

## Original Research Article

## Research on the Construction of an International Expression Model for Heluo Culture

Jianguo Liu<sup>1</sup>, Ruohan Liu<sup>2</sup>, Yucheng Wang<sup>3</sup>

1 School of Foreign Languages, Henan University of Science and Technology, Luoyang, 471000, Henan, China

2 School of Electronic Engineering, Xi'an University of Posts and Telecommunication, Xi'an, 710100, Shaanxi, China

3 School of Civil Engineering and Architecture, Henan University of Science and Technology, Luoyang, 471000, Henan, China

**Abstract:** This paper puts forth a five-dimensional expression model, which includes the core, narrative, symbolic, media, and feedback layers. It further proposes specific paths for its construction: to deepen content interpretation for translating “classical discourse” into “common meaning”; to innovate narrative strategies by adopting “personification, contextualization, and suspense”; to refresh visual symbols by merging “Chinese charm” with “international aesthetics”; and to integrate media channels for an immersive matrix with “online-offline linkage and multi-screen synergy.” This study aims to provide an operable model reference for the international dissemination of Heluo Culture and even excellent traditional Chinese culture as a whole.

**Keywords:** Heluo Culture; International Expression; Narrative Strategy

### 1. Introduction

In today’s intertwined context of globalization and digitalization, the international dissemination of culture has become a core arena for the competition of national soft power. As the root and mainstay of Chinese civilization, the value of Heluo Culture has been widely recognized within domestic academia. However, an undeniable fact is that the visibility, awareness, and reputation of Heluo Culture in the international community are far disproportionate to its profound historical status. We often possess brilliant cultural “resources” but lack effective means to transform them into cultural “capital” that can be understood and appreciated by international society. The crux lies largely not in “what to say,” but in “how to say it”—that is, the lag and inefficacy of the international expression model.

This research focuses on the key meso- and micro-level issue of “constructing an international expression model for Heluo Culture.” It attempts to answer: given the clear communication content and target, what specific expression strategies should we employ to creatively transform profound historical and cultural information into a system of symbols and communication paradigms that are easy to perceive, understand, and resonate with? It represents a refinement and deepening of research on the international communication of Heluo Culture, with a strong practical orientation.

### 2. Analysis of the Current Situation and Dilemmas in the International Expression of Heluo Culture

#### (1) Expression Content: “Hard Translation” of Profound Classics and Meaning Deficiency

Current expressions often derive directly from academic research or local chronicles, filled with numerous specialized terms, historical allusions, and philosophical concepts, such as “He Tu Luo Shu” (the River Chart

and the Luo Writing), “Duke of Zhou’s System of Rites and Music,” and “Harmony between Heaven and Humanity.” These contents pose a high barrier to understanding for international audiences lacking background knowledge of Chinese history and culture. More critically, the expression often stops at the simple introduction and literal translation of terms, lacking in-depth excavation and elaboration of the universal significance, common human emotions, and contemporary values behind them.

### **(2) Expression Form: Singularity and Museum-fication**

The current forms of expression remain heavily dependent on traditional museum display models or on a unidirectional, lecture-style mode of knowledge transmission. Even when film, television, or new media are employed, they often merely replicate these conventional patterns—for example, in documentaries with monotonous visuals and rigid narration. There is a noticeable lack of more interactive, experiential, and entertaining forms of expression. This kind of “museumified” expression reinforces the perception of Heluo culture among international audiences as something belonging to the “past” and the “distant,” thereby undermining its innate vitality and contemporary relevance.

### **(3) Expression Language: The “Propaganda Tone” of Official Discourse and Emotional Distance**

The language of expression carries a strong official external propaganda color, habitually using grand narratives and achievement-reporting tones, such as “brilliant and glorious,” “long-standing and well-established,” and “unique.” This “Propaganda Tone” easily triggers alertness and aversion among Western audiences, who are more accustomed to personalized, storified, and inquiry-based narrative styles. Simultaneously, there is a general lack of emotional warmth and a human perspective in the expression, seldom showcasing the culture through individual destinies, daily life, or emotional conflicts.

### **(4) Expression Channels: Fragmentation and Shallow Integration**

Official websites, social media, offline activities, and film/television works often operate in silos, failing to form a synergistic communication network that mutually guides traffic and reinforces each other. Expressions on new media platforms often simply transplant content from traditional media, lacking specialized and customized creation tailored to platform characteristics. This fragmentation and shallow integration of channels lead to the dissipation of communication power, making it difficult to form a scale effect and brand influence. These dilemmas collectively result in a situation of “internal heat but external coldness” in the international expression of Heluo Culture: while we attach great importance and conduct in-depth research internally, we externally lack effective “interfaces” and “switches” to captivate the world.

## **3. A Five-Dimensional Construction Model for the International Expression of Heluo Culture**

### **(1) Core Layer: Value Extraction and Consensus-Seeking**

The foundation of any successful cultural communication lies in the resonance of values. The primary task at the core level is to execute a profound shift in perspective: moving from an internal validation of Heluo culture’s uniqueness to an external exploration of its universal values. This necessitates moving beyond simply announcing to the world the “antiquity and uniqueness” of Heluo culture, and instead committing to elucidating how it is intrinsically relevant to the perennial questions and contemporary issues shared by all humanity.

### **(2) Narrative Layer: Story Transformation and Emotional Connection**

Once universal values are clearly defined, the core mission of the narrative dimension becomes their translation into tangible, comprehensible, and relatable forms. This necessitates a decisive shift from “preaching abstract principles” to “telling compelling stories,” thereby deconstructing grand historical narratives into vivid, lived experiences. Employing a character-driven narrative strategy is crucial; by focusing on specific historical figures or creating representative fictional personas, history is endowed with warmth and a human face. Simultaneously, scenario-based narrative, facilitated by modern technological means, meticulously reconstructs the

majestic atmosphere of the Erlitou Palace or the vibrant daily life of Luoyang during the Sui and Tang dynasties.

### **(3) Symbolic Layer: Visual Reshaping and Artistic Innovation**

The symbolic dimension focuses on translating the intrinsic connotations of Heluo culture into visual, auditory, and even multi-sensory forms of presentation, which directly engage the aesthetic perception of international audiences. Confronted with ancient cultural symbols, we must move beyond mere replication and display. Instead, a creative transformation, grounded in modern design principles and international aesthetics, is imperative. This necessitates the extraction, simplification, and reinterpretation of elements such as the sculptural artistry of the Longmen Grottoes, the vibrant palette of Tang Sancai glazed pottery, and the powerful strokes of Han-Wei dynasty stone carvings. The objective is to develop a coherent visual language system that is profoundly rooted in traditional essence yet resonates with a contemporary sensibility.

### **(4) Media Layer: Technological Empowerment and Platform Integration**

The core of the media strategy lies in abandoning a one-size-fits-all approach and shifting towards refined, integrated operations tailored to specific platform characteristics. This necessitates the implementation of a highly customized platform strategy: on visually-driven platforms like Instagram and Pinterest, the focus should be on highlighting the visual impact and aesthetic appeal of Heluo cultural symbols; on long-form video platforms such as YouTube and Bilibili, efforts should center on producing series of micro-documentaries and in-depth Vlogs to meet the audience's demand for knowledge and narrative; meanwhile, on short-video platforms like TikTok and Douyin, the goal is to create fast-paced, highly creative short video challenges or narrative clips that capture fragmented attention spans. Concurrently, technology-driven innovation is crucial for elevating the sophistication of cultural expression. Leveraging technologies like 5G, 8K ultra-high-definition live streaming, VR/AR, and AI-powered interactivity can transcend spatiotemporal limitations, enabling the development of immersive experiential products.

### **(5) Feedback Layer: Effect Evaluation and Model Iteration**

A truly effective expression model must be dynamic and optimizable, which relies on the construction of the feedback layer. The evaluation system must go beyond superficial data and establish a set of multi-dimensional indicators, looking not only at exposure volume and click-through rates but also deeply examining changes in target audience awareness, tendencies in emotional attitudes, depth of participation interaction, and resulting behavioral intentions. Through big data analysis tools, gaining in-depth insights into audience watch completion rates, emotional tendencies in shared comments, cross-platform flow paths, etc., allows for exact judging of which expression strategies are effective and which are ineffective. The ultimate purpose of the feedback layer is to achieve continuous iteration of the expression model. It requires us to regularly reflect on and optimize all links, from content selection and narrative techniques to channel strategies, ensuring that the international expression of Heluo Culture always maintains sharp audience insight and contemporary adaptability.

## **4. Specific Construction Paths for the International Expression Model of Heluo Culture**

### **(1) Deepening Content Interpretation: Achieving the Shift from “Classical Discourse” to “Common Meaning”**

The primary prerequisite for constructing an international communication model is to complete the fundamental “transcoding” of the content itself. To this end, it is essential to establish a high-level “International Interpretation Center for Heluo Culture,” convening leading domestic and international experts from fields such as history, philosophy, archaeology, art studies, communication studies, translation studies, and international relations. To be pursued in parallel is a systematic “Comparative Study of Heluo Culture and Global Issues.” This initiative aims to proactively situate the intellectual resources of Heluo culture within the context of global dia-

logues. The goal is to produce thematic reports demonstrating academic depth and contemporary relevance, disseminated through international platforms. This strategy will significantly enhance the visibility and relevance of Heluo culture in discussions of global public issues, thereby elevating it from a body of regional knowledge to a wisdom resource of worldwide significance.

## **(2) Innovating Narrative Strategies: Creating a “Personified, Contextualized, Suspenseful” Story System**

On the basis of content transcoding, the innovation of narrative strategies is the key to touching the heart-strings of international audiences. We can launch a long-term project called “Chronicles of Heluo Figures,” systematically sorting out various figures related to the history of Heluo, from emperors, generals, and high monks to poets, craftsmen, and merchants, establishing “personified archives” rich in details for them. Based on this, develop a series of diverse narrative products, such as animated short films focusing on the ups and downs of characters’ destinies, podcasts told in the first person, and illustrated e-books, emphasizing their choices, emotions, and dreams in specific historical situations, making them “guides” for international audiences to enter Heluo history. On the other hand, a flagship narrative IP titled “Luoyang Through Time” can be created, featuring a modern protagonist who, through a mysterious artifact or a special opportunity, “time-travels” to experience Luoyang in different historical periods.

## **(3) Promoting Symbolic Innovation: Developing a Visual Language that Integrates “Chinese Charm” and “International Aesthetics”**

The modernization and innovation of visual symbols serve as an effective means to mitigate the cultural discount and directly enhance appeal. A “Heluo Symbols·Modern Design” global open call can be strategically organized, extensively inviting domestic and international designers, artists, and creative professionals to reinterpret elements of Heluo culture through the lens of contemporary design language. This initiative is not merely a process of pooling global expertise; the resulting exhibition itself constitutes a highly impactful international communication event. A more profound long-term strategy involves proactively seeking strategic collaborations with world-renowned cultural institutions, fashion houses, and animation studios. By jointly developing high-end cultural and creative products, launching limited-edition fashion items, or co-producing animated films, Heluo cultural symbols can leverage these partners’ established global distribution networks, aesthetic credibility, and fan bases.

## **(4) Integrating Media Channels: Constructing an Immersive Communication Matrix**

Finally, all content, narratives, and symbolic outputs require a multi-dimensional and intelligent communication matrix for their delivery and amplification. The primary initiative is to establish a multilingual “Digital Heluo” super-platform, positioning it as the authoritative digital gateway for Heluo culture. Concurrently, a meticulously designed “KOL Navigator Plan” should be implemented, which involves selectively inviting key opinion leaders with substantial international followings in vertical fields. By designing in-depth, personalized Heluo cultural experience itineraries for them and encouraging authentic sharing via Vlogs, live blogs, and other formats, their personal perspectives and credibility often prove more persuasive than official promotional campaigns.

# **5. Conclusion**

The “Five-Dimensional Model” and its corresponding pathways proposed in this study emphasize starting from value consensus, using stories as the core content, symbols as the expressive form, media as the dissemination channels, and feedback as the guiding mechanism. This framework constitutes an organic and dynamic communication system. The core principle of this model is to achieve a fundamental shift from a “sender-oriented approach” to an “audience-oriented approach.” Through meticulous meaning extraction, emotionally resonant narrative transformation, modern symbolic innovation, and intelligent media integration, Heluo Culture

will no longer remain as cold knowledge confined to ancient texts. Instead, it will be transformed into vivid stories, aesthetic experiences, and intellectual enlightenment that can traverse boundaries, resonate deeply with diverse audiences, and foster cross-cultural dialogue.

## Funding

This article is a research outcome of “Henan Cultural Research Special Program of Promoting-Culture Project” (Number: 2022XWH098).

## References

- [1] Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press.
- [2] Castells, M. (2009). *Communication Power*. Oxford University Press.
- [3] Chen Lidan. (2016). *On Spiritual Interaction: Marx and Engels' View of Communication*. Beijing: China Renmin University Press.
- [4] Cheng Manli. (2021). How to Tell China's Stories? — Soft Strategies for International Communication. *News and Writing*, (03), 63–69.
- [5] Fiske, J. (2001). *Understanding Popular Culture* (Wang Xiaojue & Song Weijie, Trans.). Beijing: Central Compilation & Translation Press. (Original work published 1989)
- [6] Hall, S. (2000). Encoding, Decoding. In G. Luo & X. Liu (Eds.), *Cultural Studies Reader* (pp. 345–358). Beijing: China Social Sciences Press. (Original work published 1973)
- [7] Hu Zhengrong, & Ji Deqiang. (2023). Building a Community with a Shared Future for Mankind: Conceptual Innovation and Practical Paths for China's International Communication. *Modern Communication (Journal of Communication University of China)*, 45(01), 1–8.
- [8] Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press.
- [9] Kraidy, M. M. (2005). *Hybridity, or the Cultural Logic of Globalization*. Temple University Press.
- [10] Li Zhi. (2005). *Cultural Diplomacy: A Communication Studies Interpretation*. Beijing: Peking University Press.
- [11] Li Mingwei. (2006). The Characteristics and Historical Status of Heluo Culture. *Journal of Historical Science*, (11), 5–12.
- [12] Shi Anbin, & Sheng Yang. (2022). From Intercultural Communication to Transcultural Communication: The Localization of International Communication Theory. *Modern Communication (Journal of Communication University of China)*, 44(01), 72–78.
- [13] Shao Peiren, & Yang Liping. (2010). On the Narrative Strategy of Chinese Cultural Communication. *Contemporary Communication*, (05), 18–21.
- [14] Throsby, D. (2001). *Economics and Culture*. Cambridge University Press.
- [15] Zhang Kun. (2019). A Study on the Laws of Identity in National Image Construction. *Chinese Journal of Journalism & Communication*, 41(04), 6–23.