

**TRANSLATION AND COMMUNICATION
MODEL OF CHINESE LITERATURE: A CASE
STUDY OF CULTURAL COMMUNICATION OF
ENGLISH TRANSLATION OF LI BAI'S
SELECTED POEMS**

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UNIVERSITI SAINS MALAYSIA

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by

CHANG HONGJING

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TABLE OF CONTENTS

ACKNOWLEDGEMENT	ii
TABLE OF CONTENTS	iii
LIST OF TABLES	ix
LIST OF FIGURES	xiii
LIST OF ABBREVIATIONS	xv
LIST OF APPENDICES	xvi
ABSTRAK	xvii
ABSTRACT	xix
CHAPTER 1 INTRODUCTION	1
1.1 Introduction	1
1.2 Background to the Study	4
1.2.1 Importance of Cultural Communication	4
1.2.2 Urgency of China's Cultural Communication	8
1.2.3 Current Situation of Translation and Communication of Chinese Literature (TCCL)	10
1.3 Statement of the Problem	14
1.4 Research Objectives	18
1.5 Research Questions	19
1.6 Hypotheses of the Study	20
1.7 Significance of the Study	20
1.7.1 Theoretical Significance	20

1.7.2	Practical Significance	22
1.7.3	Methodological Significance	23
1.8	Scope of the Study	26
1.9	Definition of Key Terms	28
1.10	Summary	31
CHAPTER 2 LITERATURE REVIEW		33
2.1	Introduction	33
2.2	Translation and Communication of Li Bai's Poetry	34
2.2.1	Overview of Li Bai and His Poetry	34
2.2.2	English Translation of Li Bai's Poetry	39
2.2.3	Soft TC Effect of Li Bai's Poetry	41
2.3	Translation and Communication of Chinese Literature (TCCL)	49
2.3.1	Overview of Chinese Literature	49
2.3.2	History and Background of TCCL	52
2.3.3	Characteristics and Problems of TCCL	59
2.4	Elements Involved in TCCL	72
2.4.1	Previous Studies on TC subject of Chinese Literature	72
2.4.2	Previous Studies on TC Motivation of Chinese Literature	81
2.4.3	Previous Studies on TC Control of Chinese Literature	83
2.4.4	Previous Studies on TC Content of Chinese Literature	85
2.4.5	Previous Studies on TC Channel of Chinese Literature	94
2.4.6	Previous Studies on TC Audience of Chinese Literature	96

2.4.7	Previous Studies on TC Effect of Chinese Literature	97
2.5	Related Studies on Translation and Communication Model of Chinese Literature (TCMCL).....	99
2.6	Theoretical Framework of the Study	102
2.6.1	Medio-Translatology	104
2.6.2	Cheng Manli’s International Communication Model	105
2.6.3	7 TC-Element Model	109
2.6.4	Even-Zohar’s Polysystem Theory	112
2.6.5	Lefevere’s Rewriting Theory	114
2.6.6	Bourdieu’s Sociological Translation Theory	117
2.7	Conceptual Framework of the Study	119
2.8	Summary of the Literature Review and Research Gaps	121
CHAPTER 3 METHODOLOGY		124
3.1	Introduction	124
3.2	Research Design	124
3.2.1	Ontology and Epistemology	124
3.2.2	Research Variables	125
3.2.3	Mix Methods Design in the Data Collection	127
3.3	Mixed Methods Sampling	131
3.3.1	Quantitative Sampling	132
3.3.2	Qualitative Sampling	135
3.4	Research Procedure in Data Collection	137
3.5	Research Instrument	139

3.5.1	Texts as Corpora	139
3.5.2	Bibliographic Surveys	141
3.5.3	Questionnaires	144
3.5.4	Interviews	160
3.6	Validation Procedures and Pilot Studies	163
3.6.1	Self-Validation and Expert-Judgment	163
3.6.2	Pilot Study on Questionnaires	165
3.6.3	Pilot Study on Interviews	165
3.7	Coding of the Interviews	166
3.8	Quantitative and Qualitative Data Analysis	167
3.9	Validity and Reliability in Mixed Methods Research	175
3.9.1	Quantitative Validity and Reliability	177
3.9.2	Qualitative Validity and Reliability	178
3.10	Ethical Consideration	180
3.11	Summary	181
	CHAPTER 4 RESULTS	182
4.1	Introduction	182
4.2	Findings and Analysis in Relation to RQ 1	182
4.2.1	Results and Analysis of TC Effect of Li Bai's Poems	183
4.2.2	Results and Analysis of TC Audience of Li Bai's Poems	190
4.2.3	Results and Analysis of TC Subject of Li Bai's Poems	194
4.2.4	Results and Analysis of TC Motivation of Li Bai's Poems	197

4.2.5	Results and Analysis of TC Control of Li Bai’s Poems	202
4.2.6	Results and Analysis of TC Content of Li Bai’s Poems	207
4.2.7	Results and Analysis of TC Channel of Li Bai’s Poems	226
4.2.8	Summary of 7 TC Elements of Li Bai’s Poems	235
4.3	Findings and Analysis in Relation to RQ 2	238
4.3.1	Current Situation of TC Effect of CCP in the TCQ	238
4.3.2	Impact of TC Audience on TC Effect of CCP	243
4.3.3	Impact of TC Motivation on TC Effect of CCP	247
4.3.4	Impact of TC Subject on TC Effect of CCP	248
4.3.5	Impact of TC Control on TC Effect of CCP	249
4.3.6	Impact of TC Content on TC Effect of CCP	253
4.3.7	Impact of TC Channel on TC Effect of CCP	278
4.3.8	Summary of 6 TC Elements’ Impact on Reading Selection of CCP	282
4.4	Findings and Analysis in Relation to RQ 3	283
4.4.1	TC Audience: Recipients of TC of CCP	284
4.4.2	TC Motivation: Source of TC of CCP	286
4.4.3	TC Subject: Agent of TC of CCP	288
4.4.4	TC Control: Backbone of TC of CCP	294
4.4.5	TC Content: Bridge of TC of CCP	297
4.4.6	TC Channel: Conduits of TC of CCP	305
4.4.7	TC Effect: Objective of TC of CCP	308
4.4.8	Summary of Relationships of 7 TC Elements of Li Bai’s Poems	310

4.5	Conclusion	313
CHAPTER 5 DISCUSSION AND CONCLUSIONS.....		315
5.1	Introduction	315
5.2	Overview of Background and Procedures	315
5.3	Discussion Related to Research Questions	316
5.3.1	First Research Question	316
5.3.2	Second Research Question	324
5.3.3	Third Research Question	343
5.4	Implications of the Present Study’s Findings	347
5.5	Recommendations for Further Research	350
5.6	Contribution of this Study	352
5.7	Conclusion	354
REFERENCES.....		356
APPENDICES		
LIST OF PUBLICATIONS		

LIST OF TABLES

		Page
Table 2.1	Main Assertions on Related Theories and Their Applications	103
Table 3.1	Research Variables in the Study	126
Table 3.2	Adam’s (2020) Table for Determining Sample Size for a Given Population Size for Continuous and Categorical Data	135
Table 3.3	17 English Translations of Li Bai’s Poems as Corpora for Study	140
Table 3.4	Corresponding Relations Between 7 Dimensions and 24 Items in Section One from TCQ	148
Table 3.5	5 Adapted Items and 5-Scale Responses in RRQ on TCCP from Zaharias and Mertz’s (1983) Classification	158
Table 3.6	Interview Questions of the Study	162
Table 3.7	Research Questions, Mode of Data Collection and Data Analysis ..	168
Table 3.8	Procedures in the Quantitative Data Analysis	169
Table 3.9	Procedures in the Qualitative Data Analysis	170
Table 3.10	Phases of Thematic Analysis as Adopted from Braun et al. (2019)	175
Table 3.11	Themes, Sub-themes and Categories in Deductive Coding of the Current Research	176
Table 3.12	Reliability of RRQ on TCCP	178
Table 4.1	Global and American Library Holdings from OCLC WorldCat Database	183
Table 4.2	The Four Initiator Models of Li Bai’s Poems	194
Table 4.3	The Five English Translator Models of Li Bai’s Poems	196
Table 4.4	Pound’s Selection of 12 Li Bai’s Poems in <i>Cathay</i>	205
Table 4.5	Annotations and Versions of Line 9 to Line 12 from “Lament of the Frontier Guard” (Wang, 2012, p. 344)	209

Table 4.6	Annotations and Versions “Separation on the River Kiang” (Wang, 2012, pp. 358-359).....	211
Table 4.7	Comparison of Hinton’s and Xu Yuanchong’s English Translation of Li Bai’s Poem “关山月”(guān shān yuè).....	214
Table 4.8	David Hinton’s English Translation of Li Bai’s Poem “与元丹丘方城寺谈玄作” (yǔ yuán dān qiū fang chéng sì tán xuán zuò).....	216
Table 4.9	Cooper’s English Translation of Li Bai’s Poem “沐浴子” (mù yù zǐ).....	223
Table 4.10	Ha Jin’s English translation of Li Bai’s Poem “上三峡” (shàng sān xiá).....	225
Table 4.11	6 Types of Publishers of English translations of Li Bai’s Poems	227
Table 4.12	Samples’ Reading Frequency of Translations of CCP in the TCQ ..	239
Table 4.13	Samples’ Familiarity with Li Bai.....	240
Table 4.14	Samples’ Familiarity with Li Bai’s Poems.....	240
Table 4.15	Samples’ Affection for English Translations of Li Bai’s Six Poems.....	241
Table 4.16	Rankings of Factors Influencing Samples’ Selection of English Translations of Classical Chinese Poetry.....	243
Table 4.17	Demographic Characteristics of Samples in TCQ.....	243
Table 4.18	Relationship Between Samples’ Age, Gender, Education and Reading Frequency of CCP.....	245
Table 4.19	Relationship Between Samples’ Visiting China and Fondness of China.....	246
Table 4.20	Relationship Between Samples’ Fondness of China and Reading Frequency of CCP.....	247
Table 4.21	Samples’ Reading Motivation of English translations of CCP.....	248
Table 4.22	Samples’ Selection Preference for Translators.....	248
Table 4.23	Samples’ Interest in Reading Chinese Literature.....	250
Table 4.24	Samples’ Selection of Literary Genres Representing Chinese Literature.....	251

Table 4.25	Relationship Between Samples' Fondness of China and Their Interest in Chinese Literature	252
Table 4.26	Relationship Between Samples' Interest in Chinese Literature and Reading Frequency of CCP	252
Table 4. 27	Samples' Selection of Translation Form of CCP	254
Table 4.28	Demographic Characteristics of TC Audience in RRQ on TCCP ...	254
Table 4.29	Reliability of RRQ on TCCP Among 403 Samples	255
Table 4.30	Initial Suitability of Data for Factor Analysis in RRQ on TCCP	256
Table 4.31	Communalities Variance Analysis of Data in RRQ on TCCP	257
Table 4.32	Participants' Responses to 4 Translations in RRQ on TCCP Based on Descriptive Statistical Analysis and One-Sample T Test	258
Table 4.34	Independent Samples T-Test Results for Gender Differences	265
Table 4.35	One-Way ANOVA Results for Age Differences	265
Table 4.36	One-Way ANOVA Results for Educational Differences	265
Table 4.37	Li Bai's Poem "Jade Steps Grievance" (yù jiē yuàn 玉阶怨) and Its Four Translations Forms	266
Table 4.38	Samples' Selection of Languages in Translations of CCP	276
Table 4.39	Samples' Selection of Techniques in Translations of CCP	276
Table 4.40	Samples' Selection of Introduction to Translations of CCP	277
Table 4.41	Samples' Selection of Annotations in Translations of CCP	277
Table 4.42	Samples' Selection of Para-Texts of Translations of CCP	278
Table 4.43	Samples' Selection of Different Types of Publishers	279
Table 4.44	Samples' Selection of Different Types of Book Formats	279
Table 4.45	Samples' Selection of Accessibility of Translations of CCP	279
Table 4.46	Relationship Between Samples' Accessibility of CCP and Reading Frequency of CCP	280
Table 4.47	Samples' Selection of TC Channels of Translations of CCP	282

Table 4.48	Thematic Analysis of Interviewees' Responses to TC Motivation..	286
Table 4.49	Thematic Analysis of Interviewees' Responses to TC Subject	288
Table 4.50	Interviewees' Reflections on Downsides of Other Three Translators' Models	292
Table 4.51	Thematic Analysis of Interviewees' Responses to TC Control	294
Table 4.52	Thematic Analysis of Interviewees' Responses to TC Content	297
Table 4.53	Thematic Analysis of Interviewees' Responses to TC Channel	305

LIST OF FIGURES

		Page
Figure 2.1	Schematic Diagram of Translation and Publishing Channels of Contemporary Chinese Novels (Hung, 1991, pp. 39-40).....	94
Figure 2.2	Theoretical Framework of the Study	103
Figure 2.3	Lasswell’s Communication Model	107
Figure 2.4	Cheng’s International Communication Model (2006, pp.7-8)	108
Figure 2.6	7 TC-Element Model of the Study	112
Figure 2.7	Conceptual Framework of the Study	120
Figure 3.1	Flowchart of the Basic Procedures in Implementing a Convergent Mixed Methods Design	131
Figure 3.2	The Research Procedure in Data Collection	139
Figure 4.1	Sales Rankings of Li Bai Poems’ Translations in Paperback and Hardcover from American Amazon	188
Figure 4.2	Sales Rankings of Li Bai Poems’ Translations in Paper, Audio and Kindle Edition from American Amazon	189
Figure 4.3	Map of Li Po’s China in David Hinton’s <i>Selected Poems of Li Po</i> .	214
Figure 4.4	Cooper’s English Translation of the “Ancient Air for the Lute”	220
Figure 4.5	Some Early Forms of the Character 樂 in Cooper’s English Translation of “Kuan Ch’ü”(guān jū 关雎)	221
Figure 4.6	Calligraphy of Li Bai’s Poem “Quite Night Thoughts” (jìng yè sī 静夜思)	222
Figure 4.7	Samples’ Attitudes Towards China and Their Impact on Reading Selection	245
Figure 4.8	Samples’ Interest in Reading Various Literary Genres of Literature	250

Figure 4.9	Weng Xianliang’s Prose Translation Conveying the Beauty in Sound, Sense and Form of 玉(Yù)阶(jiē)怨(yuàn)	268
Figure 4.10	Ezra Pound’s Free Verse Translation Conveying the Beauty in Sound, Sense and Form of 玉(Yù)阶(jiē)怨(yuàn)	271
Figure 4.11	Xu Yuanchong’s Rhymed Translation Conveying the Beauty in Sound, Sense and Form of 玉(Yù)阶(jiē)怨(yuàn)	273
Figure 4.12	Word-for-Word Translation Conveying CCP’s Beauty in Sound, Sense and Form of 玉 Yù阶 jiē怨 yuàn	275
Figure 4.13	The Relationship of 7 TC Elements of Li Bai’s Poems	313

LIST OF ABBREVIATIONS

TCM	Translation and Communication Model
TCMCL	Translation and Communication Model of Chinese Literature
TCMCCP	Translation and Communication Model of Classical Chinese Poetry
TCCCP	Translation and communication of Classical Chinese Poetry
TC	Translation and Communication
CCP	Classical Chinese Poetry
CPC	Communist Party of China
RQ	Research Question
CSSCI	Chinese Social Sciences Citation Index
SDG	Sustainable Development Goal
OCLC	Online Computer Library Center
RPM	Response Preference Measure
RRQ	Reader-Response Questionnaire
TCQ	Translation and Communication Questionnaire
SL	Source language
TL	Target language
DTS	Descriptive translation studies
TS	Translation studies
GLH	Global Library Holdings
ALH	American Library Holdings
CCTV	China Central Television

LIST OF APPENDICES

- APPENDIX A TRANSLATION AND COMMUNICATION QUESTIONNAIRE
- APPENDIX B READER-RESPONSE QUESTIONNAIRE ON TRANSLATION OF CLASSICAL CHINESE POETRY
- APPENDIX C READER-RESPONSE QUESTIONNAIRE
- APPENDIX D THE RESPONSE REFERENCE MEASURE
- APPENDIX E PERSONAL DETAILS AND QUALIFICATIONS OF THE EXPERT PANEL
- APPENDIX F CODEBOOK IN CODING THE INTERVIEW DATA
- APPENDIX G ONE ORIGINAL DATA FROM TCQ
- APPENDIX H ONE ORIGINAL DATA FROM RRQ ONTCCP

**MODEL TERJEMAHAN DAN KOMUNIKASI KESUSASTERAAN CINA:
SATU KAJIAN KES KOMUNIKASI BUDAYA KE ATAS TERJEMAHAN
BAHASA INGGERIS PUISI LI BAI TERPILIH**

ABSTRAK

Terjemahan berfungsi sebagai jambatan penting dalam komunikasi antara budaya. Walau bagaimanapun, ketidaksamaan yang ketara wujud dalam komunikasi antarabangsa karya-karya terjemahan, termasuk terjemahan sastera Cina ke dalam bahasa Inggeris. Pada masa ini, kebanyakan kajian hanya tertumpu pada elemen terasing dalam terjemahan dan komunikasi (TC) sastera Cina, menyebabkan model terjemahan dan komunikasi bagi sastera Cina — terutamanya puisi klasik Cina — belum dibangunkan sepenuhnya. Kajian ini bertujuan untuk menyiasat model terjemahan dan komunikasi sastera Cina di Barat dengan mengambil puisi Li Bai sebagai contoh. Analisis kuantitatif telah dijalankan ke atas data yang diperolehi daripada Soal Selidik Terjemahan dan Komunikasi, Soal Selidik Tindak Balas Pembaca terhadap Terjemahan Puisi Klasik Cina, dan pangkalan data Worldcat, manakala analisis kualitatif dilakukan ke atas data daripada temuduga dan terjemahan bahasa Inggeris puisi Li Bai. Selain itu, analisis kuantitatif dan kualitatif turut digunakan ke atas data daripada pangkalan data JASTOR, laman web Amazon, dan Goodreads. Hasil kajian menunjukkan bahawa subjek TC harus memberi tumpuan kepada menjalankan aktiviti TC yang berpusatkan kepada kesan TC bagi meningkatkan komunikasi silang budaya. Dalam kalangan enam elemen TC yang mempengaruhi kesan TC, kandungan TC dan kawalan TC muncul sebagai elemen yang paling penting. Kajian ini juga mendedahkan bahawa pembaca Barat semakin

berminat dengan budaya Cina dan ingin membaca sastra Cina terjemahan yang mengandung elemen budaya yang lebih autentik selaras dengan peningkatan imej global China dan pengaruh nasionalnya yang semakin berkembang. Untuk meningkatkan kesan TC, sastra klasik Cina yang merangkumi tema universal sastra dunia dan keunikan sastra Cina harus diberi keutamaan sebagai teks sumber utama. Memperkukuh kerjasama antara penterjemah Cina dan Barat adalah penting, dan peranan penterjemah asli dari Cina harus diberikan pengiktirafan yang lebih besar. Pada peringkat ini, strategi asingkan berorientasikan sumber harus menjadi strategi utama dalam terjemahan. Selain itu, saluran TC pelbagai model yang menawarkan pelbagai edisi dan format perlu digunakan untuk memenuhi keperluan bacaan yang berbeza serta motivasi daripada kedua-dua golongan pembaca umum dan profesional. Penyelidikan antara disiplin ini menyediakan panduan yang berguna bagi projek terjemahan dan komunikasi di China dan negara-negara bukan berbahasa Inggeris yang lain, menyumbang kepada promosi kesaksamaan bahasa dan budaya di peringkat global.

**TRANSLATION AND COMMUNICATION MODEL OF CHINESE
LITERATURE: A CASE STUDY OF CULTURAL COMMUNICATION OF
ENGLISH TRANSLATION OF LI BAI'S SELECTED POEMS**

ABSTRACT

Translation acts as a vital bridge in intercultural communication. However, significant inequalities persist in the international communication of translated literature, including English translations of Chinese literature. At present, most studies focus on isolated elements of translation and communication (TC) within Chinese literature, leaving the translation and communication model for Chinese literature—especially classical Chinese poetry—yet to be fully developed. This study aims to investigate the translation and communication model of Chinese literature in the West taking Li Bai's poetry as an example. Quantitative analysis was applied to data obtained from the Translation and Communication Questionnaire, the Reader Response Questionnaire on Translations of Classical Chinese Poetry, and the Worldcat database, while qualitative analysis was conducted on data from interviews and English translations of Li Bai's poetry. Additionally, both quantitative and qualitative analyses were applied to data from the JASTOR database, Amazon, and Goodreads websites. The findings suggest that TC subjects should focus on conducting TC activities centered around the TC effect to enhance cross-cultural communication. Among the six TC elements influencing the TC effect, TC content and TC control emerged as the most critical. The study also revealed that Western

readers are increasingly interested in Chinese culture and seek translated Chinese literature that includes more authentic cultural elements as China's global image rises and national influence grows. To enhance the TC effect, classical Chinese literature that encompasses both universal themes of world literature and the distinctiveness of Chinese literature should be prioritized as the primary source text. Strengthening collaboration between Chinese and Western translators is essential, and the role of native Chinese translators should be given greater recognition. At this stage, a source-oriented foreignization strategy should be the primary strategy in translation. Additionally, multi-modal TC channels, offering various editions and formats, should be employed to meet the diverse reading needs and motivations of both general and professional audiences. This interdisciplinary research provides valuable guidance for translation and communication projects in China and other non-English-speaking countries, contributing to the promotion of linguistic and cultural equality on the global stage.

CHAPTER 1

INTRODUCTION

1.1 Introduction

Culture communication among civilizations plays a pivotal role in promoting world sustainable development. Translation serves as a bridge in the process of intercultural communication. The theme of International Translation Day, “Translation is Intercultural Communication”, underscores the ultimate goal of translation. The 71st Session of the UN General Assembly unanimously passed Resolution A/RES/71/288 in 2017, acknowledging the value of professional translation in bridging international divides and promoting understanding, progress, and peace.

Significant inequalities persist in the international communication of translated literature. PEN International, founded in 1921, is a non-political, non-governmental organization for writers, with 141 branches across 90 countries and over 15,000 members. Since its inception, PEN International has been dedicated to promoting literary translation and defending freedom of expression. The organization’s Translation and Linguistic Rights Committees have endorsed the *International Declaration of Linguistic Rights*, also known as *Girona Manifesto*, which advocates for global linguistic equality and diversity, emphasizing the crucial role of literary translation in fostering cross-cultural exchange. In 2007, PEN International, in collaboration with the Ramon Llull Institute, published *To Be*

Translated or Not to Be: PEN/IRL Report on the International Situation of Literary Translation, which highlights the disparities in international literary exchange and the strategies employed by non-English-speaking countries to promote their literature abroad.

According to the report, in 2004, only 14,440 new translations were published in English, out of a total of 375,000 new books released globally, representing just over 3% of the books available for purchase. Of these, only 25% were literary translations. In the United States, a mere 297 of the 12,828 poetry and fiction titles published in 1999 were translations, amounting to slightly more than 2% of all published works in these genres and less than 1% of all volumes released that year (Allen et al., 2007). Although the data was collected in 1999, “cultural exclusion of other countries within the United States remains pervasive and ongoing” (Feng, 2020, p. 87).

Peter Hajdu (2018), a senior fellow at the Institute for Literary Studies of the Hungarian Academy of Sciences, asserts that power relations, in the broadest sense, play a critical role in the international communication of literature. The dominance of English among global languages perpetuates the privileged status of the center, as peripheral regions often do not communicate directly with each other, but through the center. Michael Cronin (2003, pp. 144-146) illustrates the special status of English, noting that “the hegemony of English in the fastest-growing areas of

technological development renders all other languages, in this context, minority languages”.

According to the translation database from *Three Percent*, a resource for international literature at the University of Rochester, less than 3% of books published in the United States are translations. Moreover, this figure primarily reflects translated novels, while the percentage for literary fiction and poetry is closer to 0.7% (University of Rochester, n.d.). As noted by John Balcom, professor of Advanced Translation at the Monterey School of International Studies and former president of the American Literary Translators Association, only about one Chinese literary translation is published annually in the United States (Ma, 2013).

Orientalism in Western countries has deepened the misunderstandings between Eastern and Western literary traditions, while the dominance of the English language has further entrenched global linguistic inequality, undermining the ideal of equal cultural exchange among nations. Against the backdrop of significant disparities between China and the Western world in the translation and communication of literature, this study seeks to provide insights for improving the translation and communication of Chinese literature (TCCL) by exploring the translation and communication model of Chinese literature (hereinafter referred to as TCMCL by the researcher) with cultural communication of English translation of Li Bai's poems in America as an example.

Translation and Communication (TC), representing the Chinese term 译介 (yì jiè), has been interpreted in various ways by Chinese scholars. Some have referred to 译介 (yì jiè) as “translation and introduction” (Zha, 2005, p. 41), others as “introduction and translation” (Du, 2005, p. 78), “translation and dissemination” (D. Xu & J. Xu, 2015, p. 13; B. R. Wang, 2020, p. 159), or “translation and transmission” (Song & Wang, 2017, p. 80). This study adopts the term “translation and communication” as proposed by Bao (2014, p. 65), where “communication” emphasizes the exchange of information and the means of making information accessible to others. The focus of this research extends beyond translation as a mere linguistic activity; it also addresses how translated texts are communicated to, and accepted by, target audiences. As a result, this study provides constructive recommendations for Chinese policymakers to enhance the international communication of Chinese literature, particularly in Western contexts.

1.2 Background to the Study

1.2.1 Importance of Cultural Communication

The exchange of cultures across civilizations is crucial to the advancement of global sustainable development. Human civilization has evolved along two key trajectories: vertical development, which refers to the internal inheritance and continuity of a civilization, and horizontal development, which results from the exchange, interaction, and integration of civilizations worldwide. Since the inception of human civilization, this horizontal development—marked by mutual openness, interaction, collision, and integration—has gradually given rise to the rich diversity of world cultures seen today (Cao, 2001). One notable example is the Phoenician

script, which ancient Greece imported from the East, profoundly influencing Greek civilization. Originating from the Semitic language family, these characters were adapted into the 24-letter Greek alphabet, facilitating abstract thought and the construction of philosophical ideas. In this sense, the development of ancient Greek civilization, the flourishing of its drama, and the emergence of its philosophy were all inextricably linked to the foreign linguistic input from the East. Cultural exchange, therefore, has played a pivotal role in shaping Western civilization (Burkert & Tang, 2010).

Buddhism, one of the major world religions, was introduced to China from ancient India during the Han dynasty (206 BCE-220 CE). Initially contending with native Chinese philosophies such as Confucianism and Daoism, Buddhism was eventually assimilated into Chinese culture, evolving into Zen Buddhism. By incorporating the fundamental tenets of Buddhism with elements of Daoist philosophy, particularly its views on nature and life, as well as Confucian concepts of the mind, Zen Buddhism developed a distinctive philosophical framework and approach to spiritual liberation. This integration flourished during the middle and late Tang dynasty. Consequently, Zen Buddhism, as a synthesis of Indian Buddhism and Chinese philosophical thought, represents a sinicized form of Buddhism. The influence of Zen Buddhism extended eastward and reached Japan in the 12th century, where it significantly impacted Japanese literature, art, and aesthetics (Hong, 2011).

Chinese Zen emphasizes theoretical concepts and is centered around the principle of “no self, no greed”, asserting that Dharma truth is reflected in the everyday details of practitioners’ lives, such as eating and clothing. As Japanese Zen evolved from its Chinese roots, it developed new forms that emphasized a profound connection to nature and life through concentration and contemplation. This evolution imparted Japanese aesthetics with qualities of depth, subtlety, serenity, and sentimentality. In literature, the traditional Japanese haiku—a three-line poem with a 5/7/5 syllable structure — was influenced by “character Zen” from Chinese Zen Buddhism (Gu, 2020). Japanese haiku is known for its focus on natural imagery and its emphasis on simplicity, intensity, and directness of expression. These characteristics were subsequently adopted by American poet Ezra Pound (1885-1972), who deepened his poetics of Imagism through the haiku’s brevity and juxtaposed images. Pound’s representative Imagist poem, “In a Station of the Metro”, significantly impacted the development of American modern poetry.

In the 1950s, Zen began to gain prominence in the United States. Beat Generation writers such as Allen Ginsberg (1926-1997) and Gary Snyder (1930-) encountered Zen through English translations. They embraced Zen thought as an intellectual and spiritual refuge, seeking spiritual liberation and self-assurance through English versions of Zen writings, which they used to challenge middle-class American values, Christian doctrines, and the broader Western cultural tradition (Zhong, 2009). By integrating the content and artistic sensibilities of Zen philosophy,

American literature developed a distinctive style that subsequently influenced literary traditions in China and other countries (Cao, 2020).

Another notable example of the significance of cultural communication is found in the realm of philosophy. Ontological thought represents the highest level of intellectual achievement and reflects a universal and shared pursuit within human thought and culture. Martin Heidegger (1889-1976) stands out as one of the most profound ontological thinkers and a major figure in Western philosophy since the 20th century. Heidegger was notably influenced by Eastern philosophies, particularly Taoism. In his later work, Heidegger demonstrated a keen interest in translating, interpreting, and incorporating Laozi's ideas from the *Tao Te Ching*. In 1946, with the assistance of Chinese scholar Paul Shih-yi Hsiao, Heidegger co-translated eight chapters of the *Tao Te Ching*, indicating his familiarity with the text. Since the 1960s, Heidegger scholars such as William Barrett, Stanley Rosen, Reinhard May, and Otto Pöggeler have explored connections between Heidegger's thought and core Taoist concepts, noting the presence of Taoist ideas such as the Way (Tao), dwelling, abiding, remaining, and returning in Heidegger's later philosophy (Chen, 2005). According to statistics, Heidegger referenced content from the *Tao Te Ching* seven times, either directly or indirectly, citing the Taoist concept of "Tao", with three references explicitly addressing the relationship between "Tao" and "saying" (Zhou, 2019). By interpreting "Tao" through Shih-yi Hsiao's perspective, Heidegger integrated the three dimensions of "Tao" into his own philosophical framework concerning the relationship between the Way (Weg), saying (sagen), and Event

(Ereignis) (ibid.). This dialogue between the Western philosopher Heidegger and the Eastern sage Laozi, despite the more than 2,000-year separation and differing cultural backgrounds, underscores the profound consistency and shared pursuits in human thought across time. The history of humanity is characterized by the exchange, interaction, and integration of diverse civilizations. Through mutual inspiration, the creative development of global civilization can be accelerated, contributing to the formation of a human community with a shared future.

1.2.2 Urgency of China's Cultural Communication

According to Chinese President Xi Jinping (2017), the world has experienced profound changes unseen in a century. The trend toward multi-polarization presents both challenges and opportunities for the international communication of Chinese culture. Some countries express high expectations for China, hoping it will become a cornerstone for global peace, while others fear that a rising China might threaten their historical prominence or intimidate them due to its growing size (Xu, 2020). To address these concerns and clarify China's stance of not seeking hegemony, it is imperative for China to enhance its global presence and effectively communicate its position to dispel misunderstandings and fears held by some nations.

The Chinese government has made significant efforts in international cultural communication in the new era. The concept of "improving the country's cultural soft power" was officially introduced at the 17th National Congress of the Communist Party of China (CPC) in the 21st century. According to Xi (2018), substantial efforts

are required to “reinvigorate traditional Chinese cultural resources and bring back to life those relics, legacies and records that sleep in closed palaces or in ancient books” (pp. 178-180). The 19th CPC National Congress report mentions “culture” 79 times, with General Secretary Xi Jinping emphasizing the significance of socialist culture in the “Thought and Basic Strategy of Socialism with Chinese Characteristics for a New Era”, underscoring culture’s critical role in national development and construction (G. R. Wang, 2020). The communication of Chinese culture is both a long-term and an immediate imperative. Chinese culture, which is both global and national in scope, encompasses historical and contemporary elements. To achieve the goal of creating “a human community with a shared future” (Xi, 2017, p. 573), it is essential to enhance cultural exchanges between nations. Consequently, to tell China’s stories better and make China’s voice heard, it is crucial for China to strengthen its capacity for international communication through effective dissemination of Chinese culture (Xi, 2020).

Concurrently, with the enhancement of China’s comprehensive national strength and its positive role in global governance, there has been a growing interest among foreigners in learning the Chinese language and culture. In 2010, the United Nations established United Nations Language Day to promote the equal use of its six official languages and support cultural diversity. Chinese Language Day is observed on “谷雨” (gǔ yǔ, meaning Grain Rain or Rain of Millet), one of the 24 solar terms in the Chinese Lunar calendar, to honor “仓颉” (cāng jié), the legendary inventor of Chinese characters. Additionally, the United Nations has officially designated the

Lunar New Year, also known as the Spring Festival, as a UN floating holiday starting from 2024. This recognition highlights the significant influence of Chinese culture and fosters greater interaction between diverse civilizations worldwide (Blatt, 2023).

Statistics from CLEC (China's Center for Language Education and Cooperation) showed that up to now, 1 out of every 31 people in the world, excluding China, has learned, and used Chinese; at the same time, Chinese language teaching is now part of the national education programs in more than 25% of the world's nations (regions), and the United States, Russia, Ireland, and other countries have listed Chinese language as a subject for the college entrance examination (Hu, 2021). On January 25, 2021, the United Nations World Tourism Organization (UNWTO) and the Spanish government announced that Chinese has become the official language of UNWTO (CGTN, 2021). This means that the authority, effectiveness, and credibility of Chinese as an official text in international communication have been further enhanced.

All in all, under the new world situation, Chinese government's real concern of making Chinese culture going global and foreigners' demand of learning Chinese language and Chinese culture make China's cultural communication rather urgent.

1.2.3 Current Situation of Translation and Communication of Chinese

Literature (TCCL)

Chinese literature has become an important window for overseas readers to understand China, and its translation and communication (TC) has always been the

focus of attention among Chinese governments and scholars. After the founding of New China in 1949, State foreign propaganda organs began to systematically translate and communicate Chinese literature to foreign countries. In 1951, the English edition of *Chinese Literature Magazine* was founded. In 1981, the “*Panda Books*” Series published by China Literature Publishing House was officially launched. In 1995, the “Library of Chinese Classics” Project was launched, which was the first major national publishing project in China’s history to translate and communicate foreign versions of Chinese classics systematically and comprehensively to the world (Bao, 2014). In 2009, “The Overseas Communication of Chinese Literature” project was approved by the Office of the Chinese Language Council International. The Project is jointly applied by the College of Liberal Arts at Beijing Normal University and the Confucius Institute at the University of Oklahoma, and implemented by the University of Oklahoma Press, the journal of *World Literature Today* at the University of Oklahoma. The Project consists of three parts: firstly, the 10-volume English translation series of “Chinese Literature Today” would be published within three years; secondly, an English academic journal *Chinese Literature Today* should be founded in the United States; thirdly, “Symposium on International Communication of Chinese Literature” should be held regularly (Lan, 2010).

In 2012, Mo Yan (1955-), a famous Chinese novelist, won the Nobel Prize for Literature, which sparked more heated discussion on the TCCL. Various forces

from Chinese institutions, universities, publishing industries etc. have been committed to communicating Chinese literature abroad.

For example, to better serve the overall situation of international communication, China International Publishing Group (CIPG) adjusted to the international communication business sector in 2021, and finally established 11 subordinate institutions. On January 19th, 2022, CIPG changed its external name into China International Communications Group to further strengthen the capacity and improve the efficiency of international communication (CICG) (Duan & Wu, 2022).

On December 11, 2021, “The Review and Prospect of The Overseas Communication of Chinese Contemporary Literature—The Symposium on the Publication of the Research Series of Overseas Communication of Chinese Contemporary Literature” was held in Beijing Normal University. The ten-volume research series on the overseas communication of Contemporary Chinese literature published by Jiangxi Education Publishing House is the first series with multi-level, multi-angle and all-round research on the overall situation of the overseas communication of contemporary Chinese literature at home and abroad (International Exchange and Cooperation Center of Beijing Normal University, 2021).

On December 18, 2021, “The first International Symposium on Multimodal Communication of Traditional Chinese Stories” was held by the Institute of Corpus Studies and Applications of Shanghai International Studies University. At the conference, the “Research Center for Multimodal International Communication of China Story” of Shanghai International Studies University was officially established

to tell China's stories, spread China's voice, and present a true, three-dimensional, and comprehensive China to the world (Xu, 2021). In 2014, the "Third International Symposium on Literary Translation for Sinologists" sponsored by China Writers Association was successfully held (Chinese Writers Association, 2014). The world has witnessed the long-term and unremitting efforts of communication of Chinese literature.

However, due to various reasons, the TC effect is not that satisfactory. The English edition of *Chinese Literature Magazine* was closed in 2001 mainly due to lack of a certain number of readership (Hu, 2006). In the 1990s, the introduction of the "*Panda Books*" series in Britain and America decreased and almost disappeared. "The 'Panda Books' have been woefully ignored in the West", according to Rodert Earl Hegel, a professor of Chinese literature at the University of Washington (Geng, 2010, p.120). Due to little attention received from the West, China Literature Publishing House had to seek cooperation with domestic university publishing houses since the mid-1990s, jointly publishing English translations of the "*Panda Books*" series for Chinese English learners to serve the growing English learning fever in China. The "Library of Chinese Classics" Project encountered similar experiences; among more than 100 books published in the "Library of Chinese Classics", only dozens of them were sold abroad, failing to achieve the desired translation and communication effect and most of the readers were Chinese English learners (Bao, 2014).

Although many sinologists, overseas Chinese and native Chinese translators have translated and communicated Chinese literature abroad during various stages of Chinese history, the quantity, quality, and influence of the “out-going” translated works (namely works translating from Chinese) are not comparable with those of the “in-coming” translated works (namely translating into Chinese), resulting in the imbalance of literary communication between China and other parts of the world.

In 2016, Wolfgang Kubin, a famous German sinologist, talked about the TCCL in the West in a lecture at Northwest University of China. He made it clear that “even if the Chinese scholars completed translation themselves, Western sinologists would not accept it, no matter how good or bad the translation itself was” (Feng, 2020, pp. 83-88). The influence of Chinese literature on the world’s culture are not equally matched with the excellence of Chinese literature itself (Hou, 2016). The translation and communication of Chinese literature still has a long way to go.

1.3 Statement of the Problem

Since the beginning of the 21st century, with the continuous rise of China’s economic strength and international influence, “China studies” has experienced a resurgence in Western sinology. Overseas sinologists and comparative literature scholars have long engaged in the study of the translation and communication of Chinese literature (Owen, 1985; McDougall & Louie, 1999; Yip, 2006; Hinton, 2010; Iwasaki, 2015; Hunter & Kern, 2018; Durrant, 2019; Waring, 2022). In recent decades, the “technological turn” in translation studies (Munday, 2008; Cronin, 2013; O’Hagan, 2013) has prompted scholars to explore the translation of Chinese

literature through new technologies (Vierthaler, 2016; Sturgeon, 2017, 2018). However, as Feng (2020) notes, “most foreign studies are based on sinology, with limited focus on the communication aspects of translated Chinese literature. After all, we are the ones actively ‘sending out’ Chinese literature abroad” (p. 85).

On the part of domestic studies, due to the rapid globalization of Chinese culture, the TCCL has become a new research hotspot in translation and comparative literature studies (*ibid.*). Chinese scholars have made useful exploration on how to communicate Chinese literature abroad through translation. They have been probing into various reasons for unsatisfactory TC of some Chinese literature in the West while exploring underlying reasons for relatively satisfactory TC of Chinese literature in the West. Some studies focus on who should be the most appropriate translators—native English translators, Chinese American translators, native Chinese translators or English and Chinese native expert translators working in collaboration; and what translation strategy should be adopted to communicate Chinese literature in the West (Pan, 2004; Hu, 2010; Gao & Xu, 2010; Wang, 2013; Wang, 2015; Wang & Barr, 2021). Some focus on publishing channels, discussing what publishing channels should be the most appropriate — university press, commercial press, Chinese press or Western press, etc. (Xie, 2010; Wang, 2014; Wei, 2018). Some focus on the aesthetic taste or characteristics of targeted audience (Sun & Hua, 2017; Mu & Yang, 2020). And some focus on TC effect of Chinese literature in target culture (Zheng, 2017; Fu & Wu, 2021; Xia, 2022).

However, the aforementioned studies are either too fragmented or narrow, focusing on individual TC elements with significant gaps in both breadth and depth. A comprehensive and systematic study that integrates all TC elements has yet to be undertaken to explore the translation and communication model of Chinese literature (TCMCL). Furthermore, as a vital component of Chinese literature, research on the TC of classical Chinese poetry (CCP) in the Western world remains relatively underdeveloped. To date, no study has addressed the translation and communication model of classical Chinese poetry (hereafter referred to as TCMCCP by the researcher). The primary issues with previous studies can be summarized in three key areas.

Firstly, theoretical innovation on translation and communication of Chinese literature (TCCL) is insufficient and interdisciplinary research needs to be strengthened. At present, most of communication theory used in the field of TCCL is Harold Lasswell's "5 W" model of communication (Wang & Zhou, 2021). As to TCMCL, only two scholars have pioneered this domain up to now. Bao (2015a) was the first scholar putting forward TCMCL with the communication of Mo Yan Novels' English translations in America as examples. However, in her research, TC subject is confined to a narrow scope indicating "who" should be translators without taking into consideration the initiators of translation, which might include not only translators but also state authority, publishers, original authors and so on. Also, TC motivation, that is "why" element is not separately included in her model. What's

more, the relationships of the five elements are not expounded upon further to shed light on the effective TCMCL.

Another study concerning TCMCL was made by Wang (2022). However, in his study, the TC effects of modern and contemporary novels are mainly measured and evaluated by the circulation of publishing press, world library collections, book reviews and professional recognition without due consideration of the direct feedback from targeted readers. Also, his internal description of the translated text and other TC elements are mainly made through qualitative analysis. The objectivity and scientificity of the study could be improved with a combination of quantitative and qualitative methods. Besides, the validity and applicability of the sociological theories in medio-translatology should be verified through more empirical studies on more literary genres like classical Chinese poetry (CCP).

Secondly, the proportion of studies on research objects related to TCCL is unbalanced. Currently, the number of studies on TC of fictions takes the lead while that of poetry and drama falls behind seriously (Zhang & Ma, 2016). The achievements of TCMCL are mainly based on the case studies of the TC of modern and contemporary Chinese novels. No studies have touched upon the TCMCCP till now. Whether the conclusions and views of TCMCL are applicable to the TC of classical Chinese literature, especially CCP, awaits to be verified.

Thirdly, the research methodology is limited, and the description of the research methodology is not rigorous. To investigate the publication, communication,

and acceptance of translated works in the targeted country, in-depth field research and surveys are indispensable. However, empirical research such as personal interviews and questionnaires have not been popularized in this field (Zhang & Ma, 2016). There are only several doctoral theses and core periodicals from Chinese Social Sciences Citation Index (CSSCI) related to empirical studies in TCCL (Ma, 2006; Bao, 2014; Ji, 2016; Li, 2019; Fu & Wu, 2021).

To reiterate, considering the imbalance between China and the Western world in the translation and communication of literature and the urgent need of international communication of Chinese literature and culture in the new era, the study aims to find out TCMCL with cultural communication of Li Bai's English translations in America as an example. The case study on TC of Li Bai's poems as the research object can provide enlightenment on TCMCL, especially TCMCCP, filling the knowledge gap. The researcher fills in the theoretical gap by proposing 7 TC-element model after modifying Cheng's six models of international communication and combining it with medio-translatology (see 2.6.3). To bring the aims of this study to fruition, the researcher conducts an empirical study by using convergent parallel mixed methods, among which both questionnaires and interviews are included to investigate the 7 TC elements of TCMCL, especially TCMCCP which fills in the empirical gap.

1.4 Research Objectives

This study attempts to generalize the TCMCL in the West from TCM of classical Chinese poetry represented by Li Bai's poems in America. Three specific research objectives are listed as follows:

(1) To investigate 7 TC elements (TC effect, TC audience, TC subject, TC motivation, TC control, TC content and TC channel) of Li Bai's poems in America.

(2) To identify the influence of TC audience, TC motivation, TC subject, TC control, TC content and TC channel influence TC effect of CCP in America.

(3) To describe the relationship of the 7 TC elements in communicating CCP in America.

1.5 Research Questions

The following three questions of the study are proposed:

(1) What are 7 TC elements (TC effect, TC audience, TC subject, TC motivation, TC control, TC content and TC channel) of Li Bai's poems?

(2) How do TC audience, TC motivation, TC subject, TC control, TC content and TC channel influence TC effect of CCP in America?

(3) How do 7 TC elements relate to one another in communicating CCP in America?

1.6 Hypotheses of the Study

The hypotheses of this study are put forward based on the research questions as follows:

(1) The TCM of Li Bai's poems could be concluded from 7 TC elements of Li Bai's poems.

(2) There is a significant relationship between the independent variables (TC audience, TC motivation, TC subject, TC control, TC content and TC channel) and dependent variable (TC effect) of classical Chinese poetry in America.

(3) 7 TC elements could relate to one another for better communication of classical Chinese poetry in America.

1.7 Significance of the Study

The significance of the current study is categorized into three aspects: theoretical, practical, and methodological significance.

1.7.1 Theoretical Significance

The TC of Chinese literature is a cross-cultural communication issue, involving many disciplines such as literary translation, sociology, psychology, communication, overseas sinology, cognitive science etc. (Zhang & Ma, 2016; B. R. Wang, 2021). To be specific, literary translation is the act of translating literary works (source text) in one language into another language (target text), the study of which can be conducted with literary and translation theory. Since translated works

must be published and disseminated overseas, the study of communication of the translated works entails communication theory in media, publishing industry, market promotion and so on. Furthermore, because all the participating actors involved in TC activities such as authors, translators, editors, sponsors, and readers, etc. are members of the social, economic, political, and cultural environment, the study of their behaviors and selection could be supported theoretically from a sociological perspective (Zhang & Ma, 2016).

As Long & Hu claimed (2021), from its inception, the translation discipline has made clear its interdisciplinary nature with no exception of literary translation and communication studies. This research is interdisciplinary research combining international communication studies, medio-translatology studies, cultural translation studies and sociological studies, which caters to the urgent need of TC of Chinese literature and helps to solve more complicated problems. This paper attempts to expand Bao's (2014) 5 TC models by combining Cheng's (2006) six models of international communication with medio-translatology and put forward 7 TC-element model, providing a new research paradigm for TC studies of Chinese literature. The research on TCMCL could arouse people's attention to the characteristics, process, and effect of TCCL, deepen people's understanding of the effective methods and approaches that could be adopted to translate and communicate Chinese literature, especially CCP, and provide experience for the future exchange and integration of Chinese literature with world literature.

1.7.2 Practical Significance

According to the UN 2030 agenda for sustainable development, all countries are mobilized to foster peaceful, just, and inclusive societies and achieve sustainable development goals (SDG). The TCCL plays a significant role in promoting the equality of language and culture among countries, the study of which can contribute to Goal 10 (reduce inequality within and among countries) and Goal 17 (strengthen the means of implementation and revitalize the global partnership for sustainable development). The findings of the research can serve as a guide and reference for the TC undertakings for other non-English-speaking countries.

This research is also carried out under the background of the Chinese government's real concern of making Chinese culture going global (Xi, 2020). In the process of implementing the national strategy of communicating Chinese culture, the translation of Chinese literature to foreign countries has attracted much attention (Xu, 2018). The current research broadens the scope of mere linguistic transformation and elevates itself to the level of communication of translations in different cultures, the study of which goes within the confinements of Medio-Translatology, a new and broad research area with distinct Chinese features, which not only concentrates on how to conduct translation, but also "examine, explore and investigate issues at other levels and in the light of broader perspectives, such as why translators render a translation in this manner, why the translator chooses a text from this particular country and a text of this particular author..." (Xie, 2011, p.44).

Specifically, the excavation, sorting, and interpretation of relevant materials on the English translation of Li Bai's poems can enhance people's comprehension of the characteristics, process and effect of the TC of Chinese literature, especially CCP. Thus, it is of great practical significance for people from other countries to further understand China through the window of literature. Through specific analysis of the TC motivation, TC subject, TC control, TC content, TC channel and TC audience and TC effect of Li Bai's poems, the study could construct effective TCMCL and put forward some recommendations for Chinese policymakers and researchers on TC of Chinese literature to better promote literary and cultural exchange between China and other countries.

1.7.3 Methodological Significance

1.7.3 (a) Combination of Three Research Models

A model is an illustration of the "reality" within the field or research topic. (Saldanha & O' Brian, 2013). Four categories of research models were identified by Saldanha and O'Brian (ibid.) in translation studies: process-, product-, participant-, and context-oriented research models. They added that there will inevitably be overlap when looking into any one of these translation-related topics. The research is conducted with a combination of product-, participant- and context-oriented research models at both macro level and micro level. According to Matthews and Ross (2010), social research is carried out at two different levels: micro, which focuses on the individual as a "social actor", words, or texts; macro, which focuses on organizations, nations, systems, and social institutions, etc. In this study, product- and participant-

oriented research models mainly pertain to micro-level study while context-oriented research model pertains to macro-level study.

Specifically, product-oriented research model in this research deals with the Li Bai's poems and their translated texts including selection of Li Bai's poems as original texts, and the features of English translations of Li Bai poems, which could be reflected in the study of TC control and TC content (see 1.9) respectively in the research.

Participant-oriented research deals with the actors or participants involved in TC activities, such as who initiates and sponsors the translation of Li Bai's poems, what are their motivations, who are translators, what types of publishers publish the translations, and who are target readers, etc., reflected in the study of TC subject, TC motivation, TC channel, TC audience (see 1.9) in the research.

And lastly, the context-oriented research model deals with how the external such as political, economic, social, and ideological factors affect translators' translation of Li Bai's poems, the circumstances in which translations take place and how translations of Li Bai's poems influence American culture. Koskinen (2008) noted that it is self-evident that "translations do not take place in a vacuum" (p.72), that specific cultural context needs to be taken consideration for studying translations. Context-oriented research model is reflected by the study of TC effect (see section 1.9), and how the previously mentioned 6 TC elements of Li Bai's poems influence the TC effect.