

Cultural Discourse Analysis of International Communication of Intangible Cultural Heritage in Anhui

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ABSTRACT

Anhui Province in China is rich in intangible cultural heritage, which is an important content of Anhui traditional culture. This study aims to take the theory of cultural discourse analysis as a guide to analyze the cultural discourse in the international communication of Anhui intangible cultural heritage in China Daily and other reports, and to explore the discourse subject, discourse content, media, and discourse effect in the practice of the international communication. The study finds that the international communication of Anhui intangible cultural heritage mainly focuses on traditional skills, folk culture, etc., and the reports are mainly positive, with rich cultural connotations and values. This study provides theoretical references and practical guidance for the analysis of cultural discourse in the international communication of intangible cultural heritage and contributes to the promotion of Chinese excellent traditional culture to the world.

Keywords: Anhui intangible cultural heritage; international communication; cultural discourse analysis

INTRODUCTION

Research background and significance

As economic globalization and social informatization rapidly advance, cultural exchanges have intensified, with China's intangible cultural heritage projects, such as the Spring Festival, gaining global recognition and appreciation. Intangible Cultural Heritage (ICH) has garnered increasing attention from countries worldwide. China boasts a rich tapestry of cultural traditions, with a multitude of intangible cultural heritage projects that span across ten major categories, each imbued with profound historical and cultural significance. Strengthening the communication of the international outreach of China's intangible cultural heritage, such as through digital platforms and influential content creators like Li Ziqi, not only elevates China's cultural influence but also fosters cultural diversity and the advancement of global cultural development. As a province rich in intangible cultural heritage resources, Anhui boasts numerous intangible cultural heritage projects, such as Xuan paper and Wuqinxi.

In recent years, the international spread and recognition of China's intangible cultural heritage, including the UNESCO recognition of the Spring Festival and other cultural elements, have attracted widespread attention. With the deepening of global cultural exchanges, the international communication of intangible cultural heritage has emerged as one of the effective means to enhance China's cultural soft power. Therefore, the expression of Anhui intangible cultural heritage in international communication and the cultural discourse behind it is one of the hot spots of current research. However, how to enable these intangible cultural heritage projects to effectively narrate compelling Chinese stories and disseminate the Chinese perspective has become a subject worthy of in-depth study solved urgently.

Theoretically, this study contributes, to a certain extent, to enriching theoretical research on Anhui's intangible cultural heritage. As the state places increasing emphasis on intangible cultural heritage, it gradually comes into the public eye. By applying the theory of cultural discourse analysis, it can broaden the theoretical research scope for the international communication of Anhui's intangible cultural heritage, and at the same time, it also can explore how to maintain diversity of it in cross-cultural communication. This study delves into the profound cultural meanings and social values of intangible cultural heritage, examining how these elements are

constructed, interpreted, and communicated within society. In addition, adopting the theory of cultural discourse analysis helps us to understand the degree and manner of acceptance of Anhui intangible cultural heritage by audiences in Understanding the international influence of Anhui's intangible cultural heritage and the strategies to enhance its global appeal.

At the practical level, the use of discourse analysis has a direct and important guiding significance for the international communication of Anhui intangible cultural heritage. Through the introduction of specific projects, such as the Chinese Intangible Cultural Heritage Park in Hefei, discourse analysis can be used to optimize the content of the communication so that it is more in line with the cultural background and acceptance habits of the target audience. For example, in publicity and promotion work, discourse analysis can be used to identify and strengthen elements that can resonate, such as traditional handicraft experiences and traditional music performances, to attract domestic and foreign tourists more effectively. Traditional culture is a unique strategic resource, and intangible cultural heritage is the essence of it. Strengthening the communication of The promotion of Anhui's intangible cultural heritage to the global stage can significantly contribute to the development of the cultural industry and demonstrate its economic benefits., and It also contributes to the development of social values, local characteristics, and cultural identity, as seen in the practices of Anhui Provincial Museum and the broader efforts to preserve and promote intangible cultural heritage. Through analyzing the cultural discourse surrounding Anhui's intangible cultural heritage, we can evaluate the effectiveness of communication and identify which discourse strategies are effective and which require improvement. In conclusion, cultural discourse analysis not only can deepen our understanding of the cultural connotations of intangible cultural heritage but also foster cultural exchanges among different nations.

LITERATURE REVIEW

By reviewing and organizing domestic literature on intangible cultural heritage, we observe that discussions on communication strategies for intangible cultural heritage are growing annually, yet research on its communication discourse remains underexplored without enough attention. The external communication of many intangible cultural heritages is mainly based on foreign translation, such as the study of foreign translation of Anhui intangible cultural heritage (Su Tao, 2019:51-54) and the thinking of translation and external communication of intangible cultural heritage in the cross-cultural perspective (Cao Shengqiang, 2023:49-52). Language is the most crucial medium for cultural communication, and it is integral to the transmission of intangible cultural heritage. the process of relevant discourse, spanning from generation and release to acceptance by the audience, yet current research on the cultural discourse analysis of Anhui's intangible cultural heritage communication to the outside world remains insufficient. Although a few studies have begun to pay attention to the discourse function in domestic intangible cultural heritage communication, like the multimodal discourse analysis of the creation of intangible cultural heritage cultural documentaries (Jing Xin, 2023:29), and the study of intangible cultural heritage communication based on newspaper and network texts (Zhao Luping,

2015:37-45), etc. These sporadic studies have not yet formed a system, and theoretical approaches in the related fields of culture, communication, and discourse need to be further integrated. In recent years, the theory of cultural discourse research, which champions multicultural communication and dialogue, has seen its influence grow across various fields of discourse analysis. For example, Liu Ying (2022:64-69) explored the discourse system of China's intangible cultural heritage's external communication, including the subject of discourse, the content of the discourse, and the feedback mechanism of external discourse. Methods such as corpus linguistic analysis and critical discourse analysis, which are compatible with discourse research, are also proposed, but they have insufficient influence on the field of intangible cultural heritage communication, where history and culture converge. Dong Renjie (2019:99-102) then summarized the research results of cross-cultural communication of intangible cultural heritage in China, explored the progress and trend of intangible cultural heritage communication, and also pointed out the problems and made suggestions. This plays an important role in the analysis of cultural discourse for the study of foreign communication of intangible cultural heritage in the new era. The theory of cultural discourse research can play a greater role in the field of intangible cultural heritage communication, and more intangible cultural heritage discourses can be analyzed more systematically, which is conducive to revealing the linguistic characteristics, cultural connotations, and social significance of such discourses. At the same time, a large number of intangible cultural heritage communication discourses also provide a rich corpus for the applied research of cultural discourse theory.

Compared with the domestic, foreign Research on intangible cultural heritage remains relatively limited. Petronela I (2016:731-736) believes that intangible cultural heritage plays a significant role in economic development. At the same time, Wim Van Zanten (2014:87-118) showed that intangible cultural heritage is endowed with value and meaning by specific subjects through discourse representation in a specific context, and different discourse subjects, discourse environments, and interests confer power upon discourse. In recent years, the combination of interdisciplinary approach to discourse analysis has emerged as a significant developmental trend, frequently integrating with corpus linguistics to facilitate extensive research on substantial discourse text datasets, as evidenced by Sele Kathrin and Guyt Jonne Y (2021:197-214) combined discourse analysis with thematic modelling, which provided a guide to analyses of large textual data and Sotiroula Liasidou (2018: 327347) conducted a critical discourse analysis of tourism, examining the language strategies in Mount Tai's website descriptions and proposing strategies to enhance the effectiveness of tourism promotion. websites, which not only promoted cultural elements but also offered new opportunities to attract more customers. These research tools are invaluable for studying the discourse of intangible cultural heritage in international contexts. However, a deeper examination shows that while foreign countries have significantly contributed to discourse analysis, their contributions are rarely integrated with the study of intangible cultural heritage. A comprehensive search of research reports from the past five years, including those detailing the protection and development of China's intangible cultural heritage, did not reveal any relevant findings. literature. To sum up, Despite the growing interest in the international communication of intangible cultural heritage, there remains a scarcity of comprehensive discourse analyses that have yet to coalesce into a cohesive system. Given this situation, this study selects the cultural discourse in the international communication of Anhui intangible cultural heritage as reported in China Daily and other sources as the research object, adopts the theory of cultural discourse analysis as the theoretical foundation, and delves into the cultural discourse and connotation of the international communication of Anhui intangible cultural heritage in terms of discourse subject, content, effect, etc., with a view to promoting the intangible cultural heritage of Anhui and even China's intangible cultural heritage to go out of the country and to the world.

Research content

Effective communication of intangible cultural heritage is important to the protection and inheritance of traditional culture, and positive media reports can play a role in promoting it, but there are few relevant studies on the communication discourse of intangible cultural heritage. The object of this study is the cultural discourse of the international communication of Anhui intangible cultural heritage in China Daily and other reports. The representative words, such as "Xuan paper" and "Wuqinxi" were selected as keywords, and about 425 reports were obtained by searching for the contents of the reports of China Daily and other reports in which these keywords appeared. The research period from 2014 to 2024 was selected to encompass a comprehensive study of intangible cultural heritage, particularly in Anhui province. After rigorous screening and eliminating duplicates or irrelevant reports, a total of 132 reports were meticulously compiled. Finally, from the perspective of cultural discourse analysis, this study conducts a comparative analysis of the discourse content and discourse characteristics of the international communication of Anhui intangible cultural heritage, examines the content and impact of the international communication of Anhui intangible cultural heritage, and explores how to improve the communication strategy and provide references to the Chinese culture to the world. Meanwhile, in order to better conduct the research, the research questions proposed in this study are:

- (i) How can we analyze the cultural discourse in the international communication of Anhui's intangible cultural heritage?
- (ii) What are the features of the cultural discourse in the international communication of Anhui's intangible cultural heritage?
- (iii) How can we improve the international communication of Anhui's intangible cultural heritage?

Research methods

The object of this study is the cultural discourse of Anhui intangible cultural heritage communicated to the outside world in China Daily and other reports, with the corpus coming from various media reports. By analyzing

the discourse subject, content, media use and discourse effects proposed by the research theory of cultural discourse, the socio-historical and cultural relations embodied by it are discussed.

At the same time, representative cases such as tea, Xuan paper, and Huizhou architecture are selected to illustrate the profound cultural connotations and significance of Huizhou culture, and to analyze their specific impacts on international communication. For instance, Xuan paper, renowned for its thousand-year longevity and the myriad changes of ink, has become a significant part of Chinese culture and has been recognized internationally, as evidenced by its inclusion in the UNESCO list of Intangible Cultural Heritage.

Key Concepts

Intangible cultural heritage

Adopted on October 17, 2003, during the 32nd session of UNESCO's General Conference, the Convention for the Safeguarding of the Intangible Cultural Heritage not only introduced the concept of "intangible cultural heritage" but also marked a pivotal moment in the global recognition and protection of cultural expressions passed down through generations. "Practices, performances, forms of expression, systems of knowledge and skills, as well as their associated tools, objects, artefacts and cultural places, which groups, communities, and sometimes individuals regard as their cultural heritage. This includes oral traditions and expressions, performing arts, social customs, rituals, festivals, etc." (Wang Ruiyun, 2024:22-35). To put it more plainly, the so-called "intangible cultural heritage" is the ever-changing cultural forms of traditional culture that are identified with a certain national cultural mentality or custom and have vitality (Hou Honglan, 2012:4-6).

This paper refers to the Anhui intangible cultural heritage as the province's representative and time-honored cultural practices, such as the renowned national-level intangible cultural heritage projects like Huangmei Opera, Huizhou Opera, and the traditional technique of making Xuan paper.

These intangible heritage projects encompass a diverse range of traditional skills and folk arts, such as Anhui's folk music, traditional dance forms like the Huagudeng, and renowned traditional dramas including the Huangmei Opera and Hui Opera. Among them, Anhui's traditional handicrafts include Huizhou wood carving, Huizhou stone carving, etc. These crafts represent the exquisite craftsmanship and distinctive artistic flair of Anhui's ancient artisans. Furthermore, Anhui's intangible cultural heritage encompasses a diverse array of traditional festivals, customs, and folklore, exemplified by the time-honored festivals of Huizhou ancient town. Additionally, Anhui boasts unique traditional performing arts, including Hui opera and Guzheng art, which are imbued with profound local cultural significance.

Cultural discourse analysis

Cultural discourse research usually considers "discourse" as the practice of verbal communication in a specific historical and cultural context. Culture is the core of cultural discourse research theory, and the formation of discourse cannot be separated from culture. The object of study can be a single event or a series of related events (Liu Ying, 2022:64-69). Shi Xu (2018:10-15) also proposed a set of theoretical frameworks consisting of six elements: (1) Discourse subject: who is speaking? Who is listening? What is the relationship between them? (2) Discourse content/form: What are they (not) saying? How do they say it? (3) Channels of discourse (media):

What channels do speakers use to convey their messages? (4) Purpose and effect: what is the speaker's purpose? What are the consequences? (5) Time and space: when do they say it? Where do they say it? (6) Historical and cultural relationships: How does it relate to traditional culture? How does it differ in different times?

Taking the theory of cultural discourse analysis as an entry point, this paper analyses the various discourses reported by media in the international communication of Anhui intangible cultural heritage from the perspectives of discourse subject, discourse content, medium and discourse effect. Through the in-depth analysis of these scopes, we can have a more comprehensive understanding of the cultural discourses involved in the international communication of Anhui intangible cultural heritage, and how these discourses influence the public's knowledge and understanding of Anhui intangible cultural heritage. By analyzing the cultural discourses in its international communication, we can grasp its unique cultural characteristics and the resulting effects, such as cultural identity.

Cultural Discourse Analysis

Cultural discourse analysis can help people understand the connotation of culture and the meaning behind it. This study analyses the cultural discourse of Anhui intangible cultural heritage's international communication in China Daily and other reports, exploring the cultural factors behind it from the perspectives of the discourse subject, the content, the medium and the discourse effect respectively.

Discourse subject

The discourse subject plays an important role in cultural discourse analysis; the discourse subject is dynamic and exists dialectically with other parts (Yu Duoduo, 2022:74). Therefore, each party in the discourse subject is indispensable.

1) Types of discourse subject

The international communication of Anhui intangible cultural heritage is not achieved unilaterally by individuals or other organizations alone, but by the joint efforts of multiple subjects. From the theoretical framework of cultural discourse analysis, various forces are threaded through the interactive activity of discourse events. "In this activity, as the identities of participants shift (Liu Ying, 2022: 64–69), both 'we' and 'the other' exist in the international communication discourse of Anhui's intangible cultural heritage." For example:

Sample 1. Xuan Paper: A Witness to Traditional Chinese History (Source: China Daily, July.24,2018)

Sample 2. The Traditional Chinese Spirit in Sports — WuQinXi (Source: New Sports.CN, November.29,2022)

Sample 3. Four renowned teas from Anhui province have been recognized as part of humanity's intangible cultural heritage. heritage (Source: Nouvelles D'Europe, December.7,2022)

The above samples only briefly represent some of the discourse subjects in the communication of Anhui intangible cultural heritage, but not all of them. In the process of communication of Anhui intangible cultural heritage, besides the media such as China Daily, the Chinese government and professional scholars are also important forces in the communication of intangible cultural heritage in Anhui. In addition, many ordinary people are also aware of the importance of spreading intangible cultural heritage and, in their own unique ways, promote Anhui and Chinese intangible cultural heritage to the foreign public through online videos and other forms. The other discourse subjects primarily consist of foreign media, exemplified by the Nouvelles D'Europe in sample 3, which generate diverse discourses across various contexts and fulfill discourse behaviors. At the same time, according to Shi Xu (2018:10-15), there are not only transmitters but also a complex network of safeguarding actions and cultural site management involved in the preservation of intangible cultural heritage. And the audience of China's intangible cultural heritage communicated abroad is the foreign public, who are the main audience and responders of the discourse.

2) Characteristics and roles of discourse subject

Discourse subjects are not unidirectional, isolated transmission or reception, but selective interaction (Yu Duoduo, 2022:74). Each discourse subject has different characteristics when introducing Anhui intangible cultural heritage.

Sample 4. Anhui cuisine Centered around Huangshan Mountain, Anhui tea and other vital intangible cultural heritages in Anhui vividly showcase their unique charm, thereby forging an ancient Huizhou cultural tourism development circle that serves as a shining model for the construction of a beautiful China. (Source: China Daily, March.18,2014)

Sample 5. Qi men black tea, also revered as Congou black tea, boasts a ruddy yet transparent hue, a fresh and enduring flavor, and is thus celebrated as the enchanting "Qi men incense". (Source: Nouvelles D'Europe, December.7,2022)

Analyzing the above samples, we can see that most of the media such as China Daily express the image of Anhui intangible cultural heritage from an official perspective and use some professional terms, while most of the foreign discourse subjects such as Nouvelles D'Europe evaluation in an objective and complimentary way. However, some subjective and one-sided evaluation discourses are not excluded, which are mainly influenced by different media cultural backgrounds and values, thus, in-depth study and observation of them can enhance the effectiveness of discourse in the international communication. And Shi Xu (2018:10-15) likewise proposes that foreign audiences are both listeners and speakers, and their roles change to some extent. In short, these discourse subjects are changing, and together they promote the international communication and exchange of Anhui intangible cultural heritage and the development and exchange of cultural diversity.

B. Discourse content

Discourse content, as a part of cultural discourse analysis, is also inseparable, and together they shape the rich connotation and deep meaning of discourse.

1) Subject term analysis

According to Scott, a subject term is an artificial language used to express the subject of a document in citation and retrieval and is suitable for describing and summarizing the core vocabulary of a particular range of content (Wang Yuanyuan, 2023:33-37).

Sample 6. Huangshan Mountain, a UNESCO World Cultural and Natural Heritage site, is renowned as “The Most Marvelous Mountain Under Heaven” in East China’s Anhui province. It boasts numerous imposing peaks, massive granitic boulders, and ancient pine trees. Some of these pine trees, known for their resilience, grow from cracks in the rocks, while others stand tall like sentinels, their umbrella-like canopies remaining green throughout the year. (Source: China Daily, March.26,2024)

Sample 7. Xuan paper, originating from Jingxian county in Anhui province, East China, is renowned for its “Paper lasts a thousand years; ink yields myriad variations” characteristics, earning it the title of “King of Papers”. Its production, a legacy passed down through generations in Jingxian’s Xiaoling village, has been pivotal in preserving ancient texts and artworks. listed as a tribute to the imperial court for its supreme quality during the period. (Source: China Daily, March.26,2024)

The above samples are all from the same China Daily report, and according to the search report, the report on “Huangshan” is longer, while the report on the intangible cultural heritage project “Xuan paper” is shorter. Specifically, a search for “Huangshan” in this China Daily article found dozens of mentions, while “Xuan paper” was only mentioned a dozen times. Therefore, the selection of subject terms indicates that the report focuses more on the natural landscape of Anhui and less on its intangible cultural heritage. Meanwhile, apart from some key nouns, adjectives such as “supreme” in the report are used to describe Anhui’s intangible cultural heritage, offering the media specific vocabulary for its depiction, as well as evaluating and highlighting it. characteristics of Anhui intangible cultural heritage or its cultural image. In general, the theme words chosen by the media in their reports on Anhui culture are more oriented towards natural landscapes, but some words in the reports on Anhui intangible cultural heritage can also accurately summarize and describe its characteristics and cultural connotations. However, it also reflects that the attention given to Anhui intangible cultural heritage in many reports needs to be improved.

2) Attitude resource analysis

When exploring the media’s attitude evaluation of Anhui intangible cultural heritage, using the Attitude Resource System for analysis is a scientific and effective method. It can be seen from the reports that the vocabulary used in the texts is predominantly positive.

Studies have shown that emotional resources are a crucial aspect of the attitudinal resource system, as they play a significant role in expressing personal feelings and describing authors' emotions in book reviews and news discourse. It refers to the emotional response of a language user when confronted with a particular person, phenomenon, behavior, or process is influenced by interpersonal pragmatics, cultural context, and the psychological mechanisms underlying language use.. This reaction not only reveals the subjective feelings of

the author or speaker, but also is the most direct way for them to express their self-position. Therefore, when analyzing the cultural discourse of Anhui intangible cultural heritage, Emotional resources are a key factor in the preservation and transmission of intangible cultural heritage, as they significantly contribute to cultural identity and social cohesion. Browsing through many reports on the international communication of Anhui intangible cultural heritage, many words such as “enjoy, favorite, recognize” express the subject’s appreciation of Anhui intangible cultural heritage.

Sample 8. It is said that Keemun (the old spelling of Qi men) black tea stands as one of the most beloved black tea varieties among the British royal family. In comparison to Kowkui, it garnered even greater renown overseas. (Source: China Daily, December.22,2022)

Sample 9. Taping Kowkui, hailing from Huangshan, is a green tea variety that enjoys widespread recognition across China. (Source: China Daily, December.29,2022)

Sample 10. “If you look at the outside of a Huizhou dwelling, it seems simple, enclosed by walls, but the insides are open and broad, with complicated decorations. It is just like Huizhou people, who are often reserved toward strangers but friendly when you get to know them.” says Zhang. (Source: China Daily, November.30,2015)

Anhui boasts a profound and time-honored history of tea, tracing its origins back to the twilight of the Han Dynasty. Many places in Anhui, especially Huangshan City, China boasts a wealth of tea-based intangible cultural heritage projects, including the renowned Keemun black tea and Taiping kowkui, as well as the traditional tea processing techniques. Judging from these two examples, Tea of Anhui emerges as an ambassador, dutifully spreading the ancient Huizhou culture across the globe and earning high recognition from the discourse participants. The final example pertains to the houses in Huizhou. Encircled by walls, they boast open and spacious interiors, much like the people of Huizhou, who tend to be reserved. to strangers may initially seem reserved, yet upon closer acquaintance, they reveal a warmth and friendliness that mirrors Anhui’s cultural ethos—one that embraces visitors from afar with openness and positivity. These examples illustrate the emotional responses of individuals as they recognize and engage with Anhui’s intangible cultural heritage, such as the Luzhou eggshell carving technique and the performance of Huangmei Opera.

Appreciative resources, as an aesthetic dimension, focus on the in-depth evaluation of a product, process, or phenomenon. This evaluation consists of three core elements: reaction, composition, and value (Martin, 2005:5266). This resource is most frequently used in analyses of media coverage, for example, the words “magnificent”, “exquisite” are often seen.

Sample 11. The clan, as one of the three wonders of ancient Huizhou architecture, encompasses ancestral halls that are often grand and ornately carved, residential houses that may be smaller yet equally elegant, and memorial archways that are intricately designed and symbolize the cultural heritage of the region. Each of these structures holds significant artistic value and represents a treasure left by the ancient people of Huizhou. (Source: China Daily, December.22,2022)

Sample 12. Xuan paper possesses exceptional properties, like easy to be reserved, durable and never fragile and so on. (Source: China Bouquet, January.14,2023)

Sample 13. It is known as Wuqinxi, a traditional exercise crafted by the renowned physician Hua Tuo during the Han Dynasty. As a quintessential part of traditional Chinese culture, it significantly contributes to enhancing the physical and mental well-being of the entire populace. (Source: New Sports.CN, November.29,2022)

The Huizhou clan mentioned in the first example stands as one of the exemplary representatives of intangible cultural heritage in Anhui, which is of great significance to the study of Huizhou culture and customs. The ancestral clan’s architecture, as described in the text with phrases like “magnificent architecture” and “exquisite carvings”, reflects its profound artistic value and rich humanistic heritage, as evidenced by the detailed discussions in the references. The term “exceptional” in the second example pays homage to the superior qualities of Xuan paper, such as its remarkable preservation capabilities and enduring durability. And the third example gives a brief introduction to Wuqinxi, and the phrase “improving physical and mental health” acknowledges its role in enhancing people’s physical health. In short, these words of appreciation broadly reflect the historical, cultural, and artistic value of Anhui’s intangible cultural heritage and its important impact.

Media analysis

A medium is a means or instrument for conveying information, ideas or culture and carries the burden of conveying information to both parties. It can be any form of carrier, including but not limited to text, image, sound, video and so on (Yu Duoduo, 2022:74).

1) Types of media

In recent years, media in international communication of Anhui intangible cultural heritage have undergone a series of evolutions, which have been greatly influenced by technological advances, cultural exchanges, etc.

Sample 14. Papermaking is a crystallization of wisdom of the ancient Chinese, and Xuan paper is the zenith of papermaking. (Source: China Daily, September.25,2023)

Sample 15. Anhui, as an important component of the Jiangnan tea production area in China, has many famous teas, such as Qimen Black tea and Taiping KowKui, which are well-known in China and even the world. (Source: Anhui Provincial Satellite TV, July.1,2022)

The primary media for disseminating Anhui's intangible cultural heritage include media reports, television, magazines, and more, through which these cultural treasures are shared with the international audience. Meanwhile, with the advent of the Internet, it has emerged as a vital platform for the international dissemination of Anhui's intangible cultural heritage. Through social media, online video platforms, and other channels, individuals can share images, videos, or articles, enabling people worldwide to grasp the history and significance of Anhui's intangible cultural heritage. In recent years, international cultural exchanges have become more frequent, with events such as art exhibitions providing more opportunities and promoting cross-cultural dialogue and understanding.

2) Significance of media

Media plays a pivotal role in the cultural discourse analysis concerning the external dissemination of Anhui's intangible cultural heritage, serving as a crucial conduit and instrument for realizing its widespread dissemination.

Example 16. At the Sydney Chinese Cultural Center, approximately 130 young individuals participated in a vibrant and spectacular event, where visiting students from Jiangsu province, China, performed Huangmei Opera in elaborate costumes for the local crowd. (Source: China Daily, January.22,2020)

Sample 17. The mayor of Houston approved that February 15, 2015, be authorized as Huangmei Opera and

Hui-Opera Day. More than 400 tickets were soon snapped up for the show. (Source: China Daily, March.12,2015)

Media is an effective way to spread Anhui intangible cultural heritage to the world. Through media reports, television, magazines and the Internet, the cultural content of Anhui intangible cultural heritage can be spread more widely and effectively. reach a broader audience both domestically and internationally. Simultaneously, the media serves as a platform for cultural exchange and dialogue, facilitating the international promotion of Anhui's intangible cultural heritage. By means of cultural exchange activities and other forms, it can foster exchanges and dialogue between Anhui's intangible cultural heritage and other countries and regions, thereby enhancing mutual understanding and friendship.

Discourse effects

The effect of discourse in cultural discourse analysis is a multi-dimensional concept. Through in-depth analysis of the effect of discourse, the significance and influence of cultural discourse can be more comprehensively understood and can provide important references for cultural discourse research.

1) Worldviews and values

Anhui intangible cultural heritage is rich in worldviews and values, which play an important role in reflecting the cognition, concepts, and attitudes of the people of Anhui towards life.

Sample 18. It is known as Yiran Xiangmu Squeezed Edible Oil Co., Ltd., a prominent representative on the Anhui Province Intangible Cultural Heritage Inheritance List. Here, visitors can personally experience the unique charm and masterful skills of traditional oil extraction techniques and can also delve into the fading agricultural memories and traditional culture within the Agricultural Culture Experience Hall. (Source: China Bouquet, April.19,2024)

Sample 19. The addition of Mount The inclusion of Huangshan tea in the UNESCO list of Intangible Cultural Heritage will further encourage relevant communities and groups to protect this cultural heritage more consciously. (Source: China Daily, December.29,2022)

In addition to the first example, many Anhui intangible cultural heritage projects are related to nature, like farming culture and handicraft production. These emphasize harmonious coexistence with nature and respect for the laws of nature, reflecting the traditional concept of integrating human beings with Nature provides us with a context. The second example shows that groups and communities also play an important role in Anhui intangible cultural heritage culture. Some traditional crafts are often performed in families or communities, emphasizing family and community cohesion and the spirit of mutual assistance. Labour values are also included in Anhui intangible cultural heritage. Labour is seen as an expression of value by the Anhui people, and in many intangible cultural heritage projects the labour process itself is a vital part of cultural transmission, seen as fun and meaningful.

2) Cultural education function of international communication

The international communication of Anhui's intangible cultural heritage not only spreads local culture at home and abroad but also promotes the development of global cultural diversity and plays an important cultural education function.

Sample 20. In Anqing, traditional art performances, including Huangmei Opera and 'Prelude to Water Melody,' have been showcased to nurture a unique cultural heritage. (Source: China Daily, April.30,2024)

Sample 21. Several teams of foreigners embarked on a journey to the birthplace of Huangmei Opera, where they learned the intricacies of musical performance from local artists. (Source: China Daily, July.14,2023)

The educational significance of Anhui's intangible cultural heritage in international communication is evident, as it plays a crucial role in cultural education, as evidenced by the examples provided. The initial example reveals that Anhui boasts a plethora of renowned dances and operas Intangible cultural heritage, such as Fengyang Flower-Drum Dance, a widely influential art form that has evolved significantly since China's reform and opening up. These intangible cultural heritages not only possess an artistic charm but also encapsulate a wealth of history, folklore, and life philosophies, sparking people's artistic interest and creativity.

At the same time, the communication of Anhui intangible cultural heritage to the outside world is a good opportunity for cross-cultural exchanges. The second example reflects the fact that an increasing number of foreigners are becoming acquainted with the intangible cultural heritage of Anhui, and that through exchanges and dialogues with cultures from other countries and regions, mutual understanding and respect among diverse cultures can be fostered, thereby enabling the entire world to appreciate the culture of Anhui and, indeed, the whole of China.

3) Negative effects of discourse

As can be seen from the many examples above, media reports on Anhui's intangible cultural heritage tend to use positive words, Reports indicate a positive outlook on Anhui's intangible cultural heritage, with a substantial number of national and provincial projects, such as 99 national intangible cultural heritage projects and 626 provincial ones, reflecting the province's rich cultural tapestry and historical depth. However, despite the positive efforts in preserving intangible cultural heritage, some reports also highlight the challenges and negative aspects

of the preservation process. For instance, in a report on Anhui cuisine, while the flavor and preparation process were generally acknowledged, terms like “agricultural province” and “backward” conveyed a negative perception of the province. These terms suggest that Anhui is still perceived as a backward agricultural province.

Meanwhile, a review of the reports reveals that the intangible cultural heritage of Anhui is predominantly showcased at the material culture level, primarily through the introduction of Xuan paper and tea production. However, few reports focus on the cultural connotations of Anhui’s ideological and folk culture, such as the Huizhou merchants. For instance, in China Daily, there are only nine articles in the past ten years, and there will be no more reports after 2022. Meanwhile, in the content of the discourse, the introduction of Anhui’s intangible cultural heritage, while descriptive, can be further enhanced by delving into its historical origins and cultural significance. For instance, the traditional skills of Huizhou architecture, which date back to the Qin and Han dynasties, have evolved over time, incorporating elements from the Song Dynasty and reaching a stable form during the Ming Dynasty. This rich history and the intricate techniques involved, such as the detailed wood, stone, and brick carvings, are integral to understanding the cultural connotations of Anhui’s intangible heritage. In short, this results in foreign audiences having a limited and superficial comprehension of Anhui’s intangible cultural heritage, thereby hindering their ability to fully appreciate its profound significance and intrinsic value.

In addition, while reports on the international dissemination of Anhui’s intangible cultural heritage have been on the rise in recent years, a closer examination reveals a scarcity of systematically translated texts across many municipalities in Anhui Province. For instance, Wang Qiao (2018:58-61) observed that the predominant international communication materials for intangible cultural heritage in Huangshan City primarily consist of tourism brochures and website reports. However, these reports are predominantly in Chinese, with a limited number of foreign language texts or dubbed materials, and their primary audience is domestic tourists, which hinders the international promotion of intangible cultural heritage. Furthermore, these materials are outdated and fail to be updated promptly to reflect the latest progress of intangible cultural heritage in Huangshan City. Additionally, the web reports suffer from slow updates, with the latest update dating back a few years. Therefore, intangible cultural heritage has little effect on international communication.

Strategies

Through international communication, the reputation of Anhui intangible cultural heritage has gradually increased, with Huizhou Studies gaining significant attention in the academic world. This has led to an influx of experts and scholars traveling to the Huizhou region to immerse themselves in the rich cultural heritage. However, as found in the above study, there are still some problems in the international communication of Given the current situation of Anhui intangible cultural heritage, we need to adopt a series of targeted strategies to promote its development.

As demonstrated by the above examples, the negative terms like “agricultural province” and “backwards” found in reports on Anhui intangible cultural heritage indicate that certain reports still hold an outdated and negative perception, considering Anhui to be lagged. To address the issue, a series of strategies have been proposed, such as integrating intangible cultural heritage with cultural tourism, creating ICH brands, developing ICH-related products, and implementing policies to ensure the sustainability of ICH. Firstly, through a variety of activities such as the Qinhuai Lantern Festival in Nanjing, which is a major folk cultural event that has been designated as one of the first national intangible cultural heritages, and the ancient kiln in Jingdezhen, which has revived traditional porcelain-making workshops and kilns, we can see how cultural festivals and educational programs have effectively engaged the public and raised awareness about intangible cultural heritage. Through exhibitions and performances, more people can experience and gain a deeper understanding of Anhui’s intangible cultural heritage, thereby enhancing their sense of identity. Secondly, forge a cooperative relationship with the media to highlight the charm and value of Anhui’s intangible cultural heritage through positive reports, and guide public attention. Third, create an online and offline interactive platform to encourage public participation in sharing and facilitate communication and interaction.

Secondly, the following measures can be taken for those reports whose contents are one-sided and do not show the ideological and cultural connotations of Anhui’s intangible cultural heritage well and only stay at the material level. To begin with, through in-depth reports and special reports, the historical origins of Anhui’s intangible

cultural heritage can be thoroughly excavated and explored to enhance public awareness. What's more, to present a comprehensive picture of Anhui's intangible cultural heritage in terms of culture, history, art, and society, and to expand the scope of intangible cultural heritage from various aspects. Then, we may invite experts, scholars, and inheritors in related fields to conduct interviews or shoot documentaries to increase the depth and breadth of the content and convey deeper ideological and cultural connotations.

Finally, the above study shows that some local translations are missing, which can hinder the analysis and research of Anhui's intangible cultural heritage and is not conducive to foreign propaganda. To address this issue, the following strategies are proposed. Firstly, enhance the translation and compilation of publicity materials for international audiences, leveraging high-quality media outlets. Secondly, strengthen collaboration with local universities and intangible cultural heritage research institutions to expedite the training of professionals in international intangible cultural heritage communication. Thirdly, the existing texts should be carefully checked to ensure that there are no omissions or missing parts. Professionals can also be invited to accompany the check to ensure the completeness of the text.

CONCLUSIONS

Cultural discourse analysis can help people understand the connotation of culture and the meaning behind it at a deeper level, and it can also help people better understand the differences or commonalities between different cultures, so as to enhance their knowledge of the world's multiculturalism. This study analyses the cultural discourses of Anhui intangible cultural heritage as reported in China Daily and other reports. To gain a deeper understanding of these discourses, this study analyses the subject, content, medium and effects of these discourses based on the theory of cultural discourse analysis and explores the cultural factors behind them.

Firstly, this study analyses the discourse subject of Anhui intangible cultural heritage and concludes that the international communication of Anhui's intangible cultural heritage is not only achieved unilaterally, but also through the joint efforts of multiple parties. Common discourse subjects include official media such as China Daily and the Chinese government, with the study also highlighting the significant role played by foreign media. These discourse subjects present Anhui's intangible cultural heritage in an official or objective manner, thereby facilitating its continuous communication. heritage for the world.

Secondly, discourse content is also an indispensable part of cultural discourse analysis. In this study, we first analyze the theme words within the same report, compare them, and find that the subject terms predominantly pertain to natural landscapes, while relatively few relate to Anhui intangible cultural heritage, which also reflects that the attention to Anhui intangible cultural heritage needs to be improved. At the same time, this study also analyses the content of the discourse from the perspective of attitude resources. By browsing through the media reports, it is evident that most reports predominantly employ positive vocabulary to convey the sentiment towards Anhui intangible cultural heritage and utilize a variety of appreciative terms to reflect its cultural and artistic value.

Thirdly, this study lists the different media and ways in which Anhui intangible cultural heritage is communicated to the world. The most common media include media reports, television, and the Internet. Similarly, the growth of international communication has enabled cultural festivals and large-scale exhibitions to offer more opportunities for the global dissemination of Anhui intangible cultural heritage.

Finally, the discourse effect of the international communication of Anhui intangible cultural heritage is studied, with a focus on the strategies and challenges involved in effectively translating and promoting these cultural elements abroad. The worldview and values embedded in Anhui intangible cultural heritage, through its cultural education function, has enabled people worldwide to gain a deeper understanding of Anhui intangible cultural heritage, thereby promoting cultural exchanges between countries and enhancing intercultural understanding. However, this study also identified certain shortcomings, including one-sided reporting. To address these issues, this study proposes improvement measures to enhance the communication of Anhui intangible cultural heritage.

The limitations of this study lie in the data and samples. Cultural discourse analysis requires the support of various texts, videos, and other materials. However, the data and samples selected in this study may lack comprehensiveness and representativeness, potentially influencing the study's outcomes. The international

communication of Anhui intangible cultural heritage is related to cross-cultural communication, and the language, symbols, and meanings of different cultures may be differences, which need to be considered. Therefore, in the future research, various methods, such as texts, videos, brochures, or cultural tourism advertisements, can be employed to enhance the comprehensiveness of the study. At the same time, it is feasible to compare cultures across different countries and conduct longitudinal analyses for in-depth research. Lastly, technologies such as the Internet, artificial intelligence, and big data can be leveraged to enhance the accuracy and efficiency of the research.

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