

# Translation Strategies of GBA's Intangible Cultural Heritage Publicity from the Perspective of Cross-cultural Communication

Hongjian Yu\*

South China Business College Guangdong University of Foreign Studies, Guangdong, 510545, China

## Abstract

Based on the national strategic background of Guangdong-Hong Kong-Macao Greater Bay Area's construction and Chinese culture's "going out", this study focuses on the key bottleneck of the rich intangible cultural heritage in this region-translation. At present, the practice of international publicity often leads to "meaning dissipation" and "understanding deviation" of profound cultural connotations in international communication due to simple language conversion, which seriously restricts the effectiveness of cross-cultural communication. Therefore, this paper introduces the perspective of cross-cultural communication theory, aiming to break through the limitation of traditional "language equivalence" and regard the translation of international publicity as a meaning reconstruction activity centered on the target audience and aimed at promoting cultural understanding. Through text analysis and case study, this paper systematically analyzes the core challenges faced by Greater Bay Area's translation of non-legacy publicity at three levels: text, context and media, and accordingly constructs a three-dimensional strategy system consisting of "deep translation of text", "reconstruction of narrative meaning" and "multi-modal integration of media". It is found that the successful translation of non-legacy publicity is not a literal transformation, but a strategic communication that combines cultural adaptation, storytelling and multimedia collaboration. This study not only provides regional empirical and theoretical thinking for the cross-cultural communication and translation studies, but also aims to provide a set of operational strategic reference for the cultural publicity practice in Greater Bay Area and even the whole country, so as to help the intangible culture truly realize the deep international communication from "translation" to "introduction".

## Keywords

Cross-cultural communication; Greater Bay Area; Intangible cultural heritage; External publicity translation; acculturation.

## 1. Introduction

At present, China is in a critical period to promote the creative transformation and innovative development of Chinese excellent traditional culture and systematically carry out international communication. In this macro context, the publication and implementation of the Outline of Guangdong-Hong Kong-Macao Greater Bay Area Development Plan not only draws a blueprint for the coordinated development of regional economy, but also endows it with the important mission of "building a humanistic bay area together" and building a "highland of cultural soft power". Guangdong-Hong Kong-Macao Greater Bay Area, as the core bearing area of Lingnan culture and the front window for the blending of Chinese and foreign cultures, its rich intangible cultural heritage (such as Cantonese Opera, Cantonese Embroidery, Herbal Tea, Wing Chun Boxing, Dragon Boat Festival, etc.) is not only the foundation of regional identity, but also a valuable resource to show the world the diversity, vividness and contemporary vitality of China

culture. Promoting the "going out" of Greater Bay Area's intangible culture has become an inevitable requirement for serving the national strategy, shaping the international image of the Bay Area and promoting mutual learning among civilizations.

However, one of the core links in the external communication of intangible culture is "translation" across language and culture. On the practical level, the translation of Greater Bay Area's international publicity for intangible cultural heritage is facing severe challenges in both translation and transmission, and the core problems of "inaccurate translation" and "impenetrable transmission" generally exist, which seriously restricts the effectiveness of cross-cultural communication.

"Incorrect translation" is mainly reflected in the level of language conversion. There are a large number of cultural-specific item, oral instruction, and collective memory and values contained in rituals and customs in intangible cultural heritage texts. In the simple pursuit of literal equivalence, their unique cultural connotations and deep meanings are easily lost or misinterpreted. For example, it is understandable to translate "Lion Dance" into "lion dance", but it loses the cultural function of "exorcising evil spirits and accepting happiness" and the ritual connotation of "awakening"; Various translations of "herbal tea" are often difficult to convey its TCM health wisdom of "homology of medicine and food". This superficial translation makes it difficult for the target audience to touch the intangible spiritual core.

"Impermeability" is reflected in the level of communication and acceptance. Even if some translations achieve accurate information transmission, it is difficult to arouse the emotional resonance and cultural interest of international audiences if they only stay at the level of isolated text or object introduction, lack of reduction of cultural context, focus on "people" and "life" and connection with modern values. In terms of communication methods, if we rely too much on traditional static texts and fail to effectively use multi-modal narratives (such as images, interactive experiences and digital narratives) to present the intangible dynamic process, aesthetic characteristics and the connection with life, the communication effect will also be superficial, and it will be difficult to realize the deep communication from "knowing" to "understanding" and then to "appreciating".

Therefore, the core question raised in this study is: How to overcome the dilemma of "inaccurate translation" and "unclear communication" in the current translation of Greater Bay Area's non-legacy publicity? Specifically, what kind of systematic translation strategies should be constructed, so that it can not only accurately convey intangible surface information and deep cultural meaning, but also effectively promote cross-cultural understanding, dialogue and recognition? The exploration of this issue is of great theoretical value and practical urgency for improving the accuracy and appeal of Greater Bay Area's cultural publicity, and even providing a reference path for the wider China culture to "go global".

## 2. Theoretical Basis

This chapter aims to build the theoretical cornerstone of this study and systematically sort out the research status in related fields. Firstly, the core theory supporting this study is expounded to provide a framework for subsequent analysis; Secondly, it reviews the existing studies in two key areas: intangible cultural heritage translation and Greater Bay Area cultural publicity, and defines the academic starting point and innovation space of this study.

This study takes cross-cultural communication theory and cultural translation theory as wings, which together form a theoretical lens to analyze the translation of Greater Bay Area's non-legacy publicity. Cross-cultural communication theory focuses on the complex process of information exchange between individuals or groups with different cultural backgrounds. This study mainly draws lessons from the following two classic theoretical models to provide tools for analyzing the cultural cognitive model and communication context of the target audience:

the cultural theory of high context and low context: proposed by Edward Twitchell Hall Jr, which divides culture into high context and low context. High-context culture (such as China culture) relies on shared background information, nonverbal clues and context in communication, and the information transmission is implicit and implicit; However, low-context cultures (such as those of most English-speaking countries) tend to rely on clear and definite language coding itself. Greater Bay Area's intangible cultural heritage contains a lot of high-context cultural information (such as ritual symbols, collective memory and regional emotions). One of the core challenges faced by its international publicity translation is how to effectively decode and recode high-context information to adapt to the cognitive habits of low-context audiences and avoid the loss of meaning caused by lack of context. Hofstede's cultural dimension theory (such as individualism/collectivism, power distance, uncertainty avoidance, etc.) provides a systematic framework for understanding the deep cultural value differences. For example, the collectivism values and respect for traditional authority (high power distance) embodied in Greater Bay Area's intangible cultural heritage may potentially conflict with the target culture (such as western culture which emphasizes individualism and low power distance). Under the guidance of this theory, translation strategies need to "adjust" and "bridge" cultural values and find cross-cultural resonance points instead of simple literal translation.

With the promotion of the national strategy in the Bay Area, the research on the external communication of Guangdong-Hong Kong-Macao Greater Bay Area culture has gradually increased. The existing achievements mainly focus on: first, the macro-strategy and path research, discussing the overall strategy, significance and practical path of Greater Bay Area's cultural "going out", emphasizing the importance of integrating the resources of the three places and creating the overall image of "Humanities Bay Area"; The second is the construction of international communication discourse system, which studies how to build an international communication discourse that integrates Chinese and foreign countries and has both China's position and Bay Area characteristics; Third, regional communication and internal integration, analyzing the internal communication ecology of the Bay Area and its role in forming a cultural community; Fourth, the spread of specific cultural forms, such as the international spread of individual cultural symbols such as Cantonese opera and Cantonese cuisine.

Generally speaking, there are many macro-discussions in the existing research, and the empirical and strategic research at the middle and micro levels is relatively weak. Especially in the core link and concrete practice of "translation", there is a significant gap in the research. Most studies default to translation as a solved "technical" premise, or only mention its importance in general, and lack of special research that takes translation as a key variable and deeply analyzes how it affects and even determines the international communication effect of Greater Bay Area culture (especially the deeply intangible culture). Therefore, it is the breakthrough point and innovation of this study to systematically investigate the micro-practice of "intangible cultural heritage translation" from the macro-theoretical perspective of "Greater Bay Area cultural publicity" and "cross-cultural communication".

### **3. Cross-cultural Obstruction in Greater Bay Area's Translation of Non-legacy Publicity.**

At the initial level of translation transformation, that is, the process of language symbol transformation of the text, the first and most direct challenge faced by Greater Bay Area's non-legacy publicity is the systematic "meaning dissipation" of cultural-specific items in the translation process. Culture-specific items refer to the concepts, objects, customs and expressions that are unique in the source language culture and whose counterparts are completely or absent in the target language culture. As the crystallization of specific community life practice and spiritual world, intangible cultural heritage is full of such high-culture loaded

words in its discourse system. At present, the common literal translation, simple correspondence or transliteration often lead to its rich cultural connotation, emotional color and social function being seriously weakened or completely lost when crossing the language boundary, thus causing the target audience's understanding deviation or cognitive flattening.

This "meaning dissipation" is mainly manifested in the following three dimensions, and its dilemma is highlighted through specific cases:

### **3.1. Text layer: the dilemma of literal translation of "醒狮" and "喝凉茶"**

First, the names or core terms of many intangible items bear profound cultural images and symbolic meanings, and literal translation can only convey their literal or physical attributes, while losing their spiritual core.

Case: "醒狮". The common translation of "Lion Dance" or "Southern Lion Dance" accurately conveys its artistic form as a dance performance, but the complete ritual and religious meaning of the core cultural connotation "Awakening" is completely lost. The translation simplifies a comprehensive folk activity that combines martial arts, dance, music and faith into an ordinary "dance", and its core symbolic significance as the soul of community ceremonies and festivals is stripped.

Second, some intangible cultural heritage projects embody specific lifestyles, social functions and practical wisdom, and it is difficult to reveal their essential functions and existential logic through literal translation or improper translation.

Case: "饮凉茶". Translated as "Drink Herbal Tea" or "Liangcha", the former only classifies it as a kind of "herb tea", while the latter is only transliteration. Neither of these two translations can convey the theory of "homology of medicine and food" rooted in herbal tea, the wisdom of "prevention before disease" and its unique conditioning function for the specific climate environment in Lingnan, such as "damp heat". It is simply understood as a kind of drink, not a kind of health practice with specific social and cultural functions, and a whole set of local knowledge about body, nature and disease is covered behind it.

Thirdly, there is a specific historical narrative and collective memory behind the intangible terms, and literal translation cannot establish this diachronic cultural connection.

Case: "咏春拳". The transliteration of "Wing Chun" is a common translation method, but the audience lacking background knowledge can't perceive its cultural depth as one of the schools of Lingnan Nanquan, which contains China's philosophical thoughts (such as the midline theory, taking softness and hardness) and is closely related to specific historical figures (such as Yan Yongchun and Ip Man) and the history of modern Chinese immigration. The translated name has become an empty proper noun, which has split its identity as a living historical carrier.

To sum up, at the text level, the simplified translation process leads to the loss of cultural heritage items as "empty shells" lacking cultural depth. This is not only a problem of lexical inequality, but also a highly concentrated and multidimensional meaning network in the source language culture, which is simplified to a single and flat reference in the target language. This initial "meaning dissipation" has laid a foundation for further understanding obstacles and is the primary barrier to be solved in cross-cultural communication.

### **3.2. Context layer: the loss of social and historical semantics behind rituals and customs.**

On a higher level than a single word or phrase, Greater Bay Area's translation of non-legacy publicity is facing a deeper and more systematic challenge: the overall social and historical context carrying non-legacy practice has evaporated in a large area in cross-cultural transmission. Intangible heritage is not an isolated text or a static "thing", but a series of "living" practices rooted in a specific community, history and tradition. Its real meaning and value are

deeply embedded in the network of time, space and social relations in which it came into being, passed down and evolved. When translation is limited to the description of practice itself and stripped of the rich context on which it depends, it is easy to be simplified into a strange or empty form in the cognition of the target audience, and the collective memory, social function and spiritual world behind it will be seriously lost.

First of all, many non-legacy customs are the crystallization of a long historical process and the carrier of the common memory of the community. Literally translating its names cannot convey its profound historical depth.

Case: "佛山秋色" or "沙湾飘色". If it is only translated as "Foshan Autumn Show" or "Shawan Float Parade", its long tradition of celebrating the peak of craftsmanship, clan honor competition and local identity cohesion since the Ming and Qing Dynasties will be completely lost. What the audience may see is only a "parade performance", not a "history of walking places"

Second, non-legacy activities are often an important mechanism to maintain a specific social structure, standardize interpersonal relationships, and realize ritual functions. Stripping off its social context, its behavioral logic is difficult to understand.

Case: "宗祠祭祖" and related celebrations. Translation may focus on objects (sacrifices) and actions (worship), but it is difficult to convey the core social functions of this practice in the traditional Lingnan society, such as strengthening clan identity, disciplining ethical order, connecting life and death, and distributing resources within the clan. For the audience lacking clan cultural background, it may be regarded as a "strange ancestor worship ceremony" rather than a complex social organization and cultural inheritance system.

Finally, non-legacy practice often contains a highly localized knowledge system that adapts to a specific natural and human environment.

Case: "疍家咸水歌" and "凉茶". The former is not only "house boat's songs", but its rhythm, lyrics and singing occasions are deeply rooted in the unique natural ecology of the Pearl River Estuary, the livelihood of the people on the water and their marginal position in society. The latter is not only "herbal tea", but its formula principle embodies a complete set of folk medicine knowledge, preventive health philosophy and daily life rhythm in Lingnan area for the "summer-dampness" climate. If translation cannot rebuild this "man-land" relationship, its cultural wisdom cannot be perceived.

At present, many international publicity translations present a kind of "de-contextualization". It separates the living practice from its historical origin, social structure, geographical space and emotional network, and becomes an isolated "cultural specimen list" for display. This kind of separation makes the target audience "see" the phenomenon, but can't "understand" the meaning world behind it, and it is even more difficult to generate deep cultural identity. Therefore, the task of cross-cultural translation goes far beyond the translation "practice" itself, and more importantly, it lies in how to "put" intangible cultural heritage back into the cultural soil where its meaning can breed through narrative compensation and context reconstruction, so as to realize the leap from "translation event" to "translation context".

### **3.3. Media layer: the unique aesthetic feeling of performance and craft is attenuated in text translation.**

The core value of intangible cultural heritage lies not only in its bearing significance, but also in its unique form and process. When the carrier of translation is mainly confined to static and linear language, those aesthetic characteristics that rely on multi-sensory experience, dynamic process and physical practice will face a serious "translatability" crisis. This dilemma is not due to the lack of translator's ability, but the fundamental limitation determined by the differences in ontological attributes of different media. The challenge of translation at this level is, in

essence, how to use descriptive language to "relay" an essentially nonverbal and even inexpressible experience, which leads to the great attenuation of the "charm" of performing arts and the "ingenuity" of handicrafts in text conversion.

The charm of non-legacy performances (such as Cantonese opera, Guangdong music and lion dance) lies in its on-site, immediacy and multi-artistic integration.

Case: Cantonese Opera's "唱做念打"与"一炉共治". Text translation can convey the outline of the plot and even translate some classic lyrics, but it can't convey: ① the charm of singing, such as the tone contrast between "flat throat" and "sub-throat" and the emotional fluctuation in the drawl; (2) The formal beauty of the manner: such as the rhythm of sleeves, the circulation of eyes, the virtuality and freehand brushwork contained in the figure; ③ Live "atmosphere": the improvisation of the band, the instant emotional interaction between the actors and the audience and the blending of the gas field. At most, translation provides "script outline" or "lyrics annotation", while the "theatrical" experience, which is the core of performing arts and combines audio-visual, emotional and collective resonance, is almost completely lost.

The value of traditional handicrafts (such as Guangcai, Guangxiu, Foshan Woodblock New Year Pictures and Shiwan Pottery Sculpture) is deeply contained in the production process.

Case: "匠艺"与"质感". Translation can introduce its characteristics of "taking needle instead of pen and line as ink", list "there are thousands of colors of silk thread" and describe the auspicious meaning of the pattern. However, words can't make readers feel: ① Kung Fu in the hand: how does the embroidered mother control the luster and direction of silk thread through the strength, speed and angle of her fingers to realize the natural transition of "waterway"; ② The "life" of materials: the subtle changes of the luster of silk and the flicker of gold thread under different light; 3 "precipitation" of time: months or even years of concentration and patience behind a masterpiece. Translation presents "a description of the craft", rather than the "embodied wisdom" and "tactile beauty" carried by the craft itself and condensed in materials and actions.

Many non-remains exist in specific cultural space and collective practice, and their strength comes from the participation of the whole body and mind and the package of the environment.

Case: 竞渡. Translation can explain the date, rules and the structure of the dragon boat. However, it is difficult to reproduce: ① the collective rhythm of the body: the explosive force of dozens of paddlers under the command of drums, the physical feeling intertwined with sweat and shouting; (2) Carnival atmosphere in the community: a multi-sensory festival field composed of shouts of empty lanes on the shore, the sound of firecrackers and gongs and drums, and the aroma of zongzi and dragon boat rice; (3) the sacred dimension of ceremony: the cultural sacredness beyond sports given by the dragon, the sacrifice to the gods and the finishing touch. Text translation is easy to "reduce" it to an ordinary "Dragon Boat Race", and its deep value as a comprehensive community ceremony and emotional outlet channel is filtered.

As a highly abstract and linear symbol system, language and characters have natural limitations in capturing and transmitting those nonlinear, instantaneous, multimodal and embodied aesthetic feelings and experiences. When translation sticks to the pure text form, the most touching and intuitive aesthetic and experience aspects of intangible cultural heritage are seriously obscured. Therefore, cross-cultural communication must face up to and break through this media limitation, which means that translation strategies must go beyond pure words, actively embrace multi-modal, immersive and experiential media integration, and jointly "translate" and convey the complete aesthetic feeling and vitality through various symbolic resources such as images, sounds, images and interactive design. This requires translation practice to shift from "text-centered" to "media integration" communication design.

## 4. Strategy Construction

### 4.1. Core concept: from "language equivalence" to "cultural adaptation" and "meaning sharing"

In order to systematically respond to the above-mentioned challenges of "text-context-media", the cornerstone of the strategy system is the change of fundamental ideas. The traditional concept of "language equivalence" regards translation as seeking the exact match between the source language and the target language in a vacuum, which often leads to the dilemma of "inaccurate translation" and "impenetrable communication". The new core concept should turn to "cultural adaptation" and "meaning sharing".

**Cultural adaptation:** acknowledge and respect the differences between the source language culture and the target language culture in cognitive framework, aesthetic habits and values. The starting point of translation decision-making is no longer to pursue literal faithfulness, but to evaluate the cognitive context of the target audience and make adaptive adjustments actively to ensure that cultural information can be effectively received and understood. This requires the translator to play the role of "cultural mediator".

**Meaning sharing:** The ultimate goal of translation is not one-way information transmission, but the co-construction and sharing of core meaning in cross-cultural dialogue. This means that the translation process should be devoted to stimulating similar emotional resonance, value recognition or aesthetic appreciation of the source culture in the target culture, and finally realize the sublimation from "information decoding" to "meaning resonance".

Under the guidance of this concept, translation strategies need to be carried out at different levels of text and narrative.

### 4.2. Text layer strategy: in-depth translation and meaning compensation

In view of the meaning dissipation of culture-specific items, it is necessary to adopt the strategy of "deep translation", that is, to supplement the necessary cultural context for the text through various compensation means and restore isolated words to their meaning network.

1. "transliteration+annotation" strategy: it is suitable for the core concepts with high cultural load and no ready-made correspondence. Transliteration preserves cultural identity, and annotations provide instant understanding.

Example: "Kung Fu" is translated into kungfu, which has become a common translation. Wing Chun (a concept-consistent Chinese martial art that empowers efficiency, softness, and close-range combat) can be used for "Wing Chun". The annotation part points out its philosophical concept and technical characteristics.

2. The strategy of "literal translation+image/function compensation": keep the vivid cultural image of the original text and explain its cultural connotation or social function through supplementary explanations.

Example: "Wake up the lion" should not be just "Lion Dance". It can be translated as Awakening Lion Dance (a traditional performative ritual to dispel evil spirits and usher in good fortune, often dying a memorial to "dot the eyes" to awake the lion). The compensation part explains the ritual connotation and blessing function of "awakening".

3. "Creative imitation/interpretation" strategy: When literal translation or transliteration will cause serious misunderstanding, abandon the literal form and creatively reconstruct its core meaning in the target language.

Example: It is misleading to translate "drinking herbal tea" into "Drink Cool Tea". Have a cup of herb "cooling tea" (a traditional lingnan folk beverage made from varied medicinal herbs, based on the concept of preventive healthcare in Chinese medicine to balance inner heat and humidity). On the basis of functional equivalence, this translation creatively introduces the

word "Cooling" to relate to the concept of "clearing heat" in traditional Chinese medicine, and supplements its medical and cultural basis through interpretation.

### 4.3. Narrative layer strategy: story and theme reconstruction

In order to repair the loss of meaning in the context layer, it is necessary to go beyond the isolated "explanation" of intangible items and turn to the construction of "narrative" that can trigger empathy. Through stories and themes, the intangible heritage is re-embedded in its life context and cultural network.

1. From "goods/events explanation" to "life story telling": focusing on people and taking the stories of inheritors, users or communities as the carrier.

Example: When introducing "Guangcai", instead of listing "It started in Qing Dynasty with rich colors ...", it tells: "Chen Yun, a third-generation *guang Cai* porcelain painter in Foshan, spends six months completing a single vase. Each stroke of gold outlines a peony not just as a pattern, but as a prayer for prosperity, Echoing the craftsmanship passed down from her grandmother. "Storytelling connects skills with people's emotions and family memories.

2. Refining the theme of universal values and establishing emotional connection: refining the common themes across cultures from cultural practice, such as family, nature, skills, resilience, celebration, identity and so on.

Example: Introducing "Dragon Boat Race" can go beyond "Dragon Boat Festival custom" and turn it into "the rhythm of the river: community, unity, and the race against time". In this way, the activity will be connected with universal values such as "team spirit", "community cohesion" and "competition between man and nature", which are easy for global audiences to understand and resonate.

3. Construct a "cultural network narrative": introduce a single intangible item in a broader cultural ecology and reveal its connection with other cultural elements.

Example: Introduce Cantonese Opera, which can be related to Cantonese, Lingnan architecture (such as stage), traditional festivals, and red boat history, forming a narrative such as "The Cantonese opera ecosystem: a symphony of dialogue, architecture, and floating stages". This helps the audience to understand the complexity of intangible cultural heritage as a living culture.

Effective cross-cultural translation of non-legacy publicity is a collaborative system that integrates accurate text compensation, moving meaning narration and rich media presentation. It requires translators and communicators to change from "language engineers" to "cultural curators" and "narrative designers". The ultimate goal is to make Greater Bay Area's cultural genes, after crossing mountains and seas, still trigger understanding, appreciation and resonance in heterogeneous soil.

## 5. Conclusion

This study selects "Cantonese Opera" and "Herbal Tea" as the core analysis cases. Both of them are highly representative non-legacy projects in Greater Bay Area. The former is performing arts, while the latter is life practice. The translation challenges and applicable strategies are typical and complementary.

This study focuses on the translation strategies of Guangdong-Hong Kong-Macao Greater Bay Area's non-legacy publicity from the perspective of cross-cultural communication, aiming at responding to the core dilemma of "inaccurate translation" and "unclear communication". Through theoretical construction and case analysis, the following conclusions are reached:

1. Systematization of the core challenge: The obstacle to the translation of Greater Bay Area's non-legacy publicity is not an isolated technical problem, but a systematic challenge from the outside to the inside. At the text level, it shows the meaning dissipation of culture-specific items,

at the context level, it shows the loss of social and historical semantics, and at the media level, it is exposed as the transmission limitation of physical experience and unique aesthetic feeling. These three challenges together constitute a deep barrier to cross-cultural understanding of intangible cultural heritage.

2. Constructiveness of strategy system: In order to systematically cope with the above challenges, it is necessary to realize a fundamental change in translation concept, that is, from pursuing static "language equivalence" to dynamic "cultural adaptation" and "meaning sharing". Based on this, this study constructs a multi-level and collaborative strategy system: at the text level, it is necessary to use "deep translation" and diversified compensation strategies to rebuild the meaning network for culture-specific items; At the narrative level, it is necessary to shift from fact explanation to story telling and thematic reconstruction to repair the cultural context and emotional value on which the intangible cultural heritage depends; In the media layer, we must go beyond pure words, embrace the multi-modal integrated communication of visualization, experience and platform, and "translate" the intangible aesthetic and experience dimensions.

3. Transition of practical path: The core conclusion of this study is that the key to the success of Greater Bay Area's translation of international publicity lies in the paradigm transition from isolated "translated text" to overall "planned communication". This means that translators and communicators are no longer simple language changers, but should become interpreters who are well versed in cultural connotation, designers who are good at cross-cultural narration and curators who are proficient in multi-modal expression. Translation behavior must precede and run through the planning of the whole communication process, and be deeply coupled with narrative design, media selection and audience analysis to form an integrated communication scheme oriented to the effective acceptance of the target culture.

Based on the above conclusions, this study puts forward suggestions from both practical and academic aspects, and looks forward to the future research direction.

First, establish a collaborative translation review mechanism: promote the formation of a translation project team with professional translators, non-genetic inheritors, cultural researchers and overseas communication consultants. Inheritors ensure accurate connotation, scholars provide theoretical support, translators control language conversion, and communication consultants evaluate audience acceptance, forming a closed loop to ensure cultural fidelity and effective communication of translation.

Secondly, build a dynamic multilingual terminology and knowledge base: the government or academic institutions will take the lead in building a multilingual terminology database and digital knowledge map of Greater Bay Area. The content should include standard translation methods, in-depth interpretation, cultural background, video materials, etc., and be open to translators and researchers all over the world to promote the standardization of translation names and resource sharing. Cultivate "translation+" compound communication talents: among related majors in colleges and universities, strengthen the interdisciplinary training of "intangible knowledge+advanced translation+cross-cultural communication+digital media skills", and cultivate compound professionals who can not only deepen the text, but also master multi-modal narration and understand the ecology of overseas communication.

Finally, this study also has some limitations. This study is mainly based on literature and text analysis. Although it combines cases, it lacks large-scale empirical research on the acceptance effect of overseas target audiences. The effectiveness of the strategy needs to be tested by more systematic audience feedback data.

In the future research direction, questionnaire survey, eye movement experiment and focus group interview can be used to accurately evaluate the actual impact of different translation strategies on overseas audiences' cognition, attitude and behavior intention by combining

quantitative and qualitative methods. Study on the ethics and validity of artificial intelligence-assisted translation: explore the application potential and boundary of AI technology such as large language model in the translation of intangible terms, multi-modal content generation and personalized narrative adaptation, and pay attention to its cultural sensitivity and accuracy guarantee.

To sum up, the cross-cultural communication of Guangdong-Hong Kong-Macao Greater Bay Area's intangible cultural heritage is a long-term and subtle systematic project. As a key hub, its international publicity translation can only be transformed into "planned communication" in terms of concept, strategy and practice, so that these cultural treasures bearing the spirit of Lingnan and Chinese wisdom can truly shine in the star map of world civilization.

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