

Multimodal International Communication Pathways for Huxiang Culture from the Perspective of Digital Humanities

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Abstract

Against the backdrop of the deep integration of globalization and digitalization, the international communication of Huxiang culture faces multiple challenges including "cultural discount," platform dependence, and stereotyping. Based on multimodal discourse analysis theory and digital humanities technologies, and drawing on Hunan Province's communication practices of "integration of culture and technology" and "integration of culture and tourism," this study constructs multimodal communication pathways for Huxiang culture encompassing technological empowerment and communication strategies, with the aim of providing theoretical frameworks and practical insights for effective international communication of Huxiang culture.

Keywords

Huxiang Culture, Multimodal Communication, Digital Humanities, International Communication, Cultural Discount.

1. Introduction

In the current era, against the backdrop of the deepening implementation of the Belt and Road Initiative, language functions not only as a communicative tool but also as a cultural carrier and a nexus for uniting nations and deepening cooperation. As a vital component of Chinese culture, regional cultures embody unique historical memories, spiritual values, and aesthetic experiences. Their international communication holds significant importance for showcasing the diversity of Chinese civilization and enhancing international understanding. Huxiang culture, as a profoundly rooted and distinctive branch within the spectrum of Chinese civilization, occupies a unique position in China's cultural landscape through its spiritual characteristics of "worrying about the world, daring to be first, practical statecraft, and eclecticism". However, Huxiang culture faces numerous practical challenges in international communication, urgently requiring systematic academic responses. How to transcend monolingual translation and achieve effective international communication of Huxiang culture through the integration of multiple semiotic resources has become an urgent research question. Based on multimodal discourse analysis theory and digital humanities technologies, and drawing on communication practices in Hunan Province, this study constructs multimodal communication pathways for Huxiang culture, aiming to provide reference points for its international communication.

2. Organization of the Current Challenges in the International Communication of Huxiang Culture

Due to its distinctive cultural characteristics, limited communication channels, and insufficient foreign audience cognition, Huxiang culture primarily faces the following challenges in international communication.

First is the "cultural discount" issue in content transduction. Cultural discount refers to the phenomenon whereby cultural products experience diminished value and reduced appeal

when entering foreign markets due to cultural background differences [1]. Core concepts in Huxiang culture undergo severe semantic attenuation in cross-cultural communication. For example, the concept of *jingshi zhiyong* (practical statecraft) encompasses both "pragmatism" and "social responsibility," while also embodying the philosophical meaning of "unity of knowledge and action" (*zhixing heyi*). Single English terms cannot fully capture its complete meaning. The sentiment of *xin you tianxia* (worrying about the world) involves the Confucian "all-under-heaven worldview" (*tianxia guan*) and the "consciousness of suffering" (*youhuan yishi*) among the literati class. These deep-seated cultural psychological structures are often difficult for international audiences to fully comprehend within cultural contexts oriented toward individualism.

Moreover, many symbols, imagery, and allusions in Huxiang culture are relatively unfamiliar to international audiences. Mythological figures in the Mawangdui silk paintings, traditional patterns in Xiang embroidery, and stylized performances in Xiang opera—these semiotic systems carrying rich cultural information are difficult for international audiences to accurately interpret due to the lack of corresponding cultural contextual support.

The platform dependence issue in channel construction is also a challenge. Current major platforms for international cultural communication, such as YouTube, Netflix, Facebook, and Instagram, are predominantly Western-dominated. The algorithmic recommendations, content moderation policies, and business models of these platforms reflect Western values and aesthetic standards [2]. The dissemination of Huxiang cultural content on these platforms is inevitably constrained by platform rules, facing the risk of marginalization. Although proprietary platforms such as Mango TV International have made some progress, significant gaps remain in user scale, content richness, technological advancement, and brand influence compared to mainstream international platforms.

Finally, there is the stereotyping issue in audience perception. Within the theoretical framework of "Orientalism" [3], Chinese culture is often simplified to symbolic images such as "dragon," "panda," "kung fu," and "Peking opera," obscuring and overlooking the richness and complexity of regional cultures. Huxiang culture also faces the risk of simplification and exoticization in international communication, with its profound historical accumulation and unique spiritual characteristics struggling to receive adequate presentation.

In recent years, the rapid development of digital technologies has provided new possibilities for resolving this dilemma. The application of artificial intelligence, big data, virtual reality, blockchain, and other technologies is profoundly transforming the modes of cultural production, dissemination, and consumption. The synergistic evolution of multimodal discourse and digital intelligent technologies is driving paradigm transformation in the international communication of local cultures. As a communicative practice, multimodal discourse provides an entirely new cognitive paradigm for meaning construction of local cultures in international contexts. Hunan Province has actively promoted the "integration of culture and technology" and "integration of culture and tourism" (referred to as the "two integrations"), implementing a series of innovative practices in cultural digitization, intelligent translation, virtual exhibitions, and cross-boundary communication. The deep integration of culture and technology is injecting new momentum into the international communication of Huxiang culture. These practices provide vivid case support for theoretical research.

3. Literature Review

Research on Huxiang culture has established a relatively mature academic tradition. Zhu Hanmin systematically examined the historical evolution of Huxiang culture from pre-Qin to contemporary periods, revealing its core spirit of "practical statecraft" and humanistic sentiment of "worrying about the world" [4]. Tang Haoming explored in depth the spiritual

characteristics of Huxiang culture, proposing features such as "consciousness of suffering, unyielding spirit, steadfast determination, and reverence for courage," and pointing out their influence on contemporary social development [5]. Li Jinhe revealed the triple logic of modern Huxiang transformative spirit—seeking truth from facts, practical governance for the people, and adaptive innovation [6]. Liu Jianwu analyzed the formation trajectory and spiritual characteristics of Hunan's Red Culture, arguing that Hunan's Red Culture is revolutionary and advanced culture formed in the great practice of combining Marxism with Hunan's realities, representing the concrete practice and vivid embodiment of the great founding spirit of the Party and the great national spirit in Hunan [7]. Zhao Kaiming explored the unique value and inheritance development of Huxiang culture in China's modernization process [8]. From existing research, academic studies of Huxiang culture's historical connotations and spiritual characteristics are relatively in-depth, but attention to the internationalization communication of Huxiang culture is limited, particularly with insufficient systematic research in the fields of digital humanities and multimodal communication.

Multimodal discourse analysis theory was systematically formulated by Kress and Van Leeuwen, emphasizing that meaning is co-constructed through multiple modalities including visual, auditory, and spatial dimensions [9]. This theory transcends the traditional linguistic paradigm centered on written language, incorporating non-linguistic signs such as images, sounds, space, and gestures into the analytical framework of meaning generation, providing a new analytical perspective for cultural communication research. Chinese scholar Zhang Delu constructed a comprehensive theoretical framework for multimodal discourse analysis encompassing four levels: culture, context, content, and expression, providing localized theoretical support for multimodal research within the Chinese context [10]. In recent years, the application of multimodal theory to cultural communication has increased, empirically confirming the methodological value of multimodal discourse analysis theory in cross-cultural communication research. Gao Huimin, from the perspective of multimodal generation, explored the cognitive paradigm, construction dimensions, and practical pathways of local culture's international communication in the digital intelligence era, proposing a theoretical framework wherein multimodal discourse and human-machine collaboration drive the synergistic evolution of material, semiotic, cognitive, and social dimensions [11]. Song Hongli et al., examining China in the Classics, explored the metaphorical transduction mechanisms in the cross-cultural communication of Chinese classical texts, revealing the crucial role of multimodal semiotic synergy in cultural communication [12]. Zhao Yonggang employed corpus-assisted multimodal discourse analysis methods to examine image construction strategies in urban promotional videos, revealing mechanisms whereby multimodal semiotic resources synergistically generate meaning [13]. Searching CNKI with "multimodal" and "external publicity translation" as keywords reveals that some scholars have analyzed folklore culture and Chinese corporate image external publicity translation from multimodal perspectives, but systematic application of multimodal theory to Huxiang culture's international communication remains relatively rare.

Digital humanities, as an interdisciplinary field bridging humanities and digital technologies, provides new tools and methodologies for cultural communication. International scholars such as Schreibman et al. systematically expounded the theoretical framework and application paradigms of digital humanities [14]. Domestic scholars Yu Guoming discussed paradigm shifts in communication during the algorithmic era [15], while Peng Lan investigated applications of virtual reality technology in news communication [16]. These studies provide important references for this paper's technical pathway analysis. In the digital practice of local culture's international communication, Hunan Province is actively exploring new pathways for cultural internationalization. The one-stop full-process AI video translation tool developed by Malan Mountain Audio-Video Laboratory integrates large language models, voice cloning, vocal

separation, subtitle recognition, and other technologies, providing translation support for over 20 languages. These technological practices provide practical foundations for research on multimodal communication of Huxiang culture from the digital humanities perspective.

Existing Huxiang culture research predominantly focuses on historical documentation and ideological interpretation, with insufficient attention to contemporary communication practices, particularly international communication in the digital era context; second, regional culture international communication research primarily adopts single-disciplinary perspectives, lacking integrative research combining communication studies, linguistics, digital technologies, and other disciplines; third, although multimodal communication research is theoretically robust, its application research in regional culture communication remains relatively weak, predominantly consisting of general theoretical discussions lacking systematic pathway construction for specific regional cultures (such as Huxiang culture); finally, research on digital technology-empowered cultural communication predominantly remains at the level of technical introduction, lacking pathway design for systematic integration of technology with content production and communication strategies. This study deeply integrates multimodal discourse analysis theory, cross-cultural communication theory, and digital humanities technologies to construct a systematic multimodal communication pathway for Huxiang culture, facilitating effective international communication.

4. Core Concepts and Theoretical Foundations

4.1. Three-Dimensional Composition of Huxiang Culture

Huxiang culture refers to the cultural system with distinctive regional characteristics formed through prolonged historical accumulation within Hunan's geographical scope. Zhu Hanmin argues that its core consists of the practical scholarship spirit of "practical statecraft" and the humanistic sentiment of "worrying about the world" [4]. Regarding the structural composition of Huxiang culture, scholars have proposed various classificatory frameworks. This paper, synthesizing multiple scholarly perspectives, proposes a three-dimensional framework of Huxiang culture: "Historical Culture—Red Culture—Modern Culture." This classification both reflects the historical evolutionary logic of Huxiang culture and aligns with contemporary cultural construction practical needs.

The historical culture dimension encompasses pre-Qin Chu culture remains, Song-Ming Neo-Confucian traditions, modern Westernization and Reform movements, and other historical accumulations, as well as tangible and intangible cultural heritage such as Mawangdui Han Tomb, Yuelu Academy, Xiang embroidery, and Liling porcelain. The Red Culture dimension encompasses Red cultural resources since the New Democratic Revolution, including revolutionary sites, revolutionary artifacts, revolutionary figures' deeds, and revolutionary spirit. Liu Jianwu points out that Hunan's Red Culture is revolutionary and advanced culture formed in the great practice of combining Marxism with Hunan's realities, representing the concrete practice and vivid embodiment of the great founding spirit of the Party and the great national spirit in Hunan [7]. The modern culture dimension refers to cultural innovations formed since reform and opening-up, including the "Hunan Television Army," Malan Mountain video cultural and creative industries, modern cultural creative design, etc. Zhao Kaiming found that in China's modernization process, Huxiang culture demonstrates unique value and inheritance [8]. This three-dimensional composition has become an important guiding framework for Hunan Province's cultural construction practice, widely adopted in policy documents and academic research.

4.2. Multimodal Discourse Analysis Theory

Multimodal discourse analysis (MDA) theory posits that meaning is constructed not solely through linguistic signs but through the synergistic interaction of multiple modalities including visual, auditory, tactile, spatial, and gestural dimensions [9]. The "visual grammar" theory proposed by Kress and Van Leeuwen elucidates the meaning construction mechanisms of visual elements such as images, colors, and spatial layouts [17]. Zhang Delu's comprehensive theoretical framework for multimodal discourse analysis encompasses four levels—culture, context, content, and expression—providing a systematic analytical perspective for domestic research [10]. Gao Huimin further points out that the core of multimodal discourse lies in understanding the concept of "modality," with its foundation originating from the expansion of semiotic systems, encompassing the synergy and variation of multiple expressive modes including language, images, sounds, and space. Multimodal discourse is not merely limited to text and symbols but constitutes a communicative practice [11]. In local culture's international communication, multimodal discourse practice provides a new cognitive paradigm for cross-cultural construction of cultural meaning.

4.3. Digital Humanities Theory

Digital humanities, as an interdisciplinary field bridging humanities disciplines and digital technologies, provides the technical foundation for multimodal communication [14]. The application of digital technologies enables cultural resources to be systematically digitized, structured, and intellectualized, providing rich material repositories and technical support for creative production of multimodal content. Digital humanities focuses not only on the preservation and research of cultural resources but also on their dissemination and re-creation in the digital era, highly aligned with this study's research objectives.

4.4. Digital Cross-Cultural Communication Theory

Cross-cultural communication theory provides cultural adaptation foundations for multimodal communication strategy design. Hall's high-low context theory indicates that in high-context cultures (such as Chinese culture), substantial information is embedded within context, whereas low-context cultures (such as Euro-American cultures) rely on explicit encoding [18]. Therefore, the international communication of Huxiang culture requires multimodal means to make implicit cultural information explicit, bridging the comprehension gap caused by contextual differences. Hofstede's cultural dimensions theory further demonstrates that different cultures exhibit significant differences in individualism versus collectivism, power distance, uncertainty avoidance, and other dimensions [19]. These differences require that Huxiang culture, in its communication process, undertake differentiated multimodal content design for audiences from different cultural backgrounds.

Based on the above theories, this paper explores multimodal international communication pathways for Huxiang culture from two dimensions: the technological empowerment level (tools and means provided by digital humanities technologies) and the communication strategy level (creative transduction strategies based on multimodal discourse analysis theory).

5. Conclusion Constructing Multimodal Communication Pathways

5.1. Data Reconstruction of Cultural Resources

Data reconstruction of cultural resources constitutes the foundational engineering for multimodal communication. This involves not merely simple scanning and archiving but rather structured, semantic, and intelligent data engineering. Data reconstruction represents the starting point of multimodal communication pathways, transforming dispersed, physical-form

cultural resources into digital resource pools available for creative production, intelligent distribution, and effectiveness evaluation.

(1) Specialized Cultural Heritage Corpus Construction

Given the professional and regional characteristics of Huxiang cultural classics and artifacts, specialized cultural heritage corpora should be constructed. Corpus construction content includes:

Historical Literature Corpus: Classical literature included in the Huxiang Wenku (Huxiang Library) along with local gazetteers, genealogies, inscriptions, and other historical materials, establishing multilingual parallel corpora (Classical Chinese–Modern Chinese–English and other languages).

Artifact Explanation Corpus: Artifact explanatory texts from provincial museums and memorial halls, establishing specialized terminology cross-reference tables and standard translation exemplars.

Intangible Cultural Heritage Skills Corpus: Multimodal corpora of craftsmanship processes, technical terminology, and inheritor oral histories for intangible heritage projects such as Xiang embroidery and Liling porcelain.

The establishment of such corpora provides standardized data foundations for subsequent creative transduction and constitutes foundational work for resolving the "cultural discount" challenge.

(2) 3D Digitization of Cultural Artifacts and Virtual Museums

The Hunan Museum conducts 3D modeling of important collection artifacts. Audiences can scan QR codes beside exhibits via smartphones to view 360-degree panoramas of artifacts, historical background introductions, and relevant documentation, and can even "touch" artifacts through AR technology on smartphone screens to observe details. Virtual museum platforms enable international users to "visit" permanent exhibitions online, obtaining immersive experiences through VR headsets, with virtual guides (employing AI digital human technology) providing bilingual Chinese-English narration. For example, the Hunan Museum's "Life Art—Mawangdui Han Dynasty Culture Immersive Digital Exhibition" employs ultra-high-definition artifact scanning, 3D projection, naked-eye 3D, generative algorithmic art, special-shaped LED spherical screens, and other cutting-edge multimedia digital technologies to provide audiences with deep cognitive experiences of ancient Chinese cosmological and life concepts. This digital presentation mode fully activates the spatial modality of cultural resources, enabling international audiences to obtain "immersive" cultural experiences in virtual environments.

(3) Translation and Content Production Capabilities of Digital Technologies

Digital technologies provide crucial support for multimodal communication in linguistic conversion and content production. The one-stop full-process AI video translation tool developed by Malan Mountain Audio-Video Laboratory integrates advanced technologies including large language models, voice cloning, vocal separation, subtitle recognition, speech synthesis, and subtitle removal, providing translation support for over 20 languages. With AI translation technology assistance, a micro-drama series of hundreds of episodes can be converted to foreign language versions within several hours, vastly enhancing cultural content accessibility and communication efficiency. Simultaneously, AI technology intervention is profoundly transforming cultural content production logic: whereas content creation previously required teams of dozens working one to two months, small teams of two to three people can now produce high-quality works within days with AI assistance, achieving exponential increases in production efficiency. These technological practices provide efficient instrumental support for multimodal communication content production of Huxiang culture.

5.2. Innovative Production of Multimodal Content

Relying on digitized resources to achieve creative transformation from digital data to multimodal media texts constitutes the core element for resolving the "cultural discount" challenge. Different dimensions of Huxiang cultural resources require differentiated creative transduction strategies.

(1) Historical Culture: Immersive Re-creation and Visualized Narrative

The core value of the historical culture dimension lies in its profound historical depth and cultural memory, with communication objectives of evoking emotional resonance among international audiences through immersive experiences. The Huxiang Wenku digitization project provides high-definition scanned ancient text images, modern punctuated editions, vernacular translations, English translations, and other multi-versions, equipped with introductory audio recordings by historians and guqin music, producing animated short films re-creating Yuelu Academy teaching scenes and developing interactive Q&A functions. The Mawangdui Han Tomb VR experience project allows users wearing VR headsets to "enter" tomb chambers, observe burial structures, "pick up" T-shaped silk paintings to observe details, and experience reconstructions of Lady Xin Zhui's pre-mortem life through 3D animation, with virtual guides providing multilingual narration. This VR experience has been exhibited at overseas Chinese cultural centers, receiving international audience acclaim.

The "Beauty of Xiang Embroidery" micro-documentary series employs 4K ultra-high-definition photography with close-ups showcasing unique techniques such as the "maofen needle," with Xiang embroidery masters demonstrating while narrating, equipped with bilingual Chinese-English subtitles interpreting the cultural symbolism of Xiang embroidery patterns. This series has achieved widespread dissemination on international platforms. This practice shares similarities with the multimodal presentation of the Youthful Hunan promotional video. Youthful Hunan fully utilizes oral, written, musical, sound effect, and moving image modalities, integrating elements such as movement, expression, color, lighting, and synchronous sound, enabling audiences to immersively experience a vivid, comprehensive, and three-dimensional Hunan [20]. Zhao Yonggang's research also demonstrates that multimodal discourse analysis theory possesses significant methodological value in cross-cultural communication research. Through effectively mobilizing multiple semiotic resources and synergistically generating meaning, visualized transduction of cultural capital can be achieved, enhancing audience receptivity [13].

(2) Red Culture: Scenarized Narrative and Emotional Resonance

The core value of the Red Culture dimension lies in its inspirational power of revolutionary spirit, with communication objectives of evoking deep resonance among international audiences through emotionalized narratives. The Shaoshan Mao Zedong Former Residence VR tour system allows users to visit rooms in 360 degrees, trigger historical story narrations by clicking specific objects, experience reconstructions of Mao Zedong's boyhood life episodes through 3D animation, and access multilingual narration. This system has been deployed at overseas Confucius Institutes and Chinese cultural centers. The multimedia documentary Red Treasures—Stories of Hunan's Revolutionary Cultural Relics employs a transmedia narrative mode of "historical archives + on-site filming + expert interviews + scene reconstruction," focusing on ordinary revolutionaries' personal stories and reflecting grand historical processes through specific individual destinies, more readily evoking emotional resonance in cross-cultural contexts. This documentary has been broadcast on international documentary channels, receiving positive responses. The Orange Island Fireworks immersive performance combines multimedia projection, laser shows, and fireworks art, presenting the revolutionary passion of "striking the waters at midstream, staying the swift flow with our oars," attracting large numbers of domestic and international tourists.

(3) Modern Culture: Platform-Based Innovation and Socialized Communication

The core value of the modern culture dimension lies in its innovative vitality and developmental achievements, with communication objectives of facilitating international audiences' transformation from passive "viewers" to active "participants" and secondary "disseminators." Mango TV International applies AI intelligent translation technology to automatically generate multilingual subtitles and dubbing, constructing user profiles through big data analysis to achieve personalized recommendations and differentiated content distribution for different countries and regions. Mango TV International covers multiple countries and regions with continuously growing registered user numbers. Collaborations with airlines to launch cultural theme flights showcase Huxiang culture on international routes, with cabin decorations featuring Xiang embroidery patterns, in-flight entertainment systems featuring "Huxiang Culture" sections, and passengers triggering AR displays by scanning Xiang embroidery patterns on seats via smartphones. The "Youth Partners" program recruits global youth as Huxiang culture communication ambassadors, providing creative funding, platform support, honorary awards, and capability training. Since implementation, it has recruited youth creators from multiple countries, cumulatively producing substantial content with widespread dissemination.

5.3. Synergistic Construction of Three-Dimensional Communication Channels

Constructing a multimodal, multidimensional communication channel matrix achieves comprehensive, three-dimensional international communication coverage. Through synergistic coordination among multiple actors, dependence on single platforms is reduced, enhancing communication resilience and coverage.

(1) Multi-Platform Collaboration

Mango TV International establishes a "Huxiang Culture" section encompassing documentaries, micro-films, virtual exhibitions, online courses, live events, and other formats, applying technologies such as AI recommendations, intelligent translation, and VR playback to enhance user experience, creating active user communities and regularly hosting online cultural salons, expert Q&A sessions, and creative competitions. Official accounts are opened on mainstream international social platforms including Facebook, Twitter, Instagram, YouTube, and TikTok, with differentiated operations according to platform characteristics.

(2) Multi-Channel Communication

Collaborations with Confucius Institutes to offer Huxiang culture courses and host thematic lectures; hosting exhibitions, performances, and workshops at Chinese cultural centers; collaborating with overseas universities to offer distance learning courses. Establishing "Hunan Products Going Global" sections on cross-border e-commerce platforms, selling distinctive products such as Xiang embroidery and Liling porcelain, with each product accompanied by QR codes for viewing cultural story videos. Hunan publishing achieves annual overseas import and export of approximately 600 book copyrights, receiving recognition as a "National Cultural Export Key Enterprise" for 16 consecutive years. Book copyright export has become an important mode for heterogeneous node embedding of Huxiang culture. Additionally, during the 2026 National People's Congress and Chinese People's Political Consultative Conference sessions, the "Beijing-Hunan Linkage: Dual City Simultaneous Live Broadcast Room" series of live broadcast thematic interview programs launched, focusing on hot topics such as cultural internationalization. Innovatively employing Beijing main broadcast room and Changsha metro sub-broadcast room dual-screen simultaneous broadcast mode, inviting National People's Congress representatives from the cultural field, corporate representatives, and others to jointly explore pathways and futures for Huxiang culture internationalization, providing new practical exemplars for multi-channel communication of Huxiang culture.

(3) Multi-Actor Synergy

Hunan Provincial Department of Culture and Tourism leads coordination mechanisms, coordinating planning, policy support, and resource allocation; cultural enterprises such as Mango TV and Hunan Publishing Group serve as communication mainstays; universities such as Hunan University and Hunan Normal University provide intellectual support; intangible cultural heritage inheritors, cultural celebrities, and opinion leaders actively participate. Gao Huimin's proposed theoretical framework wherein multimodal discourse and human-machine collaboration drive synergistic evolution across material, semiotic, cognitive, and social dimensions provides theoretical support for this multi-actor synergistic communication [11].

6. Conclusion

Based on multimodal discourse analysis theory and digital humanities technologies, and drawing on Hunan Province's communication practices of "integration of culture and technology" and "integration of culture and tourism," this study systematically explores pathway construction for multimodal international communication of Huxiang culture. The study analyzes the triple challenges of "cultural discount," platform dependence, and stereotyping facing Huxiang culture's international communication, clarifies the theoretical potential of multimodal discourse analysis and digital humanities technologies in resolving these challenges, and constructs multimodal communication pathways encompassing data reconstruction of cultural resources, innovative production of multimodal content, and synergistic three-dimensional communication channels.

Based on multimodal discourse analysis, digital humanities, and cross-cultural communication theories, this study constructs an analytical framework suited to Huxiang culture's characteristics and clarifies the fundamental logic whereby different cultural dimensions (historical culture, Red Culture, modern culture) require differentiated multimodal transduction strategies. Building upon this foundation, the study proposes operationalizable strategic instruments including specialized corpus construction, 3D digitization of cultural artifacts, AI translation technology applications, and multi-platform synergistic communication. Due to research scope limitations, this paper is primarily based on literature analysis and case examination, not yet undertaking systematic empirical investigation of international audiences. Future research can further conduct cross-cultural comparative studies and longitudinal tracking research, exploring application potentials of emerging technologies such as the metaverse and generative AI in Huxiang culture communication.

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