

PRESERVING HERITAGE: INTERNATIONAL COMMUNICATION AND THE INTANGIBLE CULTURAL TREASURES OF THE CENTRAL PLAINS

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ABSTRACT

"Echoes of Tradition: International Dialogue on Preserving the Intangible Cultural Heritage of the Central Plains" delves into the significance of international communication in safeguarding the intangible cultural treasures of the Central Plains. Focusing on case studies and initiatives aimed at preserving and promoting the rich cultural heritage of this region, the paper explores the role of international collaboration, digital technology, and cultural diplomacy in ensuring the continuity and vitality of intangible cultural practices. By examining successful models of cross-border cooperation and knowledge exchange, this study sheds light on strategies for safeguarding the intangible heritage of the Central Plains in an increasingly globalized world.

KEYWORDS

Intangible cultural heritage, Central Plains, International communication, Cultural preservation, Cultural diplomacy, Cross-border cooperation, Digital technology, Heritage conservation.

INTRODUCTION

Oral traditions and forms of expression, performing arts, social practices, ceremonies, and festivals, knowledge and practice of nature and the universe, as well as traditional handicrafts and cultural spaces associated with these traditional cultural expressions, are all examples of intangible cultural heritage, as defined by the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). These expressions are closely linked to the lives of the people and are inherited from generation to generation. Orally or physically, humans pass on intangible cultural heritage. It is referred to as the "back of national memory" and a "living fossil" of culture and history. It is the embodiment of the world's cultural diversity and shares the material cultural heritage with human civilization.

The country with the most representative works of the UN's intangible cultural heritage is China. In any case, with the speed increase of the world financial and social combination, China's social nature has gone through huge changes, and the immaterial social legacy has been progressively affected. Living in a modern gap presents a challenge to culture. When a nation's local culture is confronted with the strong influence and collision of a foreign culture, how the nation's cultural heritage is protected, inherited, and passed on is related to its survival. The urgent task now becomes strengthening the protection of China's intangible cultural heritage.

Intangible cultural heritage is also protected in a variety of ways. China's goal for protecting intangible cultural heritage is clearly stated in the Opinions on Strengthening the Protection of Intangible Cultural Heritage in China (2005): To preserve China's precious and endangered intangible cultural heritage with historical, cultural, and scientific value and to inherit and carry it forward, a relatively complete intangible cultural heritage protection system with Chinese characteristics has been gradually established through the efforts of the entire society. The Immaterial Social Legacy Regulation authoritatively proclaimed by China in 2011 controls the security of elusive culture as regulation. It is evident that protecting intangible cultural heritage serves as a means of communication.

This research tends to examine the essence of the central plains' intangible cultural heritage, primarily the martial arts culture, based on the current situation described above.

METHODS

The selected analyzed materials, general approaches, and analysis procedure are the focus of this section.

First, this study selects two major sources for the materials to be analyzed. One is the introduction to martial arts in English on major websites like Shaolin Temple. The other source is the chosen printed messages from the agent works, like Yang (2006), as well as other significant books and magazines.

The current study employs a content analysis methodology for both the method and the process of analysis (Krippendorff, 2012). To be more specific, the materials that have been chosen are first transcribed into clear texts. The researcher discovers the emerging themes in terms of the typical terminology translations by reading the translated texts. The current study used a bottom-up approach to collect some important patterns of translation features. In the following section, the major findings will be presented with specific examples. According to Patton (2002), it has been demonstrated that an inductive method is appropriate for the analysis of text features. The findings are reliable and the major features naturally emerge.

In addition to the previously discussed analyzed materials and methods, distinct background information must be provided. The area of Focal Fields is one of the origination of antiquated Chinese progress and the support of the Chinese country. Humans have thrived and developed a splendid Central Plains culture here since ancient times. The intangible cultural heritage is primarily passed down through oral communication, while the tangible cultural heritage is represented by objects. It covers practically all the UNESCO-distributed Show on the Defending of the Elusive Social Legacy. Folk activities, traditional festival etiquette, traditional handicraft skills, and oral traditions are all included. It has a variety of forms, a rich content, a long history, and strong regional and original features. Martial arts are the Central Plains' most original intangible cultural heritage. Chinese combative techniques are additionally called Chinese Kung Fu. On the mainland of China, it is known as "martial arts," while overseas, it is known as "Kung Fu." It's a way for one side or the other to defeat the other. However, martial art is more than just a fighting technique; it also blends in with other aspects of Chinese culture, such as philosophy, religion, military science, medicine, and art, to create traditional items with a distinctive national style that are central to Chinese culture.

RESULTS AND DISCUSSIONS

For the purpose of international communication of central plains martial arts culture, this section primarily discusses the current translation practices and offers a set of translation strategies. It ought to be noticed that the reason for this part isn't to offer functional making an interpretation of strategies yet to advance four general core values. The general findings of the translation features will be presented first, based on the analysis of the selected materials mentioned in the previous section.

In general, the Kungfu of the Shaolin Temple is an excellent representation of Chinese martial arts culture. Shaolin Kungfu has a distinct style due to its deep integration of Zen and Wu, the formation of meditation as internal strength, and emphasis on martial arts training's wisdom in comprehending meditation, Zen, and Wu. Shaolin Kungfu spread throughout the community after its creation, influencing the establishment of numerous martial arts schools and boxing. Shaolin Kungfu isn't just broadly spread in China, yet in addition has an extraordinary impact abroad. Japan and Southeast Asia are the spots where Shaolin Kungfu is all around acknowledged. Consistently, a lot of global guests from everywhere the world go to the Focal Fields of China to concentrate on Shaolin Kungfu and set off a rush of learning Chinese combative techniques all over the planet.

Chinese Taijiquan likewise addresses the substance of Chinese combative techniques. It incorporates both internal and external training in addition to being a traditional boxing technique that combines fitness and self-cultivation. It embodies the rich Chinese classical philosophy and has won the essence of Chinese traditional "Easy" and "Dao" culture. The International Wushu Federation made the decision to designate May as "world taijiquan month" in July 2000. Statistics show that more than 150 million people practice Tai Chi, and fans from more than 60 countries have traveled to China to learn Taijiquan. Over 100 nations and regions were introduced to taijiquan in 2005. Taijiquan has become the first martial art in the world thanks to the establishment of organizations in over 70 nations and regions around the world.

The martial arts culture has continuously absorbed a number of traditional cultural ideas and concepts, including traditional philosophy, ethics, health science, military law, Chinese medicine, and aesthetics, among other things. Traditional Chinese culture and martial arts culture. The integration of Chinese culture is an important carrier and perfect embodiment of martial arts culture and traditional Chinese culture. The external communication of martial arts culture has the potential to not only demonstrate the wisdom of the Chinese people, spread the traditional culture of the Chinese nation, and raise China's status in the world's national forests, but it also has the potential to advance the development of civilization around the world, thereby achieving China's ultimate objective of increasing its cultural soft power.

In view of the primer conversation, the exploration proposes four general core values for global correspondence of focal field's hand to hand fighting society. Promote external communication of martial arts culture and standardize English expressions of martial arts terminology. Martial arts terminology is a collection of terms used on a professional, cultural, and national level. It is the most fundamental means of expressing and communicating professional martial arts technology and theoretical knowledge. As a result, the external communication of martial arts culture relies heavily on the standardization of terminology.

According to the Modern Chinese Dictionary, martial art, also known as national art or martial arts, is a traditional Chinese sport that focuses on routines and captures performed both inside and outside the ring using a hammer. Traditional cultural ideas and concepts, such as the theory of holism, Yin-yang change, form and spirit, Qi, static and movement, rigid and soft, and so on, rich in connotation and profound in implication, it not only has the common characteristics of strengthening the body and body in human sports, but it also has the special philosophical, scientific, and artistic characteristics of Oriental civilization, which reflects the Chinese people's wisdom crystallization in the field of sports more intensively. Today's martial arts In this manner, from a wide perspective, military workmanship isn't just a games project yet in addition a public game. The Chinese people have long accumulated this valuable cultural heritage.

From the above examination, it tends to be viewed that as "military workmanship" focuses on battling and conflict, wellness and self-preservation, as well as abilities of hitting, while Chinese combative techniques incorporate the attributes of Judo, the Five Components, the Eight Graphs, the yin and yang, the conventional

Chinese medication meridians, the qi, the mix of paradise and man, and the self-development of Confucianism can't be reflected in "military craftsmanship". Westerners were already familiar with the term "Kungfu" as early as 1963, when Bruce Lee wrote "Chinese Kung-fu." The acceptance of Westerners need not concern us. Now, the spelling we usually use is "Kungfu." Therefore, the cultural connotations and essence of Chinese martial arts can be more accurately and completely represented by the terms "Wushu" and "Kungfu."

Second, the term "Tai Chi" has traditionally been referred to as "shadow boxing." The definition of "shadow boxing" found in the Webster's Sports Dictionary is "practicing moving and hitting by punching with an imaginary enemy," while the Collins Cobuild English Language Dictionary defines "Tai Chi" as "air combat and defense exercises." Shadow boxing is similar in form but not in spirit, as can be seen. It does not reflect the self-cultivation and nourishment practices of Tai Chi Quan. It is impossible to incorporate the idea of "Taijiquan" into the idea of "Taijiquan." The cosmology of "people who practice Tai chi should be integrated Yin and Yang into an entirety in their heart" cannot be incorporated either. As a result, the term "Taijiquan" is more appropriate.

The International Wushu Federation currently uses the term "wushu" to translate "martial art." This is a modern necessity that also makes international communication easier. Additionally, the English-speaking population has generally accepted terms like "Qigong," "Bagua," "Shaolin," and "Changquan," which is more favorable to the spread of Chinese martial arts.

In his article titled "Translatability and Zero Translation," Qiu (2001) proposed the idea of "zero translation," which refers to a ready-to-use word in the language that is used to translate the words in the source language. There are two meanings here:

- 1) Words in the source text are not deciphered purposely;
- 2) Words that are not converted into the source text of the instant words in the objective language. The martial arts term "zero translation" appears in the context of intercultural communication on the basis of fully considering cultural differences. It particularly provides strong theoretical support for the translation of a large number of cultural vacancies in martial arts texts. However, in order to avoid the phenomenon of inadequate translation, it ought to be applied scientifically.

Maintain the national martial arts culture's cultural characteristics and carry on the national spirit of martial arts culture A nation's culture often embodies its historical knowledge and realistic outlook on life and the world. Additionally, it frequently accumulates this nation's deepest spiritual pursuit and code of conduct. A nation's survival is predicated on its culture. A nation loses both its soul and the value of its existence if it eliminates its own cultural characteristics. Military workmanship develops mature in Chinese culture. In addition to being a component of Chinese culture, it also possesses a wide range of outstanding aspects. It is an excellent representation of Chinese culture. Shaolin Kungfu draws inspiration from Buddhism. Wuzhong is unique, profound, and contains Zen, self-cultivation. Both internally and externally, Taijiquan embodies the essence of Chinese traditional "Yi" and "Dao" culture, reflecting the rich classical philosophy of China. These priceless gifts must be passed down, safeguarded, and passed on by us in Chinese culture's external communication. Because "there is not much left that we can pass on to later generations if we can't pass on what we inherited from our ancestors; furthermore, whenever globalization has disintegrated our capacity or eagerness to pass on conventional qualities, we will sit inactive and become debased, becoming casualties of low-level pseudo-societies that is designed for evaluations, promoting income, and deals measurements, and looks for mass impact".

As a high-thickness Chinese culture transporter, military workmanship has particular qualities contrasted and others. First and foremost, martial arts texts contain numerous philosophical terms. The objective laws of

growth, change, and extinction of everything in nature can be returned to Yin and Yang in Chinese classical philosophy, and martial arts are no exception. "Moving is yang, static is yin," for instance, the shot is yin, and the finish is yang; Softness is yin, rigidity is yang..." These abstract philosophical concepts are utilized in martial arts culture to provide readers of other cultures with new meanings that are more challenging to accept. Second, intuition and meaning were prominent features of ancient Chinese culture. It thinks in a vague, speculative, and empirical way. The martial arts language reflects the fact that there are numerous signifier concepts and that the reference is not fixed. For instance, "spirit" in "inner spirits, external muscles, and bones" is more abstract, and various sects interpret it differently. Thirdly, the authors of some classic martial arts works have a strong literary flavor because they are based on literature. The classics of martial arts contain numerous poems and verses. The phrases "The shape is like a running rabbit, the spirit is like the mouse cat," "There is no temperament like a nine-curve bead," and other rhetorical devices are used by them. Regardless of how bad it is; the strength is comparable to a hundred steelmakings, and it is invincible. The external communication of martial arts is made more difficult by these characteristics of martial arts text.

For instance, "Qi Chen Dan Tian" is frequently mentioned in Chinese martial arts. "The navel (the gods), then to the sun, the life gate part (small abdomen), not just a point, not a single plane, but from the outside to the inside, from top to bottom part," is a common idiom used by Dantian. The purported "Qi Shen Dan Tian" is a somewhat convoluted qigong process. It is a "neural reflex process" from the point of view of contemporary science (Dong, 1990), which is not simply breathing. However, the majority of texts express this idea by saying, "Inhale deeply (into the abdomen)," or "inhale into the abdomen," such as Shanxi Science and Technology Press's "Chen Style Taijiquan Competition Routine," which is the English translation of "Henan: "Cultural Great Central Plains," and so forth. Dantian and the abdomen are easily equated with one another. Although it appears simple on the surface and simple to use, equating the vomiting activity under thought control with simple abdominal breathing actually damages the national cultural connotation of Chinese martial arts. Additionally, it will lead to the misinterpretation of other fans of national martial arts. During the time spent outer correspondence, we should focus on the assurance of public social attributes. This should be interpreted as "Dantian (the place roughly under the omphalos)" by employing transliteration and annotation.

Another illustration of this is the emphasis that Shaolin martial arts place on "inner training--jing, qi, shen and outside training--hands, eyes, and body." Jingshen, also referred to as the "three treasures of the human body," is the foundation upon which human life activities are sustained. Jing and qi are the fundamental components of the human body and serve as the foundation for the physiological functions of organs. Shen is the general term for life peculiarities. The gas and the three are closely related, and both can be refined. Because the jing and the qi can be transformed into shen, the jing is full of qi and vitality. Through the hand to hand fighting activity, "refining the refined gas, refining the gas, refining the divine beings, refining the soul is as yet virtual ", accordingly improving essentialness. Also inconsistent are the explanations for "jing, qi, and shen." According to Luo Yongzhou (2008), the most common types are "jing qi and shen," "essence, energy, and spirit," and "vigor, morale, and spirit." The author believes that "jing (body essence), qi (vital energy), and shen (mentality)" is a more appropriate transliteration. This not just jam the customary social attributes of the source language yet in addition works with the comprehension of the objective perusers and advances social trade and correspondence. In the spirit of taking full responsibility for the culture of the source language, the translator ought to honor the right to final interpretation. Otherwise, any translation amounts to cross-cultural discourse violence because it takes the system out of context and separates and dismembers the culture of the source language.

Show the charm of the martial arts culture and promote the cultural output of Chinese martial arts.

Chinese martial arts originated in China and are internationally recognized. In the global competition, the competition of cultural soft power plays a significant role. As a cultural carrier of China, Chinese martial art is also a cultural messenger of communication with the rest of the world. It requires self-discipline and physical fitness. It actively contributes to the growth of human health, international friendship, and the international cultural economy. It likewise has improved China's public delicate power on the planet, extended the impact of Chinese culture on the planet, and continually molded the picture of China's "quiet ascent" of edified and moderate social powers (Huang, 2012).

The Chinese nation's outstanding traditional sports program is wushu. It exemplifies the character of the Chinese nation, serves as the national value, has a substantial mass base, and its distinctive fitness and health model contributes to the unique strength of the Chinese nation for global health. The spread of Chinese martial arts is also based on the country's distinctive charm. The world is also the nationality. The spread of martial arts seeks to strike a balance between domestic and international developments and living conditions. It is necessary to build on the country's heritage, progress, and popularity in order to further increase its international influence. Actively promoted abroad so that other ethnic groups can learn about the Chinese nation's character and strengthen China's influence on the world stage.

We regularly host international festivals like the Zhengzhou International Shaolin Wushu Festival and the Jiaozuo International Taijiquan Exchange Contest at the present time. These not only shape the appeal of the Chinese martial arts brand known as "Kung Fu," but they also provide a solid foundation for the martial arts' global expansion. These global combative techniques brands are the brilliant business cards of China and have turned into the obligations of agreeable trades between Chinese individuals and individuals of the world (Guo, 2006). At the same time, it promotes the prosperity of Chinese culture and economic development and creates the conditions for the global communication of Chinese martial arts.

Traditional Chinese martial arts are a part of Chinese culture because they are deeply ingrained in the culture. We must also spread Chinese traditional culture when we spread martial arts to the world. According to Hu (2007), the majority of people worldwide engage in Chinese martial arts in order to "understand Chinese culture (98.32 percent of the martial arts population)." We entered the post-Olympic era after 2008. Traditional Chinese culture ought to serve as the foundation for the development of Chinese martial arts. Increment the result of Chinese hand to hand fighting. First and foremost, we ought to pay more attention to the output of "cultural martial arts" because this is an essential component of promoting Chinese cultural output (Wang, 2009). In this day and age, when international exchanges are becoming more frequent, we should demonstrate the charm of Chinese traditional culture to people all over the world and work to increase its influence so that people of all nationalities can appreciate the essence of Chinese traditional culture—martial arts culture. The one-of-a-kind appeal, which helps China expand its global influence.

Expand the hand to hand fighting's outer correspondence channels and work on the serious force of combative techniques culture

Since the finish of the twentieth hundred years, people have entered the "second media period", and the quick improvement of the organization has reformed the whole society. The modern technical support for the dissemination of intangible cultural heritage has been provided by the Internet age, giving the intangible cultural heritage a broader communication space. Naturally, this is only an objective requirement for the widespread spread of intangible cultural heritage. The people and the nation, as well as people's awareness of traditional culture and the level of emphasis, determine the role. We should strive to strengthen the Chinese nation's national centripetal force and cohesiveness in the face of the dire situation posed by Western ideas and the

widespread spread of ideas. We should also place an emphasis on the Chinese nation's traditional culture, particularly its intangible cultural heritage, and increase the Chinese people's sense of cultural identity and national pride.

We should make full use of the advantages of the network by establishing intangible cultural heritage information resources and sites, among other things, in addition to traditional legislation, propaganda, and other methods. the intangible cultural heritage of the folk, traditional things really go deep into the people's hearts, return to society, and complete the virtuous cycle of serving the people, using it for the people, and taking it to them. In order to achieve the best external communication of martial arts culture, we should fully consider the cultural differences when creating information resources and adopt textual, visual, and audiovisual methods in light of Chinese martial arts culture.

The functions of folk martial arts organizations as well as the promotion of official cultural exchange centers and bases are crucial to the external communication of martial arts culture. Through the creation of martial arts, military schools, cultural centers, tour performances, martial arts exchange meetings, and training courses, as well as other events like competitions; Chinese martial arts have truly spread abroad and gained more attention from various parts of the world.

CONCLUSION

Long-term preservation and dissemination of intangible cultural heritage is a challenging but worthwhile endeavor. Global interaction becomes increasingly evident as the process of global integration accelerates. The rich intangible cultural heritage of the Central Plains, which can represent the living history of the Chinese nation to a large extent, has become an inevitable requirement for the dialogue of civilizations in the international community under these conditions (Shi & Jiang, 2008). In light of this, the dialogue of civilizations in the international community is becoming increasingly important. During the time spent the outer correspondence of Chinese hand to hand fighting society, we ought to focus on keeping up with the social elements of public combative techniques, normalizing the English articulation of combative techniques terms, and growing the outside correspondence diverts of combative techniques in different methodologies and all-around ways, to advance the multifaceted correspondence of wushu and feature the soul of Chinese culture.

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