

An Exploration of the Translation and Dissemination of Hunan Red Tourism Overseas Promotion in the Context of Huxiang Culture

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Abstract: Hunan Province with its abundant revolutionary tourism resources embodies profound historical, cultural, and educational values that are of paramount importance in disseminating China's red culture globally. Accurate and effective translation of these resources is crucial to sharing the rich heritage in Hunan with the world. This paper delves into the essence of Huxiang culture, its intricate connections with Hunan's revolutionary tourism, and identifies challenges in translating and promoting this heritage internationally. To address these challenges, three key strategies concerning selection of content for translation and dissemination, cultivation of translation and communication talents as well as integration of dissemination channels and expansion of dissemination personnel and entities for enhancing the external publicity of Hunan's revolutionary tourism are proposed. Focusing on revolutionary tourism attractions in Shaoshan, Hunan Province, this paper adopts the principle of "three closenesses in international publicity translation": closeness to social and political realities, closeness to cultural uniqueness, and closeness to target audiences. By adhering to these principles, the paper explores tailored translation strategies that effectively communicate the essence of Hunan's red tourism to a global audience. Firstly, it is imperative to closely align the translations with Hunan's social and political realities, ensuring authenticity and relevance. Secondly, the unique characteristics of Huxiang culture must be prominently showcased in the translations to preserve its cultural identity and attract international interest. Lastly, continuous consideration of foreign audiences' needs, preferences, thought patterns, and language habits is essential for crafting translations that resonate with them, thereby enhancing comprehension and engagement. After all, the quality of translation must be elevated to embody the cultural confidence and consciousness inherent in Huxiang culture. Only then can the external publicity translation of Hunan's red tourism unleash its full potential, exerting a profound influence and fostering inexhaustible creativity in the realm of international cultural exchange.

Keywords: Huxiang Culture; Red Tourism; External Publicity Translation; The Principle of "Three Closenesses".

1. Introduction

Red tourism is a thematic tourism activity that relies on red cultural resources such as Chinese revolutionary memorial sites and landmarks, incorporates revolutionary spirits as its essence.[1] The rise of red tourism has now become a powerful engine for the development of local economies and cultural tourism. According to the "China Red Tourism Development Report (2023)", the number of visitors to red tourism sites nationwide has surpassed 2 billion, and the market size of red tourism has approached ¥one trillion. Red tourism has injected new vitality into local economies with its unique charm and profound historical connotation.[2]

The report of the 20th National Congress of the Communist Party of China emphasizes the importance of integration of culture and tourism, by using culture to shape tourism and tourism to showcase culture. Hunan Province, with its an unfolding tapestry of red tourism resources, is well-positioned to contribute to this endeavor.

Hunan boasts over 2,400 registered immovable revolutionary heritage sites, making it a treasure trove of red tourism attractions. Iconic locations such as Mao Zedong's Former Residence in Shaoshan, the Former Site of Hunan Provincial First Normal School, Liu Shaoqi's Former Residence in Huaminglou, Orange Isle, Memorial Hall of the Victory of the Anti-Japanese War and the Acceptance of the Japanese Surrender in Zhijiang, the Martyrs' Shrine in Nanyue Heng Mount, the Scenic Spot of the Autumn Harvest Uprising Memorial Garden, Shibadong Village, and Shazhou,

Rucheng where the story of "Half a Quilt" took place, are just a few listed in Hunan's rich red tourism offerings.

Sightseeing in red tourism destinations is not merely a physical journey but also an intellectual and emotional odyssey of collective memory of Hunan people, the unique blend of Hunan's time-honored history, traditions, and culture. Tapping into the Huxiang cultural elements embedded in Hunan's red tourism resources and Telling the stories of Hunan's revolutionary heroes and historical events through the lens of red tourism can not only inspire people worldwide to meditate and understand the values of perseverance, sacrifice, and the pursuit of justice that are embodied in Huxiang culture, but also enhance the core competitiveness of Hunan's red tourism destinations, fuel their vigorous development and open up more ways and methods for the inheritance, innovation, and dissemination of Huxiang culture in the new era to strengthen cultural exchanges and mutual understanding between China and other countries. [3]

2. Huxiang Culture and Red Tourism in Hunan

"Huxiang Culture," referring to the regional culture that has been formed and evolved over time within Hunan Province, derives its name from the emblematic Dongting Lake and Xiang River. In a broader sense, Huxiang Culture encompasses the distinctive folk customs, social psychology, social consciousness, scientific culture, and other aspects prevalent among all ethnic groups in Hunan.[4] This culture has a long history and profound roots, as well as extensive

and profound connotation. It encapsulates the essence of Hunan's spiritual heritage, as exemplified by Qu Yuan's(340 BC-278 BC) relentless pursuit of truth, Jia Yi's(200 BC-168 BC) concern for the well-being of the nation and its people, Fan Zhongyan's(989-1052) philosophy of putting the interests of the people before one's own and Wang Fuzhi's(1619-1692) advocacy of the unity of knowledge and practice. Throughout its lengthy historical evolution, Huxiang Culture has accumulated, transmitted, and flourished and become a shining pearl within the treasure trove of Chinese culture and made significant contributions to the historical development of Chinese society.

Nie Ronghua and Wan Li have distilled the following six essential spiritual characteristics of Huxiang Culture:

An unwavering independence and a unfettered pursuit of one's own path.

A profound sense of patriotism and a willingness to sacrifice oneself for the greater good of the country and its people.

A focus on addressing real-world issues and combining theoretical knowledge with practical application.

A commitment to seeking truth from facts, coupled with a steadfast dedication to hard work.

An open-mindedness that embraces diverse ideas and fosters creativity and progress through integrating the best of various traditions.

An unyielding spirit of self-improvement and the ability to persevere through adversity.

These six characteristics collectively define the essence of Huxiang culture, making it a vibrant and enduring force that continues to shape the identity and aspirations of the people in Hunan and beyond.[5]

The crux of Hunan's red culture lies in its red spirit, originating from the broader Huxiang culture. The Hunan red spirit is embodied by the Hunan-born proletarian revolutionaries, who demonstrate a pragmatic spirit of seeking truth from facts, a patriotic sentiment that cares deeply for the nation and fears no sacrifice, an pioneering mindset that embraces inclusivity and innovation; and a dedication that is unyielding and fearless in taking on responsibilities.[6] These red spiritual genes constitute a unique blend of cultural heritage and revolutionary virtues which is a core competitiveness that is unparalleled and irreplaceable among other red tourism destinations. This blend is the wellspring and driving force that keeps Hunan's red tourism vibrant, attractive, and on the path towards internationalization.

3. The Current Status of Translation and International Dissemination of Hunan Red Tourism Texts

The translation for external publicity represents a coupling of international communication efforts and translation practices[7]. It aims to showcase Chinese revolutionary culture to the world, evoke empathy from target audiences towards Chinese revolutionary history and change their perceptions, ideologies, and behaviors in this regard, achieve dynamic cross-cultural exchanges and enhance China's discourse power within the international community. However, inadequate or inappropriate translations for external publicity can go backfire. Currently, the translation and dissemination of promotional materials of Hunan red tourism still face numerous challenges. Issues ranging from

linguistic inaccuracies and cultural misunderstandings to a lack of engaging and informative content and loopholes in dissemination and even more leave Hunan far from a competitive and influential international red tourism destination.

3.1. Lack of Initiative in Overseas Promotion

There is inadequate recognition of the importance of promoting Hunan's red tourism overseas, leading to insufficient attention being paid to foreign tourists, which attributes to several factors. Firstly, government investment in this part is insufficient. Additionally, the positioning of red scenic spots is unclear, and overall planning is unscientific, resulting in many red attractions failing to actively engage in international outreach. For example, many red tourist attractions lack English translations. Even in the most well-known red tourist destinations, only the major attractions have equipped with English translations, while secondary attractions are devoid of them, resulting in interruption in the conveyance of information. In some cases, where English translations do exist, they seem to be made out of the same mould, failing to explore the unique underlying Huxiang cultural elements. Moreover, most of the translated information in these scenic areas is rarely updated and is unable to provide foreign tourists with a comfortable, personalized, and engaging experience, let alone evoke emotional resonance.

3.2. Low Quality Translations and Ineffective Dissemination

Compared to regular tourism texts, red tourism texts are inherently far more political, richer in culture. The language is apt to be more rigorous, straightforward, objective and solemn. However, in practice, issues such as linguistic errors, pragmatic errors, Chinglish, imprecise diction, inaccurate emotional tones, deviations from the original information inconsistent translation of places are prevalent, leading to unsatisfactory communication.

For instance, at Mao Zedong Memorial Hall in Shaoshan, there displays a map of the political situation drawn by patriotic figures. In the description, a term “列强” originally neutral in meaning, is used to describe various imperialist countries intending to carve up China and turn it into their colonies. It's quite obvious the term “列强” is used in a pejorative sense in this context. In the translation, unfortunately the term “列强” is translated into “great powers”, which refers to strong nations in the same ranks or various strong countries in the world during the same period. How can people describe the countries invading their own countries “great powers”? It is quite obvious that the mechanical translation fails to allow the visitors to contextualize the political circumstance then and seemingly justifies the aggressive acts of imperialist powers. Another example is the translation of Mao Zedong's essay entitled “愚公移山”. “愚公(Yu Gong)”, the protagonist in one of Chinese legends, is an old man who defied all hardship and successfully moved the colossal mountains away with perseverance. In this essay, Mao Zedong compared the members of the Chinese Communist Party including himself and the Chinese people to Yu Gong and claimed his conviction that with perseverance the Chinese people would surely defeat the seemingly invincible enemy. But in the translation in the scenic spot, it was translated into “Foolish

Old Man”, which undermines the positive image of the Chinese Communist Party as a driving force for human progress. For one more example, the translation of Dishuidong Scenic Area in Shaoshan alone takes on multiple versions, ranging from "Dishuidong (phonetic translation)", to "Dishui Cave(combination of phonetic and literal translation)", to "Dripping Water Cave(literal translation)", which may confuse the foreign tourists. These problems stem from the translators' insufficient linguistic competence, intercultural communication skills, translation proficiency, and personal professional ethics, as well as a lack of proper quality inspection, overall planning, and review mechanism from authorities and management bureaux.

3.3. Monotonous Content and Isolation From Huxiang Cultural Context

Xi Jinping once said, "Hunan is a sacred land of revolution, where great revolutionists of the older generation like Mao Zedong, Liu Shaoqi, Ren Bishi, Peng Dehuai, He Long, and Luo Ronghuan emerged, and where significant historical events such as the Autumn Harvest Uprising, the Southern Hunan Uprising, and the Tongdao Troop Turnaround took place. Countless Communist Party members have done heroic deeds or magnificent achievements on this sacred land." [8] These revolutionists are deeply influenced by the spirit of Huxiang culture. However, the current content for Hunan red tourism to be translated and introduced mainly focuses on the description of pictures or revolutionary artifacts displayed inside memorial halls, former residences and historic sites which is rigid and mechanical, failing to fully capture the rich historical and cultural nuances that define Huxiang culture and failing to integrate organically with the noble personalities of the revolutionists, food culture, folk customs, cultural and creative industries in Hunan. The exploration of Hunan's cultural connotations lacks depth and breadth of publicity, resulting in translations lacking cultural profundity and appeal and the additional value and benefits are limited to meet the needs of international communication.

3.4. Limited International Communication Channels and Entities

The translation and introduction channels for Hunan's red tourism primarily relies on print media. The contents are typically presented in bilingual (Chinese-English) form, either alongside or beneath displayed objects and pictures within the scenic areas, or in the form of brief descriptions in the promotional brochures of red tourism destinations, which is often perceived as stereotypical and dull.

While a handful of scenic spots maintain websites, very few offer English versions. Even when English websites are available, they tend to be very limited in function and content, merely providing basic introductions to the scenic areas without much depth.

In the digital age, bolstered by advanced technologies such as the Internet of Things (IoT), big data, and cloud computing, the field of international communication is exhibiting new trends toward mobility, socialization, visualization, and AI-powered. However, the application of new media technologies in the international promotion of Hunan's red tourism is quite limited. For instance, Mao Zedong Memorial Hall in Shaoshan has no English version of its website, official WeChat account and Douyin (TikTok) account. Its "Cloud Exhibition Hall" also only provides Chinese commentary, with minimal content updates and no media

interaction.

In terms of entities engaging in international communication, the translation and dissemination of Hunan's red tourism are predominantly government-led. There is an absence of comprehensive integration of strengths from various sectors such as government, hi-tech, tourism, universities, civil society, and new media. Universities, NGOs, social organizations, and individual citizens lack the proactive mindset to participate and cooperate in international communication. The current international communication efforts suffer from a limited audience reach, making it difficult to attract overseas attention towards Huxiang culture and achieve widespread impact.

Now Hunan's red tourism external promotion translation urgently needs to uncover practical communication principles and translation strategies to address those problems and improve the status quo in order to truly "tell the stories of Hunan's red tourism" and "convey the essence of Hunan culture".

4. The External Dissemination Strategies for Hunan Red Tourism Within the Context of Huxiang Culture

To promote the "going-out" of Chinese culture, the government has launched a series of policies aimed at showcasing Chinese culture to the world, exemplified by the introduction of the 144-hour visa-free transit policy in 2024, leading to a surge in inbound tourists. According to statistics issued by the National Immigration Administration, the number of foreign visitors entering China through various ports in the first half of the year reached 14.635 million. On TikTok, the overseas version of "Douyin," videos with the hashtag "#ChinaTravel" have amassed over 700 million views. Openness is a defining characteristic of contemporary China.[9] H. D. Lasswell puts forward a convenient way to describe an act of communication is to answer the following questions: Who Says What In Which Channel To Whom With What Effect?[10] To introduce outstanding Hunan's red culture to the world and enhance its popularity and acceptance among foreign audience., Hunan's red tourism industry should seize this opportunity to seek for the satisfactory answers to the the questions.

4.1. Careful Selection of Content to Be Translated and Disseminated

It is necessary to prioritize the needs of international tourists, adopting an audience-oriented approach when promoting Hunan's red tourism in foreign languages. First and foremost, it is essential to carefully select the content for translation and introduction, exploring the material and spiritual aspects of the scenic spots that embody the rich cultural heritage of Hunan. The priority should be given to influential and inspiring red tourism destinations for the purpose of cultural dissemination. By encouraging those having been introduced outside first to help others catch up, we can ultimately achieve a shared prosperity of cultures.

Ensure that the narrative and presentation of Hunan's red tourism sites and stories accurately reflect the authenticity of Huxiang Culture, respecting historical facts and local customs. Translation and introduction should not merely be confined to descriptions about red tourist attractions. Instead, we should probe into the profound and heartwarming stories behind the

red revolution and relics, carefully selecting cultural elements, stories, and achievements that are not only representative of Hunan's rich heritage but also appealing and relatable to international audiences. For instance, we can translate and introduce the stories behind the cassava cotton pajamas with 73 patches worn by Mao Zedong, the camphorwood trunk he used, and the shirt worn by his son Mao Anying exhibited at the Mao Zedong Memorial Hall in Shaoshan. For another example, when showcasing the small short-legged table where Mao Zedong wrote his famous Ci titled "Tune: Spring in a Pleasure Garden Snow" (translated by Xu Yuanchong), the translated version should be prepared. These diversified contents will clarify vividly and completely the Chinese revolutionary culture and the essence of Huxiang culture embodied in the exhibited artifacts and leave them with deeper understanding and appreciation of Huxiang culture.

Moreover, we can also incorporate the translation of local high-quality folk culture, cuisine culture, red films, red songs, red literature, and so forth, in multiple modes including the textual, the illustrative, the oral, and the visual. audio. For instance, in Shaoshan, we can translate and introduce the ancient art form of Shao Music, Mao Zedong's poems, red films like "Setting Out," "Long Live the People," "A Dream or Youth" "The River Xiang Flows North," red songs such as "The East is Red" and "The Golden Mountains of Beijing," live performances like "Mao Zedong Emerges in China," as well as Cuisine in Mao's family style, featuring dishes like braised pork in Mao's family style. These elements can be crafted into inspiring bilingual stories, brochures, short videos, documentaries, and micro-movies to cater to different preferences, making it possible for people from diverse backgrounds to engage with Chinese culture.

4.2. Cultivation of Translation and Communication Talents with an International Perspective

To what extent can Chinese culture reach the world largely hinges on the quality of translation and the effect of its dissemination,[11] which, in turn, depend on professional translation and communication talents. Translators and communicators of Hunan's red tourism external publicity are required to be bilingual and bicultural and possess a solid proficiency in translation and communication techniques, exceptional cross-cultural communication skills, and a strong sense of professional ethics.

To achieve this, culture and tourism departments should collaborate with universities and institutions to implement a collaborative education and talent cultivation mechanism through the integration of government, industry, academia, research institutes, and application. This mechanism involves possibly setting up customized classes, establishing interdisciplinary talent cultivation programs, introducing majors and research directions specialized in red tourism translation and dissemination, and establishing comprehensive and interdisciplinary curricula that integrate language studies, cultural studies, translation theory, and communication strategies. Furthermore, workshops, seminars and practical training and internships in diverse settings focused on red tourism translation and communication should be organized to provide professional training and hands-on experience through partnerships with red tourist attractions, domestic and international travel agencies, and cultural institutions.

Additionally, fostering international exchanges and

cooperation with translation organizations is crucial. This can be achieved through cooperation with foreign universities, cultural institutions, and translation agencies. Such collaborations can provide practitioners with opportunities to study abroad, participate in international conferences, seminars and workshops, and engage in cross-cultural projects to enhance their cross-cultural communication capabilities and introduce advanced translation and communication concepts and technologies, thereby continuously elevating the overall standard of the translation and communication team.

Lastly, it is imperative to establish a unified translation and communication system of standard, norms, and a corpus specifically for the external promotion of Hunan's red tourism. Regular reviews and updates must be conducted to ensure the content stays updated with the latest trends, technologies, and best practices in the field and is acceptable to diverse audiences.

4.3. Integration of Dissemination Channels and Expansion of Dissemination Personnel and Entities

The optimization of dissemination channels and expansion of dissemination personnel and entities start by clearly defining the target audiences. Understanding who will be reached will be helpful to tailor messages and choose the most effective channels for dissemination. Under the government's top-level design, red tourism scenic spots should fully utilize advanced technologies, increase investments in establishing bilingual or multilingual smart platforms, developing digital collectibles, and researching and developing mobile apps. Utilize digital channels and popular social media platform such as well-designed websites, updated blogs, Weibo, WeChat, Facebook, Twitter, Instagram, LinkedIn, and TikTok to post high-quality translated images, videos, articles, and other contents to establish a strong online presence and provide international audiences with more opportunities to gain insights into Hunan's red revolutionary history and Huxiang culture and engage with followers, use relevant hashtags to create shareable content.

Simultaneously, never neglect to integrate traditional media in Hunan and develop and distribute press releases to relevant media outlets to announce news, events, or achievements in this regard. It is advisable to collaborate with cultural and creative enterprises to produce English red tourism documentaries, invite foreign travel influencers, Chinese and foreign travel bloggers to experience and interview red tourism resources in Hunan, organize translation or speech contests, such as "Telling Hunan's Revolutionary Stories in English" and "Sharing Red Culture in English", to reflect the broader culture through small anecdotes in partnership with publishing houses and language service providers, covering all educational stages to significantly expand the communication personnel, appoint internationally influential experts, scholars, or celebrities as spokespersons for the scenic spots, form alliances with renowned domestic and foreign tourism organizations and revolutionary tourist attractions, and invite professionals and scholars to conduct face-to-face interaction and interactive Q&A sessions for foreign tourists.

Furthermore, cloud visits and cloud platforms can utilize advanced technologies like AR and VR to provide visitors with immersive and interactive experiences in the target language, allowing them to feel like they are traveling through

time and personally experiencing that epoch-making history. all platforms should feature bilingual professionals engaging in online interactions with foreign tourists, narrating red stories in international languages, and broadening the international reach of Huxiang culture. This comprehensive approach will contribute significantly to the global reach and impact of Huxiang culture, particularly through the lens of Hunan's rich red tourism heritage.

After all, by incorporating these strategies, Hunan's red tourism can effectively communicate the richness and depth of Huxiang Culture to the world, fostering cultural exchange and appreciation on a global scale.

5. The Translation Strategies of Hunan Red Tourism Texts within the Context of Huxiang Culture

Huang Youyi from China has proposed the principle of "three closenesses in international publicity translation", namely closeness to China's actual development, closeness to target audience's needs for Chinese information, and closeness to the target audiences' thinking habits. [12] In case of the translation of Hunan red tourism texts, the translator should closely adhere to the social and political realities in Hunan by objectively decoding the original information and unique characteristics of Huxiang culture, and by constantly considering the foreign audiences' needs and preferences in communication, tailor the translated message in a way that aligns with and their thought patterns and language habits. Such translation can be accepted by foreign tourists and evoke emotional empathy towards collective memory of Chinese people, thereby affect them and remedy their preexisting perceptions about Chinese revolution, ideology and politics behaviors

5.1. Approximate Hunan's Social and Historical Realities then and Reflect the Unique Characteristics of Huxiang Culture

Hunan's red tourism resources narrate the memories of past events and carry profound historical and political significance. The translation calls for cultural confidence and cultural consciousness in translators. It is a dynamic transformation resulting from continual delving into the political realities of the time, including the historical backgrounds and cultural connotations of historical events, personal achievements and revolutionary sites. By combining strategies of domestication and foreignization, and avoiding vague or generalized expressions, translators bring foreign tourists closer to the actual contribution that Hunan people has made through the arduous journey of Chinese revolution from the birth of the Communist Party of China to the founding, development, and growth of People's Republic of China and offer insights into specific Hunan discourse, the pioneering, pragmatic, and unyielding spirit of the Hunan people demonstrated through that journey, namely, the essence of Huxiang culture.

Example 1:

Source text: 毛泽东既重视读有字之书，又重视读“无字之书”。1917年暑假、1918年春，他先后到湖南长沙、宁乡、安化、益阳、沅江和湘阴、岳阳、平江、浏阳等县进行社会调查。这是萧瑜和萧三的有关回忆。

Translation in the scenic spot: Mao Zedong not only attached importance to scholastic learning but also recognized

the importance of practical learning. During his summer holiday in 1917 and the spring of 1918, Mao Zedong traveled to Changsha, Ningxiang, Anhua, Yiyang, Yuanjiang, Xiangyin, Yueyang, Pingjiang and Liuyang to conduct social surveys. These are recollections of Xiao Yu and Xiao San from that time. "(Selected from Mao Zedong Memorial Museum in Shaoshan)

Huxiang School of Thought advocates a meticulous attitude towards the integration of theory with practice—the application of knowledge to real-world problems and drawing upon one's expertise to develop practical solutions and work for the well-being of mankind. Zhang Shi (1133-1180), who was in charge of academic affairs at Yuelu Academy, supported the concept of "acquiring knowledge through practice"; Wang Fuzhi (1619-1692) once said, "what matters the most is the objectively existing things in the world exempt from human consciousness, perception, or belief, in which lies the abstract general truths or general laws..."; Wei Yuan (1794-1857) firmly opposed the academic trend of blindly adhering to ancient teachings without practical application, and Yuelu Academy even hangs a plaque inscribed with the words "Seek Truth from Facts." Xi Jinping has also repeatedly emphasized that young people should... not only read books with words (scholastic learning) but also read books without words (practice), focusing on learning from life experiences and social knowledge.

The year of 1917 marked as a pivotal moment of great social transformation in Chinese history, both as the end of the Qing Dynasty and the beginning of the Republic of China. The country was torn apart, and people suffered greatly. Unable to find the way forward for China from books, people were filled with confusion and uncertainty about the country's future and destiny. At this time, Mao Zedong proposed reading "books without words" and underscored the importance of learning from society, from reality, and from the masses, by means of integrating theory with practice to enhance one's abilities and skills through social practice. Here, "books with words" refer to textual knowledge, while "books without words" signify practical knowledge. [13]

The author attempts to translate the bold part into "Mao Zedong not only underscored the importance of gaining knowledge from books, but also the significance of acquiring wisdom from wordless books (practice)." Bertrand Russell (1872-1970), in his renowned essay "Knowledge and Wisdom," interprets knowledge as the understanding and cognition of things and wisdom the application and innovation of knowledge. Knowledge can be learned and imparted, yet wisdom necessitates the accumulation and cultivation through practice and contemplation. The author uses domestication and foreignization to translate “有字之书” and “无字之书”. The unnaturalness created by “books” and “wordless books” alerts the visitors to the distance that must be negotiated that is strange to them. While "knowledge" and "wisdom" help the foreign visitors to move across the distance in a manner which encourages them to identify similarities between Chinese culture and western culture through comparison. By extension, the contrast between "book" and "wordless books (practice)" alongside the universally recognized terms "knowledge" and "wisdom" highlights the distinction between reading "books with words" and "books without words." This approach integrates the essence of Huxiang culture with Western philosophical concept, making Chinese culture more accessible, and inviting the foreign visitors suture themselves into a Chinese philosophical idea.

5.2. Stay Attuned to the Specific Information Demands and Communication Preferences of International Visitors

Another factor that determines how far foreign visitors can be immersed in their journey is whether the translation is in line with their expectation towards information. The approach to present information in Chinese tourism text is quite different from that in English tourism text. The former tends to be emotionally evocative, leveraging lyrical description of scenery to convey emotions. Four-character expressions, symmetric structures and harmonious rhymes are used to highlight natural beauty and cultural distinctiveness. In contrast, the latter tends to prioritize accurate and objective rendering of the scenery itself over poetic depiction, striving to faithfully reproduce nature. Thus, the word choice and sentence construction in English tourism texts are often objective, concise, and straightforward.[14]

In the external promotion of red tourism, it is crucial for translators to anticipate the foreign audiences' expectation towards the information. They come to visit red tourism sites in Hunan with either an strong interest or curiosity in the history, culture, and revolutionary spirit embodied in these locations. What they look forward to is not abstract theories or whatever empty and exaggerated, but vivid, concrete, and easily comprehensible stories and facts of genuine value or depth, so that they could take on a personal, deeply felt memory of a past event which they do not live. When translating red tourism materials into English, it is essential to adhere to the foreign tourists expectation towards information they are offered especially the stylistic features and language habits of English tourism texts. The well-rendered translation should accurately reproduce the informative function of the original text while using succinct, clear language that is appealing to foreign tourists. By doing so, the translated materials can effectively communicate the rich historical, cultural, and revolutionary narratives of the sites, and contribute to the two fundamental goals, to understand and to remember.[15]

Example 2

Source text: 滴水洞景区是AAAAA级国家旅游景区，位于韶山乡韶山村西北角，是一个三面青山环抱的狭长幽谷，茂林修竹，鸟语花香，四季如春，冬暖夏凉。这里是毛氏先人长眠之地，也是毛泽东为自己远择的养老之地。

Translation in the scenic spot: Located in the northwest of ShaoShan Village of Shaoshan County, the Dripping Water Cave is the core scenic spot in the memorial site revolutionary history ShaoShan as well as an AAAAA-rated tourist attraction. Embraced on three sides by green hills, this long and narrow valley features flourishing woods, tall bamboos, birds' twitter and fragrance of flowers. Each season here seems spring, and the climate is mild in winter and cool in summer. Mao's forefathers are all buried here, and Mao also opted to live here in his twilight years. (selected from the Dripping Water Cave in Shaoshan)

Author's revised translation: As a 5A-level tourist attraction, the Dripping Water Cave is located in the northwest of Mao Zedong's hometown-- ShaoShan Village, Shaoshan County. // Embraced on three sides by green hills, this long narrow valley hosts the best of everything- lush woods, elegant bamboos, birds' chirping, flower fragrance and mild climate all year round.// It is where Mao's forefathers rest in peace, and it is also where Mao planned to enjoy his

old age in peace.

The original text depicts the location, social position of the Dripping Water Cave scenic area and its connection with Mao Zedong, employing six four-character expressions that are balanced in structure and melodious in rhythm. This is a quintessential Chinese descriptive writing, reflecting the unique aesthetic sensibilities of the Chinese people. However, the translation offered by the scenic area has several deficiencies in terms of effectively conveying the nuances and beauty of the Chinese text to English-speaking audiences. At first, literal translation results in stiffness, for example, the handling of "四季如春，冬暖夏" lacks idiomaticity. Additionally, the psychological needs and linguistic habits of foreign tourists are neglected. the constant switching of subjects from "the Dripping Water Cave" to "Mao's forefathers" and then to "Mao" disrupts the semantic flow and coherence of the text, leading to a loose and logically confusing text failing to replicate the original's informational function and distancing the visitors somewhat from this red attraction.

Adhering to the principle of catering to foreign tourists' cultural backgrounds and information needs, the author revises the translation by first dividing the original text into three structurally coherent parts. In terms of subject choice, the author identify "the Dripping Water Cave" as the focal point. So in the revised translation, the endophoric subjects whether it is "the Dripping Water Cave" or "this long narrow valley" or "it" all refer to the same focal point. The consistency in the choice of subjects ensures the smooth natural flow of information throughout the text. In sentence structure, the second sentence adopts an inanimate subject clause "this long narrow valley hosts the best of everything." "Everything"introduces the following five paralleled noun phrases"lush woods, elegant bamboos, birds' chirping, flower fragrance and mild climate all year round", to paint a serene and idyllic landscape created by the original four four-character phrases ("茂林修竹，鸟语花香，四季如春，冬暖夏凉")，enhancing the readability and fluency of the translation.

In addition, "长眠之地" is a euphemism in Chinese culture for cemetery, and "养老之地" for a place where seniors reside in their twilight years. Those two indirect softening phrases are substituted for the straightforward naming of something unpalatable and carry with them profound cultural and emotional connotation. In the revised translation, "长眠之地" is translated "rest in peace," while "养老之地" into "enjoy his old age in peace," which have sustained the rhetorical meaning, semantic coherence and structural continuity. This translation embodies the humanitarian spirit of loyalty, filial piety, honesty, and integrity inherent in Huxiang culture, presenting a clear structure and concise information that is more palatable to target tourists while piquing their cultural and emotional interests, aligning with their cultural and aesthetic psychologies.

5.3. Adapt to the Cognitive Pattern and Thinking Habits of Foreign Visitors

Fu Lei once remarked that there are fundamental differences in the ways of thinking between Easterners and Westerners. Easterners tend to emphasize synthesis, generalization, implication, and subtlety, while Westerners place greater importance on analysis, straightforwardness,

exhaustive exploration into minute details.[16] In terms of language and writing, Chinese culture emphasizes comprehensive thinking and the flow of consciousness, which leads to Chinese being a language that relies heavily on parataxis, with writing often taking an indirect and spiraling mold. On the other hand, English-speaking cultures prioritize analysis and logical thinking. As a result, English is a language favoring hypotaxis, and English writing tends to be direct and linear in its structure.

Example 3

Source text: “一钩流水一拳山，虎踞龙盘在此间。”滴水洞因与一代伟人毛泽东的名字紧密相连而著称于世。

这里是毛泽东的祖居地。他的曾祖父母和祖父就长眠于此。1959年6月，毛泽东在这里游泳。1966年6月，他在这里住了12天。2006年5月，滴水洞一号楼被国务院公布为全国重点文物保护单位。

美丽而神奇的滴水洞自186年9月开放以来，深深吸引着五湖四海的人们。

Translation in the scenic spot:

"The mountain around with winding water, a place of great strategic importance." Dishuidong is well-known in the world for its close connection with Mao Zedong, the great chairman in China.

Here is the ancestral residence of Mao Zedong. His great-grandparents and grandfather were buried here. In June 1959, Mao Zedong had fun swimming here. In June 1966, he stayed here for 12 days. In May 2006, Building No. 1 of Dishuidong was announced by the State Council as a national key cultural relic protection unit.

Dishuidong, a beautiful and amazing place, has attracted people from everywhere since it was open to public in September 1986. (Selected from the Dripping Water Cave in Shaoshan)

Author's revised translation:

"A crescent-shaped reservoir, a fist-like hill, a place for crouching tiger and hidden dragon." this is Dripping Water Cave, a place which has become world renowned because of its close connection with Mao Zedong, China's first greatest Chairman.

Mao's family has lived here for generations, and his forefathers have rested in peace here. In June 1959, Mao Zedong had swum in the reservoir when he returned to his hometown after an extended absence of 32 years. In June 1966, he stayed here in contemplation for 12 days. In September 1986, it has been opened to public and attracted people from everywhere. In May 2006, Building No. 1 of Dripping Water Cave was announced by the State Council as a key historical and cultural sites under national protection.

You, friends from afar, are welcomed to visit this beautiful and magic place.

The opening of the original text cites a poem from the Mao Family Tree, eloquently depicting the precipitous terrain and majestic grandeur of Dishui Cave, subtly alluding to it as a blessed land that nurtured greatness. It then delves into Chairman Mao's profound connection with Dishui Cave and its esteemed status and far-reaching influence, embodying the essence of Chinese writing where meaning transcends form, achieving emotional unity amidst seemingly offhand writing.

However, the translation provided by the scenic area, disregarding the cognitive patterns of foreign audiences, adhered strictly to the original structure, only to deter foreign tourists from visiting. Huang Youyi once observed that the finest translations for international promotion eschew

mechanical word-for-word conversions; instead, they adapt the original Chinese text to the thinking habits of foreign readers, occasionally trimming unnecessary elements, amplifying with relevant contextual details, and incorporating direct or indirect speeches as deemed appropriate.

Taking into account the analytical mindset of the target audience, the author has restructured the text's narrative flow by arranging events in a chronological order, simplifying narrative hierarchy, and refining the language to ensure clarity and coherence. Meanwhile, she has enriched the prologue with a juxtaposition of four distinct images, namely "a crescent-shaped reservoir, a fist-like hill, crouching tiger and hidden dragon", inspired by the English translation of the 2006 Academy Award-winning Best Foreign Language Film "Crouching Tiger, Hidden Dragon" and the work of Ezra Pound's "In a Station of the Metro". This approach creates a trans-temporal imaginative realm that resonates with international visitors. By merging their aesthetic horizons, viewers are invited to embark on a journey where traditional Chinese elements intertwine with contemporary storytelling, fostering a deeper appreciation and understanding of the narrative.

Moreover, the author has seamlessly embedded contextual details regarding Mao Zedong's two significant returns to Shaoshan - "after an extended absence of 32 years" and "in contemplation". This inclusion suggests his profound emotional bond with his birthplace, fostering empathy and a deeper understanding of his life story.

Lastly, in adherence to the psychological expectation and idiomatic style of English tourism texts, the author has also creatively translated the closing lines with vocative structure, using an direct address form of "you" and the affectionate term "friends from afar." This direct invocation of potential visitors initiates an interaction and establishes an intimate psychological bond between the scenic area and its audience, draw them closer to the revolutionary life of this great man. While the augmented term "friends from afar", which helps to portray the warm and hospitable image of the Hunan people, coupled with the direct address, enhances the appeal of the commentary and creates a real atmosphere of exchange.

6. Summary

Absolutely, "Telling Hunan's red stories well" necessitates a deep understanding and appreciation of the intricate layers of Huxiang culture. To effectively translate and disseminate these stories within the realm of red tourism, several strategic steps are crucial. The first and foremost step is to thoroughly research and comprehend the profound historical, philosophical, and artistic aspects of Huxiang culture and meticulously prioritize and enrich the content for translation and presentation of Hunan red culture. Indeed, integrating traditional and emerging media forms a cornerstone in building a comprehensive and effective communication matrix for disseminating Hunan's red stories. Expanding the pool of communicators is indeed a strategy imperative for promoting Hunan's red culture globally. By engaging a diverse group of individuals who are actively involved in international exchanges, a vibrant and inclusive network can be created that showcases the depth and beauty of Huxiang culture to the world. Absolutely, cultivating an internationalized team of translators and communicators is paramount in this regard. This team must possess a deep understanding of Hunan's unique political, social, and cultural landscapes, while being attuned to the specific information

demands and communication preferences of international visitors and audiences.

In the broader context, these endeavors contribute significantly to the global promotion of Huxiang culture, the transmission of China's "red genes" (symbolizing revolutionary traditions and socialist values), and the enhancement of China's cultural soft power. As the world becomes increasingly interconnected, such efforts are crucial in fostering a positive image of China and its diverse cultural expressions, including those of Huxiang.

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