

The Translation and Dissemination of Shandong Red Culture from the Perspective of Multi-Modal Translation Theory

-- Taking Red Sorghum as an Example

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ABSTRACT

The translation and dissemination of literature is a critical means of cultural exchange, enabling the transmission of ideas, values, and traditions across linguistic and cultural boundaries. In recent years, multi-modal translation theory has emerged as a significant framework for understanding the complexities involved in translating literary works that encompass various modes of representation, such as text, images, and sound. This research focuses on "Red Sorghum", a seminal work of Shandong red literature, which is renowned for its vivid portrayal of rural life in China during the 1930s and 1940s. The novel, written by Mo Yan, winner of the Nobel Prize in literature, has been widely acclaimed for its powerful narrative and rich cultural connotations. The study examines the multi-modal characteristics of the text, the translation strategies employed, and the multi-modal transformations that occur during the translation process. By adopting a multi-modal approach to translation, this study contributes to a deeper understanding of the complexities involved in translating literary works, particularly those with rich cultural and historical contexts. The findings of this research have implications for the field of translation studies and offer insights into the effective dissemination of literary works across cultures.

KEYWORDS

Multi-Modal Translation Theory; Red Sorghum; Red Culture; Translation Strategies; Multi-Modal Transformations.

1. INTRODUCTION

With the advancement of globalization, cross-cultural communication has become an important way to promote mutual understanding and cooperation among different countries and regions. Among China's rich cultural heritage, Shandong red literary classics are a precious treasure, and their unique cultural value and historical significance make it particularly important to translate and disseminate them. Chinese red literature is a literary school formed in a specific historical period. It takes the revolutionary course and socialist construction of the Communist Party of China as its background, it reflects the struggle, sacrifice and victory of the Chinese people in the revolution and construction. Shandong, an old revolutionary base, has produced many representative red literature works, such as "Red Sorghum", which not only has broad influence in China, but also has attracted the attention of the international community.

Under the background of global cultural integration, the translation, introduction and dissemination of Shandong red literature classics is not only a responsibility for the inheritance of Chinese red culture, it is also an important way to promote international cultural exchange and enhance international understanding. This study aims to explore an effective approach to the translation of

Shandong red literature classics from the perspective of multi-modal translation theory, and to provide theoretical support and practical reference for promoting Chinese culture to "Go global".

2. AN OVERVIEW OF MULTI-MODAL TRANSLATION THEORY

2.1. Definition of Multi-modal Translation Theory

Multi-modal translation theory is a new branch of translation studies in recent years, which breaks through the traditional single-text translation model, and brings visual, auditory, tactile and other sensory elements into translation practice, therefore, the multi-modality translation theory has realized the multi-disciplinary integration of translation activities. According to the multi-modal translation theory, translation is not only the conversion of words, but also a complex process involving multiple symbolic systems and cultural carriers. In traditional translation, the translator mainly focuses on the semantic correspondence between the source language and the target language, while in multi-modal translation, the translator has to deal with a wider range of symbol systems, including words, images, sounds, actions, etc. These symbolic systems are interwoven to form a complete system of meaning.

2.2. Related Key Concepts of Multi-modal Translation Theory

Multi-modal: multi-modal translation theory emphasizes that there are multiple modes involved in the translation process, i. e., multiple modes of information transmission. These modes can be text, image, sound, animation, video and so on, they interact in the translation, the common transmission of information.

Semiotic system: multi-modal translation theory holds that translation involves many semiotic systems. These symbol systems include language symbols, image symbols, sound symbols, etc. They carry specific cultural meanings and social information in the process of translation.

Interdisciplinary: multi-modal translation theory integrates knowledge from many disciplines, such as linguistics, semiotics, communication, psychology, sociology, etc. . This interdisciplinary nature makes multi-modal translation theory have diversity in research methods and technical means.

Dynamic: multi-modal translation theory emphasizes the dynamic nature of translation process. In translation practice, translators need to flexibly use various modes and symbol systems according to different contexts and needs in order to achieve the best effect of information transmission.

Cultural adaptation: Multi-modal Translation Theory focuses on cultural adaptation in the process of translation. In translation practice, translators should take into account the cultural differences between the source language and the target language and adopt appropriate translation strategies to achieve accurate transmission of cultural information.

2.3. Development of Multi-modal Translation Theory

The development of multi-modal translation theory can be traced back to the beginning of the 20th century, but it really became an independent field of study at the beginning of the 21st century.

2.3.1. The Stage of Origin (Early 20th Century)

In the early 20th century, with the emergence of new media such as film and radio, translation researchers began to pay attention to the role of visual and auditory elements in translation. Translation studies at this stage mainly focus on the conversion of text to image and sound, such as film subtitle translation and radio drama translation. However, the research in this stage has not formed a complete theoretical system of multi-modal translation.

2.3.2. The Formation Stage (1980s)

In the 1980s, with the integration of semiotics, communication and psychology, translation researchers began to pay attention to the role of various semiotics in translation. At this stage, researchers put forward the concept of multi-modal translation and tried to apply it to translation practice. However, the multi-modal translation theory in this stage has not yet formed a complete research framework.

2.3.3. The Stage of Development (Early 21st Century to Present)

At the beginning of the 21st century, with the rapid development of digital media technology, multi-modal translation theory has attracted wide attention in academic circles. The international translation community has held many seminars and forums to discuss the theoretical and practical issues of multi-modal translation. In addition, the related works and papers on multi-modal translation theory are also emerging, which provide abundant academic resources for the research in this field.

In the development of multi-modal translation theory, researchers have been exploring new approaches. For example, this paper uses empirical research methods to explore the rules and characteristics of multi-modal translation by collecting and analyzing multi-modal data in translation practice. In addition, the researchers also use transdisciplinarity to enrich the perspective of multi-modal translation theory, drawing on the theories and methods of semiotics, communication and psychology.

The application of multi-modal translation theory has been expanding, including film translation, game translation, advertisement translation, Internet translation and so on. In these fields, multi-modal translation theory provides translators with new perspectives and methods to improve translation quality and communication effect.

With the development of multi-modal translation studies, researchers have gradually built up a sound theoretical system. This system includes the definition, principles, methods and strategies of multi-modal translation, which provides theoretical guidance for translation practice.

In the development of multi-modal translation theory, researchers pay more and more attention to cross-cultural studies. They hold that multi-modal translation is not only the transformation of language and symbol, but also the transmission of cultural information. Therefore, in the practice of translation, translators should fully consider the cultural differences between the source language and the target language and adopt appropriate translation strategies.

3. THE TEXT FEATURES OF SHANDONG RED LITERATURE CLASSICS

3.1. The Historical Background of Shandong Red Literature

Shandong, located in the east of China, is one of the important cradles of Chinese red culture. As an important part of Chinese red culture, Shandong red literature bears rich historical memory and cultural connotation. The emergence and development of Shandong red literature is closely related to the following historical backgrounds:

First, Shandong was an important battlefield in the anti-japanese war and the war of liberation. As early as the anti-japanese war period, Shandong established the central Shandong, Jiaodong and other anti-japanese base areas, become an important base of anti-japanese forces under the leadership of the Chinese Communist Party. In this process, the people of Shandong under the leadership of the party, carried out arduous struggle, resulting in a large number of revolutionary songs, stories, dramas and other red literary works. These works reflect the Shandong people's firm belief in the anti-japanese war and their loyalty to the revolutionary cause.

During the anti-japanese war, the writers and artists in Shandong anti-japanese base area actively created works in order to encourage morale and propagandize anti-japanese. These works include "Yellow River Cantata", "Tunnel Warfare", "Landmine Warfare", etc. They are in the form of songs, plays, novels, etc., they show the heroic struggle and revolutionary spirit of the Shandong people during the anti-japanese war. These works not only had the profound influence in Shandong area, but also spread the idea of resisting Japan and saving the nation. During the War of liberation, the liberated areas of Shandong became an important rear area of the National War of liberation. During this period, Shandong red literature reached a new climax. The writers described the struggles of the people of Shandong during the war of liberation in more varied forms, such as "Red Sorghum" and "Three Thousand Li Rivers and Mountains", which became the representative works of red literature in Shandong.

Second, Shandong is an important construction base for the People's Republic of China. After the founding ceremony of the People's Republic of China, under the leadership of the party, the people of Shandong took an active part in national construction, and a large number of literary works reflecting the achievements of socialist construction emerged. These works record the struggle process of Shandong people in the socialist construction and show the beautiful picture of the new socialist life. During the period of socialist construction, the theme of Shandong red literature turned to praise socialist construction and reflect the happy life of the people. The works of this period, such as "The History of Entrepreneurship", "Great Changes in the Mountains and Countryside", through describing the rural cooperative movement, industrialization process, and so on, reflect the great achievements of socialist construction. Nowadays, Shandong province is strive to participate in the construction of socialist countries by promoting rural revitalization, developing smart cities, enhancing healthcare services with AI, and boosting industrial economy, contributing to high-quality socio-economic development and ecological protection.

3.2. A Brief Introduction of Red Sorghum

Mo Yan's *Red Sorghum* is a renowned work of contemporary Chinese literature that captures the spirit and resilience of the people during the Japanese invasion in the 1930s and 40s. Set against the backdrop of the rustic life in the Gaomi Northeast Township, this novel weaves a tale of love, betrayal, heroism, and the unyielding will to fight for survival.

The story revolves around the protagonist, Yu Zhan'ao, a hot-blooded and fiercely loyal man who embodies both the noble and the barbaric aspects of human nature. The narrative follows Yu's life from his passionate and tumultuous relationship with his wife, Dai Fenglian, to his participation in the resistance against the Japanese invaders. The "Red" in the title refers not only to the sorghum fields that stretch across the Gaomi Northeast Township but also symbolizes the blood, revolution, and the fervent spirit of the characters in their struggle against oppression.

Red Sorghum is steeped in what can be termed as red elements, which are intrinsically tied to the Chinese national identity and historical narrative. These elements are multifaceted and can be explored in the following aspects:

Revolutionary resistance: The novel portrays the common people's resistance against the Japanese occupation, showcasing their bravery and sacrifice. Yu Zhan'ao, though initially involved in banditry and violence, ultimately joins the fight against the invaders, reflecting the rustic heroism of the era.

Blood and sacrifice: The red of the blood spilled during the wars and conflicts is a central element in the novel. It signifies the sacrifices made by the characters and the entire nation during the tumultuous period of invasion and resistance.

Rustic pride and passion: The red sorghum fields are a symbol of the land's fertility and the people's deep connection to it. The characters love for their land and the fierce pride they take in their heritage

are depicted through the vivid imagery of the red sorghum, which stands tall and resilient against all odds.

Cultural identity: The "red" also symbolizes the cultural identity of the people of Gaomi Northeast Township. Their traditions, rituals, and even their approach to love and war are deeply rooted in their cultural background, which is vividly portrayed in the novel.

Social transformation: The red in *Red Sorghum* also signifies the transformation of society and individuals within it. The characters undergo significant changes as they confront challenges, from personal vendettas to the broader context of war and resistance.

In Mo Yan's narrative, the red elements are not just literal but also metaphorical, signifying the deep emotions, the fervor of the revolutionary spirit, and the unyielding will of the characters. The red sorghum fields serve as a backdrop that underscores the resilience and strength of the characters as they navigate through personal and collective traumas. Furthermore, *Red Sorghum* delves into the complexities of human nature, presenting characters who are far from perfect but whose actions are driven by a deep sense of justice, loyalty, and love for their land and people. The novel doesn't shy away from portraying the violence and cruelty of war, yet it is ultimately a testament to the indomitable spirit of the human beings in the face of adversity.

In conclusion, Mo Yan's "Red Sorghum" is a masterpiece that not only captures the essence of a specific historical period also serves as a powerful reminder of the red elements that are so deeply ingrained in the Chinese national consciousness. It is a story of survival, resistance, and the enduring human spirit, told against the backdrop of the red sorghum fields that have become an iconic symbol of resilience and strength.

3.3. The Text Features of the Red Literature Classics

The text features of red literature classics are embodied in its unique theme, narrative structure, language style and cultural connotation.

First of all, the strong political tendency and the spirit of the times are the remarkable characteristics of Shandong red literary classics. These works take the revolutionary war, the socialist construction and other important historical events as the background, emphasizes the collectivism, patriotism and the socialist values. For example, Mo Yan's *Red Sorghum*, by telling the story of a family, reflects the heroic struggle of the people of Shandong during the anti-japanese War and shows a strong national consciousness and spirit of struggle.

Secondly, the red literary classics have many specific features. The themes of Shandong red literature classics are usually direct and clear, aiming to convey the revolutionary spirit and the information of the times. Through true and moving stories, these works convey the author's loyalty to the revolutionary cause and his deep feelings for the people. For example, in the *Red Sorghum*, his love and the family's fate are intertwined, showing the characters' growth and sacrifice in the war, and the feelings are sincere and deep.

The narrative structure is compact and the plot is full of ups and downs. Shandong red literature classic narrative structure is usually compact, plot design full of tension. These works attract readers' attention through the development of complex characters and tense plots, while conveying profound moral and philosophical thinking. For example, the narrative structure of "Red Sorghum" is full of drama, showing historical changes and personal growth through the different perspectives of family members.

The classical language style of Shandong red literature has distinct regional characteristics, full of local color and local flavor. These works often use vivid dialects, slang and folk stories to enhance the vividness and readability of the text. For example, the language in *Red Sorghum* is full of Shandong dialect features, making the story more real and vivid.

Shandong red literary classics contain rich cultural connotations and a sense of history. These works not only reflect the social life of a specific historical period, but also show the cultural tradition and national spirit of Shandong province. For example, the sorghum fields and family traditions in *Red Sorghum* are all symbols of Shandong culture, reflecting the author's respect for and inheritance of traditional culture.

Multi-modal approaches. Shandong red literary classics adopt a multi-modal approach in text expression, including the fusion of text, image, sound and other media. This multi-modality not only enhances the expressive force of the text, but also makes the works more close to the readers' sensory experience. Such as "Red Sorghum" in the war scenes, characters such as emotional, through the combination of text and images, to give readers a strong visual and emotional impact.

Cross-cultural adaptability. The cross-cultural adaptability of Shandong Red Literature Classics is also one of its text features. In the process of dissemination, these works can transcend cultural differences and be accepted and appreciated by readers of different cultural backgrounds. For example, the English version of *Red Sorghum* has gained wide international recognition through effective translation and cross-cultural adaptation.

4. A CASE STUDY OF MULTI-MODAL TRANSLATION OF MO YAN'S RED SORGHUM

4.1. Multi-modal Features of Red Sorghum

From the perspective of multi-modal translation theory, this paper makes an in-depth analysis of *Red Sorghum*, a classic text of red literature in Shandong province, together, they build a rich and three-dimensional narrative world.

It boasts of the description of a natural landscape. Mo Yan's depiction of natural landscapes such as sorghum fields, sky and rivers in "Red Sorghum" not only provides readers with a specific geographical background, and through the use of color, shape, light and other visual elements, creating a unique visual impact. For example, he described the sorghum land as a "Red Sea", the use of this image mode, so that readers can build a vivid picture in their hearts, feel the vitality of sorghum land and the spirit of resistance.

It enjoys fantastic characterization. Through the combination of words and images, the characters in the text show their distinct personality and profound connotation. Such as the character of Jiu'er, her courage, tenacity and motherhood, through concrete action description and figurative language, such as "Her eyes sparkle with fire", The reader can feel her character directly. In addition, the interaction and relationship between the characters are also enhanced through image modes, such as the love between Jiu'er and Yu Zhanao, which shows the deep connection between the characters through their body language and emotional communication.

It shows the reappearance of war scenes. The war scenes in *Red Sorghum* show the cruelty and heroism of the war through the combination of words and images. Mo Yan used rich visual elements, such as the explosion of fire, bloody battlefield, the heroic posture of the soldiers, making the war scenes have a strong visual impact and emotional appeal. This kind of multi-mode narration not only enhances the readability of the text, but also deepens the reader's understanding and reflection on the war.

It emphasizes the use of language patterns. In the text, the use of language patterns is also an important component of multi-modal features. Mo Yan's language style is unique, full of local color and local flavor. He uses a large number of dialects, slang and folk stories, these language elements not only enhance the authenticity and vividness of the text, but also make the text with distinctive cultural

characteristics. For example, the word "Sorghum" in the text not only refers to a plant, but also has become a cultural symbol, representing the traditional and national spirit of Shandong Province.

It values the cross-modal conversion. The inter-modal transformation in *Red Sorghum*, that is, the transformation from one mode to another, is another embodiment of the multi-modal features of the text. Mo Yan skillfully uses trans-modal transformation in the text, such as transforming the text description into image description, or incorporating the sound mode into the text description, so as to enrich the expressive force of the text. For example, when describing the love between Jiu'er and Yu Zhanao, Mo Yan described their emotions through words, and made the expression more three-dimensional and profound through the integration of sound modes such as music and sound.

It pays attention to the construction of interactive modes. The interaction mode in *Red Sorghum*, that is, the interaction between the reader and the text, is also an important aspect of its multi-modal features. Through setting suspense and triggering resonance, Mo Yan makes readers have strong emotional experience and thinking in the process of reading. The construction of this interactive mode not only enhances the attraction of the text, but also promotes the reader's understanding of the deep meaning of the text.

4.2. Translation Strategies of Red Sorghum

This part discusses the translation strategy of *Red Sorghum* from the perspective of multi-modal translation theory, which needs to consider the multi-modal features of the text and how to retain and transfer these features in the translation process.

Firstly, due to the interweaving of image mode and text mode in *Red Sorghum*, the translation strategy should focus on the accurate translation of image mode. In Mo Yan's works, image modes often carry rich cultural connotations and emotional expressions. Therefore, translation should not only convey the superficial meaning of the text, but also try to reproduce the visual impact and emotional effects of the original text.

4.2.1. Translation of Culture-loaded Words

Culture-loaded words often carry unique connotations and significance that transcend mere translation. For instance, "guanxi" in Chinese refers to a complex network of relationships that facilitates social and business interactions, which doesn't have a direct English equivalent. Similarly, "hygge" in Danish describes a feeling of cozy contentment, while "saudade" in Portuguese conveys a deep longing for something lost. Translators must capture the essence of these terms by providing contextual explanations, ensuring that the cultural nuances are preserved and not lost in translation. This requires a deep understanding of both the source and target cultures.

For words with strong local characteristics and cultural connotations, such as "Sorghum" and "Dionysus", translators should adopt the strategy of domestication or foreignization, the target language readers should be able to understand and accept. For example, "Sorghum" could be translated literally into "Sorghum" and annotations could be added where appropriate to explain its symbolic significance in the culture of the Shandong region. In the process of translation, the translator should try to find the corresponding visual description in the target language, such as color, shape, light, etc. , to enable the target language reader to have a similar visual experience.

4.2.2. Translation of Dialects and Slang

Translation of dialects and slang presents unique challenges due to their localized and often non-standard usage. These variations can carry cultural nuances and specific connotations that are not easily captured in a direct translation. For instance, a slang term in one region might have a completely different meaning in another. Skilled translators must be well-versed in both the source and target languages, as well as the cultural contexts. This requires not only linguistic expertise but also an understanding of colloquialisms, idioms, and social implications, ensuring that the essence of the

original expression is preserved. Translators often rely on equivalent expressions or provide explanations where direct translations fail to convey the intended message.

Mo Yan's works use a large number of dialects and slang, these language elements are essential to the construction of the text's local flavor and local color. Translators can use equivalent dialects or slang, or convey the linguistic features of the source text through notes and explanations. Mo Yan's language style is unique. Translators need to make appropriate language choices and sentence structures to reproduce the literary style of the original text. This may involve an in-depth understanding of the literary tradition of the target language and a careful analysis of the original style.

4.2.3. Translation Across Multi-modal Transitions

Translation across multi-modal transitions refers to the seamless conversion of information from one mode of communication to another, such as from text to speech, image to text, or gesture to language. This process entails enhancing the interpretive algorithms to ensure accurate and contextually appropriate translations, enabling a smooth transition between modalities. By integrating advanced natural language processing and computer vision techniques, the AI can effectively decode and encode complex data, making it accessible across various platforms and devices. This fluidity in translation not only bridges the gap between different forms of communication but also opens up new possibilities for interactive and adaptive interfaces.

In the process of translation, the translator needs to consider how to transform the text description in the original text into an image, or the image into a text. For example, the description of war scenes in the original text may need to be conveyed through visual rhetoric in the target language.

In addition, in Mo Yan's works, sound elements (such as dialect tones, music, sounds, etc.) are essential for emotional expression. Translators can simulate the effects of these sound elements through text descriptions or annotations. Translators need to enhance the interaction between the target language readers and the text through the construction of suspense and resonant strategies. This may involve an in-depth understanding of the cultural context of the target language and the reader's expectations.

4.2.4. Translation Adapted to the Target Language and Culture

Translators should consider the acceptance of the target language and culture and make necessary adjustments to the original text to adapt to the context of the target language and culture. This includes sensitivity to cultural differences and a deep understanding of the target language and culture. In the implementation of these strategies, translators should also consider the following aspects: in modern translation practice, the development of AIGC, CAT tools and MT technology provide new possibilities for translators. Translators can use these tools to improve their translation efficiency while maintaining the quality of their translation. After translation, the quality of translation should be evaluated by means of expert review and reader feedback to ensure the readability and cultural adaptability of the translated works in the target language.

4.3. Multi-modal Transformation in *Red Sorghum* Translation

Red Sorghum is a literary work that integrates many modes, such as text, image and sound. Its translation process involves not only the transformation of text, but also the transformation and reproduction of other modes.

4.3.1. Text-to-image Mode Conversion

Mo Yan's works are full of vivid scene descriptions, which translators need to convert into images so that readers of the target language can have a similar visual experience. For example, the "*Red sorghum*" can be formed through the description of color, light and shape, to create a sharp visual image in the target language. Cultural symbols in Shandong province, such as "sorghum wine" and

"sorghum ear", can be translated in images to strengthen their cultural significance. For example, the insertion of relevant images next to the translated text, or the use of image symbols instead of text descriptions in the text to enhance the recognition of cultural symbols.

4.3.2. Conversion of Sound Modes

In Mo Yan's works, dialects and specific tones are essential for conveying emotions and local characteristics. During the translation process, these sound effects can be simulated through text descriptions or annotations. For example, the dialect words in the original text can be replaced by the equivalent dialect of the target language, and the meaning and pronunciation can be explained in the notes. The music and sound elements in the original text can be simulated by word descriptions or images. For example, the sounds that describe a battle can be represented by onomatopoeia in text or by dynamic effects in images.

4.3.3. Cross-modal Conversion

In translation, the combination of text description and image can enhance the expressive force of text. For example, for the war scene in the original text, the translator can use words to describe the intensity of the battle, while accompanied by images to show the brutality of the battle. In Mo Yan's work, dynamic scene descriptions are interwoven with static image descriptions. Translators need to consider how to balance dynamic and static transformations in the target language in order to maintain the rhythm and visual effects of the original text.

4.3.4. Construction of Interactive Modes

Translators need to enhance the interaction between the target language readers and the text through the construction of suspense and resonant strategies. For example, grab the reader's attention by setting a suspenseful headline or using a compelling opening. In order to help the target language readers better understand the text, the translator can supplement the cultural background information in appropriate places. This can be done in the form of notes, appendices, or sidebar.

4.3.5. Use of Technical Tools

CAT can be used to improve the efficiency of multi-modal translation. These tools can help translators manage and retrieve terms, as well as perform consistency checks. Although the application of machine translation in multi-modal translation is limited, it can be used as an auxiliary tool to deal with a large amount of text data. Translators can use machine translation as a first draft, then manually proofread and Polish it.

5. THE APPLICATION OF MULTI-MODAL TRANSLATION THEORY IN RED SORGHUM TRANSLATION

5.1. Practical Approaches to Multi-modal Translation

From the perspective of multi-modal translation theory, this paper discusses the translation practice of *Red Sorghum*, a classic of red literature in Shandong province, it can also provide a new perspective for trans-cultural diffusion. First of all, the core of multi-modal translation is to combine text information with other symbolic systems (such as image, sound, action, etc.) to enhance the effect of information transmission.

The combination of text and image. In the process of translating *Red Sorghum*, the key scenes, characters and cultural elements in the text can be visualized by means of illustrations, cartoons and posters, to help readers better understand and absorb the content of the text; to use visual aids such as infographics and time lines to show the background of the story, historical context or complex relationships between the characters, improve the reader's interest and memory.

The combination of text and sound. Making audio books, through the interpretation of professional dubbing actors, will convey the feelings and atmosphere of the text to the audience in the form of sound, enhance the appeal of the text, use of music, sound effects and other sound elements, to match the content of the text, such as war scenes, natural scenery, inner monologue, etc. , to enhance the audience's sense of immersion.

A combination of text and action. Adapt the text into stage play, film, TV play, etc. , through the actor's performance and the director's creativity, the plot and characters in the text are vividly presented; The abstract concept in the text or the scene that is difficult to describe with words, such as myth, historical events and so on.

5.2. Evaluation of Multi-modal Translation

In the practice of multi-modal translation, effect evaluation is an indispensable part, which can not only test the effectiveness of translation activities, but also provide the direction for future translation work. First of all, the aim of multi-modal translation effect assessment is to ensure that the translated works can achieve the desired communication effect in the target language and cultural environment, this includes the accurate transmission of text information, the effective transmission of cultural connotation and the acceptance of the target audience. The assessment process should consider the following aspects:

5.2.1. Evaluation of Translation Fidelity

Fidelity assessment is concerned with whether the translated text is faithful to the original content and. In multi-modal translation, it is concerned with whether the various symbolic systems such as text, image, sound and action can accurately and completely convey the meaning of the original text. The fidelity of translated works can be evaluated by means of expert review, target audience feedback and comparative analysis. For example, using professional translation evaluation software, the accuracy of text translation quantitative analysis.

5.2.2. Assessment of Cultural Adaptation

The cultural adaptation evaluation focuses on whether the translated works can resonate with the target culture and be understood and accepted by the target audience. The evaluation can be carried out by the translation accuracy of culture-loaded words, the transfer effect of cultural background knowledge, and the cultural reaction of the target audience. For example, through questionnaires or in-depth interviews, to understand the target audience's understanding and acceptance of cultural elements in translation works.

5.2.3. Assessment of Multi-modal Transition

The evaluation of multi-modal transformation is concerned with the coordination and complementarity between different symbolic systems, and the effect of their joint communication of the original text to the information. It can be evaluated by analyzing whether the choice of symbol system is appropriate, whether the interaction between symbols is effective, and whether the multi-modal presentation enhances the effect of information transmission.

6. CONCLUSION

Disseminating red culture is significant as it promotes the rich historical and revolutionary heritage of China. It fosters a sense of national pride, unity, and identity, emphasizing the struggles and sacrifices of the Chinese people. This culture instills values like collectivism, hard work, and dedication, inspiring future generations to uphold revolutionary traditions and contribute to the nation's progress and development. Red literature classics embody the struggle and spirit of the Chinese people during revolutionary times. They are of great value, carrying profound historical and

cultural significance, fostering patriotism, and promoting socialist core values. These works inspire people to strive for national rejuvenation and social progress. Translated into foreign languages, they enhance China's cultural soft power and global communication.

By summarizing the theory of multi-modal translation, the paper defines multi-modal translation as the process of information transmission and meaning construction by means of various semiotic systems, such as text, image, sound, etc. The development of multi-modal translation theory shows that the research in this field has extended from the early text translation to more comprehensive cross-media translation practice, especially in the context of the digital age, multi-modal translation has shown great potential and value. Next, it analyzes the text features of Shandong Red Classics. Shandong red literature is formed in the specific historical background, it not only carries the revolutionary spirit and national emotion, but also has the distinct regional cultural characteristics. By analyzing the text features of *Red Sorghum*, it is found that it contains rich multi-modal elements, such as vivid narrative language, vivid visual image and profound cultural connotation, all these provide abundant materials for multi-modal translation.

In short, with the development of technology and the cross-integration of disciplines, multi-modal translation theory will be more widely applied in the field of translation and dissemination of Shandong red classics. Future research should continue to deepen theoretical exploration and expand practical application to promote the international dissemination and cultural exchange of red literary classics.

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