion of Chinese and Western architectural styles characteristic of the Republic of China era. Visitors can appreciate the real Lingnan ICH by immersive travel.

2.3 Digital interactive narrative

Computerized intelligently story plays a basic part in forming and advancing the picture of Lingnan ICH by utilizing progressed computerized advances and interactivity to form locks in and participatory encounters. By coordination different media elements such as content, pictures, recordings, and intuitively components digital intuitively stories create compelling and immersive social stories. In multimodal advanced accounts, the coordination and interaction of different typical components are basic to developing a cohesive and significant account framework. Each symbol must be carefully coordinates to preserve consistency in its part and meaning within the bigger account system, guaranteeing clarity and coherence within the narrating prepare.

As illustrated over, visual spatial narrative, scenario-integrated narrative, and digital interactive narrative are crucial approaches for progressing the communication and conservation of Lingnan ICH.

3 International communication strategies for Lingnan ICH

Although the universal communication of Lingnan ICH has seen a few advance, it still faces different challenges. To realize broader dispersal of Lingnan ICH, enhancements are required in techniques such as cultural translation adaptation strategy, cross-platform integration strategy and technology-driven advancement, in this way persistently upgrading Lingnan ICH's universal impact.

3.1 Cultural translation adaptation strategy

Cultural translation adaptation strategy alludes to the variational interpretation strategy that changes the shape, portion of the substance, or indeed the fashion of the initial work. It points to meet the requirements of the particular target perusers (Huang and Zhang 2020, 128). For occasion, the term "广府人" can be interpreted as "Cantonese individuals"; in any case, "广府" (Guangfu) envelops specific ways of life and social traditions of the Guangfu locale. Including relevant data such as "Cantonese individuals from the Pearl Waterway Delta locale with one of a kind social traditions and tongues" more precisely passes on Guangfu culture's distinctiveness. Similarly, in deciphering Lingnan performing expressions like Cantonese musical drama, conventional images (such as "水袖" or "青衣") may well be rendered as "streaming sleeve developments" or "blue robe" and upheld by pertinent visuals or recordings, upgrading

worldwide audiences' comprehension of these components.

Furthermore, to dodge social clashes and mistaken assumptions, it is basic to embrace universally recognized story procedures and use cutting edge media innovations to upgrade the expressive capabilities of varying media narrating (Qi and Zhang 2004). Social elucidation is basic in deciphering culture-loaded words for Lingnan ICH. For illustration, the culinary term “烧味” is frequently interpreted as “Cook Meat,” which gives as it were a surface-level understanding and darkens its more profound social centrality. By counting illustrative notes that highlight “烧味” as a image of riches and neighborliness in Guangfu feasting culture, at the side portrayals of its planning strategies and flavor profile, interpreters can offer universal gatherings of people a wealthier and more nuanced understanding of its social setting. Cantonese dim sum “烧麦” is often transliterated as “siu mai”, which is overly simplistic and fail to convey the cultural significance of Lingnan cuisine. If “烧麦” were rendered into “Siu Mai” (a traditional Cantonese dim sum made with delicate wrappers and savory fillings), it would be understood by foreigners more easily.

By bridging social crevices and fitting messages to reverberate with worldwide gatherings of people, cultural translation adaptation strategy guarantees the realness and openness of Lingnan ICH. It emphasizes adjusting conventional accounts to adjust with assorted social settings whereas protecting the center values and aesthetics of the legacy.

3.2 Cross-platform integration strategy

Within the universal dispersal of Lingnan ICH, the cross-platform integration strategy over different social media and advanced stages can be received to extend its reach, making a difference abroad gatherings of people find Lingnan ICH. Social media play a essential part within the communication and spread of Lingnan ICH, serving as energetic channels for sharing its wealthy accounts. Household media such as WeChat and Weibo, nearby universal stages like Instagram, Facebook, YouTube, and TikTok, can be utilized to distribute multilingual substance in different designs, counting content, pictures, themed documentaries, and brief video arrangement. For example, high-quality documentaries on Lingnan cooking, such as *Treasure Chase II: Investigating Present day Social Figures of Lingnan* and *Lingnan ICH*, have been dispersed on social media, gathering critical consideration and engagement from gatherings of people.

Furthermore, video plays a vital part in dispersing Lingnan ICH. Video, as a medium, offers the opportunity to at the same time transmit data and share customs through the determination and course of action of narratives (Sun, 2024). prevalent advanced substance stages like TikTok, Kuaishou, Bilibili, and YouTube can serve as imaginative outlets for creating high-quality brief recordings that grandstand the excellence of Lingnan ICH. Short videos can be employed to showcase aspects of Lingnan ICH like lion dance, Cantonese opera, Guangfu architecture and handcrafts effectively enhances audience comprehension. For instance, presenting lion dance and Yingge Dance through video allows viewers to experience the rhythm, movements, and atmosphere, which is more engaging than a text description alone. Visualization of the networks of all narrative components confirmed that digital storytelling based on a value approach can integrate both tangible and intangible attributes into the storyline (Shim, et al., 2024). This online dissemination has not only enhanced the recognition of Yingge Dance but has also ignited interest among younger generations, fostering a renewed appreciation for traditional culture.

By cultivating collaborations among social media influencers, video stages, and intelligently websites, Lingnan ICH substance can be spread proficiently, guaranteeing a smooth and cohesive move from residential to universal groups of onlookers.

3.3 Technology-driven advancement

Technology-driven strategy is central to the multimodal universal communication of Lingnan ICH, altogether improving communication effectiveness and extending worldwide impact. By utilizing progressed advances such as fake insights (AI), enormous information, virtual reality (VR), and increased reality (AR), Lingnan ICH can be displayed in a distinctive, multidimensional organize, permitting universal groups of onlookers to instinctively encounter its social pith. For instance, the Guangdong Intangible Cultural Heritage Museum illustrates the compelling utilize of advanced innovation to coordinated multimodal images. The gallery offers immersive introductions through all encompassing virtual shows, guided visits, all encompassing wandering, and 3D innovation. A striking highlight is the youngsters' recreation room on the second floor, which consolidates a VR space titled “Tea Time within the Mountains”. In this intuitively environment, children are encompassed by streaming pictures, wonderful content, and relieving music. They can move openly, moving and running with the visuals and words, fully inundating themselves within the intangible social legacy through a energetic and locks in virtual encounter. Immersive innovations such as VR and AR hold colossal potential for universal groups of onlookers. Such inventive technique not as it were improve the worldwide perceivability of Lingnan ICH but too establish new pathways for social trade and conservation within the advanced age.

Besides, Lingnan ICH incorporates social spaces with special spatial formats, such as ancient Guangfu lanes and arcade

building clusters. Through 3D modeling, these scenes can be reproduced in advanced frame, permitting worldwide groups of onlookers to visit and investigate them online. For illustration, a 3D virtual visit of ancient Guangfu arcade roads empowers watchers to look at both insides and outside points of interest of Lingnan engineering, encountering its plan highlights and social climate. For Lingnan theater exhibitions (such as Cantonese musical drama), 3D modeling innovation can be utilized to grandstand the ensembles, cosmetics, and organize developments of musical drama characters.

4 Conclusion

In the midst of fast globalization and digitization, successfully communicating Lingnan ICH universally requires not only exact language translation but an coordination of approaches combining visual, sound-related, and immersive encounters to exhibit the profundity and differences of Lingnan ICH to a worldwide group of onlookers. The multimodal narrative approaches including visual spatial narrative, scenario-integrated narrative, and digital interactive narrative depend on strategies such as cultural adaptation translation, cross-platform integration, and digital innovation advancement to advance social impact. Moving forward, worldwide communication endeavors for Lingnan ICH ought to stay audience-focused, persistently enhancing communication techniques and refining substance to cultivate important cross-cultural engagement and persevering impact.

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