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# International Communication Studies in Literature and Art

## 文艺国际传播研究

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International Communication Studies in Literature and Art

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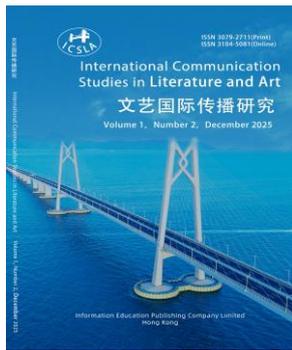
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## “他者”文化与文学的深度阐释 ——翟理斯译《聊斋志异选》注释研究

陈淑梅 (Chen Shumei), 任 会 (Ren Hui)

**摘要:** 英国著名汉学家翟理斯为《聊斋志异》译本所作的注释丰富、详细、深入, 注重联系与扩展, 注重当下性, 具有指引性、导向性。通过注释, 翟理斯客观全面地解释了中国文化现象, 揭示了文本中包含的言外之意、情理逻辑及故事主旨。翟理斯的注释是“深度翻译”的典型样本, 对于西方读者准确深入地理解聊斋故事及中国文化、纠正对中国的刻板印象起到了重要作用, 对于现今面向外国学习者的《聊斋志异》教学乃至对中国文学“走出去”也有着非常重要的参考价值。

**关键词:** 翟理斯; 《聊斋志异选》; 注释; 深度翻译

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**Title:** Deep Interpretation of Culture and Literature of “the Other”: Research on Annotation in Herbert A. Giles’ *Strange Stories from a Chinese Studio*

**Abstract:** The annotations made by Giles for *Strange Stories from a Chinese Studio* are rich, detailed and in-depth, emphasizing connection and expansion, paying attention to the “current” China, with guidance and orientation. Through the annotations, Giles objectively and comprehensively explains the Chinese cultural phenomena, reveals the implied meaning, logic and the story themes contained in the text. Giles’s annotation is a typical example of “deep

translation”, which plays an important role for western readers to accurately and deeply understand Liaozhai stories and Chinese culture, and correct stereotypes about China. Besides, these annotations are of great reference value to the teaching of Liaozhai stories for foreign learners and even to the “going out” of Chinese literature.

**Key words:** Herbert A. Giles; *Strange Stories from a Chinese Studio*; annotation; thick translation

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在“中国文学走出去”日益受到关注的今天，研究以往汉学家对中国文学作品的译介不无启示意义。除了译文的正文以外，作为“副文本”要素之一，注释对于作品的接受同样起着重要作用，尤其是当注释为著名汉学家在中文作品的译本中所添加且体量庞大时，其重要性就更加不言而喻。这方面的一个典型的例子是翟理斯（Herbert Allen Giles）所译《聊斋志异选》。

在早期中国文学西传史上，《聊斋志异》受到众多来华西人青睐。自 1842 年起，郭实腊（Karl Friedrich August Gützlaff）、卫三畏（Samuel Wells Williams）、梅辉立（William Frederick Mayers）、阿连璧（Clement F. R. Allen）等就开始陆续翻译聊斋故事，1880 年英国汉学家翟理斯出版《聊斋志异选》，将《聊斋志异》在西方的译介推向高潮。翟理斯译《聊斋志异选》的一个突出特色是注释数量多，注释内容广泛，每则故事的注释数量从 1 到 17 个不等，短者一二行，长者一二十行（最长 31 行），全部注释共计 658 条。乔媛（2015）等学者不同程度地对翟译本注释进行了研究，但大多只略举数例。孙轶旻（2007）将《聊斋志异选》注释分为七类，较其他人的研究更为详细，但是其分类存在交叉现象，且未能涵盖所有注释。

总之，前人虽有所研究，但由于注释本身过于庞杂及分类标准欠妥等原因，现有研究并不全面，也欠深入。本文采取更为科学合理文化分类框架，对翟理斯译《聊斋志异选》的文化注释进行定量统计及定性分析，并对以往研究者忽略的有关故事内容的注释进行深入研究，以期更为准确地呈现《聊斋志异选》注释的整体面貌和特点。

翟译《聊斋志异选》注释同时也是深度翻译（Thick Translation）的一个典型样本。所谓深度翻译，“是指在翻译文本中添加各种注释、评注和长篇序言，将翻译文本置于丰富的文化和语言环境中。”（宋晓春，2014，p.939）注释是深度翻译最常见的体现方式。本文将在全面分析翟理斯各类注释的基础上，揭示其对中国文化与文学的深度再现，总结其注释特点，为中国文学“走出去”提供参考和借鉴。

## 一、翟理斯及《聊斋志异选》注释

翟理斯于 1867 年自英国来到北京，作为英国驻华公使馆翻译学生开始学习汉语，随后被派往天津、宁波、厦门、上海、台湾地区等地从事外交工作。1893 年退休后返回英国，接替威妥玛任剑桥大学中文教授。在中国期间及回国后，他出版了多部汉语教材和词典，如《汉言无师自明》《字学举隅》《语学举隅》《华英字典》等，此外还撰写了多部汉学著作，如《古今姓氏族谱》《中国文学史》《中国古代宗教》《耀山笔记》等，并翻译了《三字经》《千字文》《佛国记》《聊斋志异》《庄子》等著作以及大量中国古代散文、诗歌、笑话乃至中国古代画论。他在汉学研究领域涉猎广泛，成就巨大，两次被法兰西学院授予儒莲奖，并获得皇家亚洲文会的学会金奖，晚年当选为法兰西学院海外通讯院士（王绍祥，2004）。

1880 年，翟理斯依据但明伦评注版并参照余集序版翻译了《聊斋志异》中的 164 个故事，以“*Strange Stories from a Chinese Studio*”（通常译为《聊斋志异选》）为名在伦敦结集出版。1908 年该书在上海出版第二版，第三版及之后的版本皆以此为蓝本（葛桂录，2017, p.103）。本文研究的《聊斋志异选》为 1916 年在伦敦发行的第三版。

在该译本引言中，翟理斯说自己的翻译是“对中国民俗知识的补充，以及有关那个庞大帝国的礼仪习俗和社会生活的指南”（Herbert A. Giles, 1916, P. xxiii）。实际上，除了他所说的“民俗知识”“礼仪习俗”“社会生活”等广义的文化内容外，注释中还包括很多对故事情节内容的解释说明。经统计，有关中国文化因素的注释共有 509 条，占主要部分；对情节内容的解释、概括、评论等方面的注释共 149 条，虽然数量不如前者多，但同样值得研究。

## 二、《聊斋志异选》文化类注释情况

本文参考“国际汉语教材文化点分类框架”（周小兵等，2019）对文化注释进行归类。该分类框架将文化项目划分为中国国情、成就文化、日常生活和习俗、交际活动和思想观念等五类一层文化点，下含二层和三层文化点，层次分明，科学性和可操作性强。依据此框架，“嫦娥：传说中活跃于公元前 2500 年的首领后羿的美丽妻子。据说，她从她的丈夫那儿偷了长生不老药，然后带着药逃到了月球上。”<sup>1</sup>可归为“成就文化——文学——神话传说及故事”，再如“公子无须亲迎”的注释：“新郎通常把新娘从她父亲家里接出来，用一张漂亮的、镀金的、四面封闭的红色轿子把她送到他家，轿旁伴有一支乐队。”归入“日常生活与习俗——人生庆典——婚礼”。根据以上标准，在对 509 条文化注释进行辨析归类之后，得出下表：

| 文化项目类别 | 中国国情 | 日常生活及习俗 | 思想观念 | 成就文化 | 交际活动 |
|--------|------|---------|------|------|------|
| 数量（条）  | 173  | 123     | 110  | 83   | 20   |

表 2-1 《聊斋志异选》文化注释一级文化项目分类情况表

Table 2-1 Classification of First-level Cultural Items in the Cultural Annotations of *Strange Stories from a Chinese Studio*

<sup>1</sup>原文为英文，本文中所有注释均为笔者自译。

由上表可见，在一层文化项目中，中国国情类注释最多，其次为日常生活及习俗类，再次为思想观念类、成就文化类，交际活动类最少。

在中国国情类注释中，按数量由多到少的顺序为：政治和法律>人民>家庭>社会阶层与地位>教育>地理>其他。政治和法律方面介绍了御史台、吏部等政府机构，禁私盐等法律规定，掳掠、凌迟等刑罚种类。“人民”类大多与族群职业有关，如穷书生、媒人、乞丐、乐户、报骑等。“家庭”类多涉及婚恋生育和家庭成员关系，如表亲联姻、改嫁、入赘、收养子女的规矩、休妻的理由、遗产的继承等，同时翟理斯也能够敏感地注意到隐含在文本背景中的观念，如《珊瑚》中对“兄弟隔院居”的注释是：“在中国人看来，这是一种不光彩的状态。”在西方人眼中，这种观念显然是特别的。“社会阶层与地位”类较多介绍了与官员相关的情况，如官员的仪仗、薪酬、职责、等级等。由于聊斋中较多科举故事，在“教育”类注释中翟理斯对很多关于“科举”的内容进行了解释，如秀才、举人等称呼、考试方式、科举舞弊等。此外，翟理斯特别注意到中国的师生关系，在注释中指出“师生之间的恩情仅次于父母与子女之间的恩情”（《大男》），专门就此进行说明，也能看出译者眼中这一现象的独特性。“地理”类涉及到水体如洞庭湖、扬子江，以及白牡丹、麋等动植物。翟理斯还专门对中国的狗进行了注释：“中国的狗通常是一种营养不良、狂吠不止的杂种狗，性格上没有任何可取之处。作为房屋和财产的守护者，这种动物的社会地位与我们的不同，它的名字本身就是责骂的代名词。”（《义犬》）透过一个西方人的视角，把中国狗的样貌品类、和西方狗的地位差别、“狗”字本身包含的责骂意义呈现出来，当然，其中不无对中国狗的偏见。

日常生活和习俗类的注释中，与人生庆典有关的最多，其次为禁忌迷信与象征、休闲娱乐与健康、材料与生活器具、饮食及习俗，其他类别都较少。人生庆典绝大部分与婚礼葬礼有关，如婚礼仪式、嫁妆、婚后归宁、棺材、服孝期、纸钱等。如对“寄柩寺中”（《鲁公女》），注释写道：“这是中国各地非常普遍的习俗。”使可能认为奇怪的西方读者了解这一习俗在中国的普遍性。“禁忌迷信与象征”类大多为仪式或行为，如招魂、算命、占卜等。“休闲娱乐与健康”类涉及打猎、下棋、划拳、骰子、斗蟋蟀等。关于女人骑马，注释说：“在中国，女人两腿分开骑马。”（《戏缙》）显然，注释背后隐含了中西对比。在当时的欧洲，为了显示优雅，女性骑马是侧骑，两腿都在马身的一侧。从异文化的视角出发，翟理斯使外国读者注意到中国女性骑马方式的特别之处。“材料与生活器具”类包括漏壶、柝、窗、洗衣石等当时中国人日常生活中常见物品。“饮食及习俗”类中，翟理斯用英国人熟悉的芦笋来介绍笋，“笋：煮熟了是芦笋很好的替代品。”（《聂小倩》）在与酒有关的注释中，翟理斯特别点出了中国的饮酒习惯：“总是热饮。”（《田子成》）暗含了与西方饮酒习惯——冷饮的对比。居住方面，在“榻”的注释中翟理斯介描述道：“北方的榻是砖床（“brick beds”），下面有个炉子加热，上面铺一个垫子。上面通常还有一张矮桌子和两个枕头。中国人喜欢斜靠在床上，让酒壶、鸦片烟斗或茶壶都在伸手可及的范围内，身旁还有一位可以聊到深夜的朋友。”（《跳神》）由北方的炕延伸到中国人日常的生活状态，寥寥数笔，极有画面感。此外，他还注意到女性房间：“女性的房间与中国住宅的其他部分非常隔离，因此男性访客对其居住者一无所知。”（《胡氏》）

思想观念类注释绝大部分跟宗教信仰有关，其中又以民间信仰占大多数，其次为佛教与道教。《聊斋》为鬼狐故事，因此并不奇怪，翟理斯的注释涉及了大量的地狱、鬼怪等方面的内容，如阴间与阳世，“刀山”“鬼使”“投生”、沟通人间和阴间的“走无常者”等。通过这些注释，翟理

斯为外国读者描绘出一个完整的阴间世界系统。还有一些注释有关宿命与福祸观，如“生死已定”：“对宿命的坚信是中国人头脑中的一个重要特征。‘一切都是命’是帝国里每一个男人、女人和孩子日常挂在嘴里的一句话。”这一注释有助于使外国读者了解在中国人中“宿命观”的普遍性。关于佛教的注释涉及到方方面面，如佛教器具（拂尘、木鱼、瓢杖等）、佛教经典、规则（禁酒、禁肉）、仪式等，一些注释中包含了对佛教的负面评价，如一针见血地指出了佛教徒的虚伪：“中国的佛教信徒毫不犹豫地为了食物而杀生，又一次次地通过购买鸟、鱼等放生来安抚自己的良心，并希望这样的行为会被记录在他们善恶簿上好的方面。”关于道教的注释较佛教为少，涉及到道教神仙、修炼、用具等，突出了其神异色彩。除了宗教信仰，思想观念类注释中还有一些涉及到中国人的空间观。如由“四海”一词，翟理斯解释了中国人的世界地理观念：“中国人认为‘四海’限定了地球上适宜居住的部分，顺便说一下，他们认为地球是方形的。中国在一切的中心，向四面八方延伸，——即宇宙之眼，中央王国。在离她的海岸很远的地方，有许多小岛，住着英国、法国、荷兰等野蛮民族。”这种描述出自英国汉学家之口，不无调侃意味。翟理斯还不止一次对“风水”做了注释，并进行了评论：“这种迷信在人们的头脑中根深蒂固，因此不难理解伪科学的风水先生对公众思想的控制力和影响力。”（《姊妹易嫁》）显然，翟理斯并不认同中国的风水观念。

在成就文化类注释中，占比最多的为语言文字和文学，特别是惯用表达。对于这些惯用表达，翟理斯往往采用直译方法来翻译，然后加以注释。如将“将就木焉”译为“shall be drawing near the wood（将靠近木头）”，注释为：“一个非常古老的表达，表示‘坟墓’，‘木’指‘棺材’。”将“茅舍无烟”译为“smokeless hut（无烟的棚屋）”，注释为：“中国人特别喜欢的一种表达方式，表示没有食物。”这种注释方式，不但使读者了解特定表达的字面意思，突出了表达形式的特别之处，也有助于使读者了解隐含意义，从而跨越阅读障碍。文学方面的注释多与传说故事有关，如嫦娥的故事、湘妃竹的传说、汉皋解佩的故事等。此外，翟理斯不止一次对对联进行了解释，对于这个“中国文人很喜爱的消遣方式”（《莲花公主》），他无奈地承认：“要翻译出一副中国对联真正的精神几乎是不可能的”，但仍然突出对联最重要的特点——对仗：“第二行每一个词在声调和含义上都要与第一行中同一位置的词相对。”（《苗生》）

交际类文化类注释主要涉及交际情景规范，如送礼收礼、做客待客、问候寒暄、就餐、称谓等。《寒月芙蕖》中道士回请那些常邀他吃饭的缙绅们，翟理斯在注释中说：“接受邀请而没有尽早还人情被认为是严重违反了中国礼节。”《王六郎》中对“六郎珍重！勿劳远涉”的注释是：“这是客人对礼貌地送他到门口的主人不断重复的一句话。”就餐方面，翟理斯注释了“覆盖”：“一个人不想再喝酒时惯有的信号。”（《陈云栖》）解释了“相并杂坐”的意思：“不考虑地位高低。”并进一步说明了宾客座次：“在中国人的宴会上和在西方宴会上地位高低都起着相当重要的作用。在中国，最尊贵的客人坐在桌子的上端，主人坐在桌子的下端。”（《苗生》）还在注释中介绍了中国人对饮酒的看法：“世界上最冷静清醒的人（酗酒很少在他们当中出现）认为在所有的节日场合都愉快地喝醉，并不是一件丢脸的事，而是一种值得称赞的事。”（《狐嫁女》）这些注释表现出翟理斯作为一个西方人对于中国社交规范的敏感，也透露出他对中国人生活方式及性情的细致观察。

总之，翟理斯为《聊斋志异选》做的文化注释广泛、具体而详细，为异域阅读者了解中国的社会状况、日常生活、交际规范以及独具特点的习惯表达等提供了必要的充足的信息。此外，通过他

的注释，作为文本背景的一些隐而未显的东西，如中国人关于婚恋、家庭方面的观念、宗教信仰状况、普遍流行的鬼怪观念、宿命观等等得以呈现出来，为西方读者所认知。

### 三、《聊斋志异选》故事内容注释情况

除了文化类注释外，翟理斯还对情节内容进行了注释，这类注释共 149 条，主要可分为解释具体内容、评论故事内容、总结故事主旨、相关扩展引申等几个方面。

#### （一）对具体内容的解释

有关故事内容的注释中超过一半为对具体内容的解释。这些解释涉及到方方面面，有的针对语句，也有的针对情理逻辑、鬼神变化等等。聊斋故事中一些语句有特定的隐含义，如《阿纤》中，三郎的堂弟探望表亲时，得知堂嫂阿纤住在近旁，就去敲门，阿纤隔门问是谁，并说：“我家故无男子。”翟理斯在这里加注道：“意思是说他不可能进去。”解释了这句话的言外之意。《婴宁》中王子服携婴宁离开时走了很远，回头时仍见婴宁养母“倚门北望”，此处翟理斯注释说“悲伤地在后边看着他们”，解释了“倚门北望”这个姿势所传达的情感内涵。《续黄粱》中曾某被抄家，“充云南军”，翟理斯将这句话翻译成“驱逐到云南”，并加注释：“历时约三个月的陆地旅行，最后到达一个一直被中国人认为半野蛮的地区。”以使读者明白“到云南”的惩罚意味。这些语句，对于中国读者来说不言自明，但外国读者则很可能因不了解其含义而忽略信息，导致对所读内容一知半解。翟理斯敏锐地注意到这些有可能成为阅读障碍或“阅读迷雾”之处并将其注释出来，为外国读者更好地理解文意提供了帮助。

还有一些注释与人物行为背后的情理逻辑有关。如《尸变》中，四个车夫中三人被女尸害死，只余一人幸存，这人对县官说：“我们四个人一起出来的，现在我一人回去，怎么能让乡亲们相信我呢？”于是“宰与之牒，赍送以归”，翟理斯注释道：“如果没有这种证明（牒），那些不友好的邻居可能会给他带来麻烦和烦恼。”说明“与之牒”的缘故。《跳神》中“妇厉声呼翁姑及夫嫂小字”，翟理斯注释说：“除了帝王、父母、祖父母等，其他人不能喊男人的名字。因此，只用一家之主的名字就能令人信服地证明某位祖先的灵魂一定被召来了。”从情理的角度使读者明白“呼翁姑及夫嫂小字”所隐含的意思。《促织》中成名之子一年后精神复原，“自言身化促织，轻捷善斗”，翟理斯注释道：“也就是说，在暂时的精神错乱时期，他的灵魂进入了蟋蟀的身体，让父亲抓住了自己，并使蟋蟀以非凡的活力战斗，以弥补他粗心大意放跑另一只蟋蟀所造成的损失。”这一注释使读者明白成名之子变成蟋蟀的前后因果。

聊斋故事都与离魂、附体、鬼神变化相关，这些奇异变化对于不熟悉此类故事的外国读者来说，有可能造成困惑。翟理斯对此做了大量注释。如《珠儿》中，被妖僧所害又受其驱使的詹姓鬼娃附在死去的珠儿身体上，使珠儿死而复生，醒后说：“昔从妖僧时，有儿等二人……”翟理斯注释道：“在这里提醒一下读者也许是必要的：是詹的灵魂在通过珠儿的身体讲话。”这一提示避免了读者阅读时可能会产生的误解或混淆。《邑人》中无赖乡人早起被两人摄去，身与猪肉相合，屠人操刀割肉，无赖乡人痛彻骨髓，“肉尽方寻途归；归时日已向辰。家人谓其晏起”，翟理斯注释道：“只有他的灵魂离开了房间。”使读者明白他的身体一直在房间，魂归时方起床。《寒月芙蕖》中观察公因为道士把他的家藏美酒变出来给别人喝，恼怒之下叫人用棍子打道士，结果“杖才加，公觉股暴痛；再加，臀肉欲裂。道人虽声嘶阶下……”，翟理斯注释道：“当然只是假装受伤，杖责

的痛楚被他用法术转移到了观察公的背上。”使读者明白道士被打而观察公觉得“暴痛”是因为道士使用了法术的力量。

通过这些注释，小说中对读者来说可能存在的理解障碍得以消除，具有隐含意义的语句、人物行为背后的情理逻辑以及鬼神变化的原委被清晰呈现出来，变得清楚明白。

## （二）对故事内容的评论

除了解释故事中的具体内容外，翟理斯还常常通过注释做出自己的评价。如《莲香》中，莲香说“世有不害人之狐，断无不害人之鬼”，翟理斯评论说：“莲香小姐在这里没有根据地说话，这在后面的故事中可以看到。”故事随后的发展显示，本身为鬼的李女却并无害人之意，翟理斯的评论对于读者有保留地看待莲香的断言起到了提示作用。《八大王》中冯生的妻子见了想嫁给冯生的三公主后，公主很喜欢她，两人于是结为姊妹，注释写道：“这种解决婚姻困难的方法在中国小说中很常见，但我得说在现实生活中是很少见的。”此处翟理斯直接现身提醒读者，防止读者由小说形成泛化印象。再如《婴宁》中王子服对婴宁说：“我所为爱，非瓜葛之爱，乃夫妻之爱。”婴宁问：“有以异乎？”王子服说：“夜共枕席耳。”翟理斯对此评论道：“这一幕应该会永远改变人们认为中国人之间没有‘示爱’的观点。”借助小说中的情景打破人们对中国人的刻板印象。

总之，在对情节内容的各种评论中，翟理斯致力于避免读者对内容的误解、预防对中国的偏见或刻板印象的形成，从而引导读者对故事内容、对中国形成正确的认识和判断。

## （三）总结故事主旨

翟理斯常在注释中简单地进行总结，以使读者明白故事主旨。如关于《席方平》：“整个故事当然只是对中国统治阶级贪赃枉法、不讲公正的讽刺。”《王十》“是对极不公正的盐税的讽刺”，《颠道人》这个故事“被认为是对那些趾高气扬的贵族的讽刺，如果没有专属他们等级的全部随从，他们甚至不能去野餐”。《布商》的最后，翟理斯点出了使布商摆脱生命危险的秘密：“当然，佛像保护那些照顾他在世间利益的品德高尚的生命。”在《酒虫》的注释中，翟理斯还引用点评者但明伦的话来说明主旨：“点评者想让我们相信对于刘先生来说，对酒的喜爱是健康和快乐的元素，而不是一种亟待治疗的疾病。”

受到自身文化、社会语境、文学素养等的影响，西方读者在阅读中有可能对故事主题与中心思想产生理解偏差，通过这些注释，翟理斯帮助读者把握作者写作故事的意图与目的、正确理解故事，同时对于读者的价值判断也起到了引导作用。

## （四）进行相关扩展

除了对故事本身内容的解释、评论或总结之外，翟理斯在注释中还常进行引申和扩展，表现之一是类似情节的中外联系。如《画壁》中朱孝廉被壁画中天女吸引，随之“身忽飘飘如驾云雾，已到壁上”，翟理斯注释道：“这无疑会让读者想起《爱丽丝镜中奇遇记》。”《画皮》中道士将鬼斩杀后，拿出葫芦将鬼化成的浓烟全部吸进葫芦中，翟理斯注释说：“这使人回想起《天方夜谭》中那个著名的渔夫的故事。”此外，翟理斯还在一些注释中补充了类似的中国故事，如《贾奉雉》中贾科场不利求仙不成、回家后已过百年，翟理斯在注释中讲述了“烂柯”的典故以及《艺苑》中记载的遇仙故事。《西僧》讲述了两个西域来的和尚叙述所历艰险，翟理斯在注释中说这些内容让人想起“法显在公元5世纪早期从中国到印度的著名的旅行故事”。通过这些注释，翟理斯引导读者关注中外作品或同类作品之间的相似性，从而更好地理解聊斋故事。

总之，在故事内容类注释中，作为一个来自异域的译者，翟理斯扮演了一个“过来人”与引路者的角色。他基于西方读者在阅读时所可能遇到的理解困难或理解偏差选取注释点，并以阐释、评论等方式在恰当的地方予以提示和指引，将那些容易误读或忽略的内容解释明白，并将那些对于母语阅读者来说不言自明的意蕴揭示出来。此外，还通过相似的故事或情节在中西文学之间建立联系，使西方读者消除陌生感。

#### 四、《聊斋志异选》注释特点

翟理斯对《聊斋志异选》所做的注释有以下几个特点：

第一、注释内容丰富、详细、深入。《聊斋志异选》的注释涵盖政治法律、思想观念、婚丧习惯、饮食、生活器具、动植物、语言表达、情节内容等方方面面，极为广泛。在很多注释中，翟理斯都不是简单地一带而过，而是详加描述，如关于“撻掠”，注释首先说“在中国这是一种常用的鞭打犯人的方式”，很可能有人对此注释的处理就到此为止了，但翟理斯还继续介绍了所使用的工具——“由一条刨平的竹片组成”，种类——“严格地说，有重、轻两类，前一类现在几乎不被使用了”，被打的部位——“在康熙统治之前，所有棒打的地方都是背部。但是这位仁慈的皇帝把处罚的位置降低了，‘以免伤到肝脏或肺部’”。再如关于嫁妆，注释写道：“中国的嫁妆除了衣服和珠宝外，还包括桌椅、各种家具和装饰品。”（《胡氏》）对于想了解中国嫁妆包括哪些东西的西方读者来说，这是具体而有用的信息。再如对穷书生的注释：“他们羞于经商，也没有足够的事业心去开始医生或占卜者的职业生涯。除了画画、画扇和给书配插图之外，这些书生还用各种风格写花哨的对联，这些对联深受中国人的青睐。他们也为人记账，为不识字的人们读、写商业信件和私人信件。”详细介绍了穷书生所可能从事的职业、谋生的方式。对于榻、当铺、算命、官员仪仗等的解释都是如此，充满细节的丰富性。

不仅如此，翟理斯在注释中还常常结合阶层差异、地区差异、性别差异等进行多方面的具体描绘，如介绍窗时不但详细描述样式材质，而且指出了地区差异：“覆以半透明纸的木框窗户在中国北方各省广泛使用。在南方，牡蛎壳被切成方形、刨成薄片，以瓦片的样式镶入木框中狭长的空处，两者用途一样。”介绍婚前是否见面时指出不同阶层的情况：“他们本应该在结婚日前不见面的，但是经过仔细的调查，我得出的结论是，十之七八，准新郎会偷偷地见他未来的妻子。我现在说的是更高层次的阶级。在穷人中间，两性几乎和我们一样自由地交往。”（《阿宝》）关于宴会的注释则指出女性与男性分开招待的事实：“女士们在‘里屋’或后宅里为不同客人的妻子们提供单独的娱乐活动”，同时指出例外：“然而在中国，歌女出席并分享浪荡子们的宴会。”这种多角度的介绍有助于使读者对中国文化的认知更全面、更充分。

在表层的文化现象之外，翟理斯也非常重视深层的文化观念。如前所述，《聊斋志异选》中有很多专门针对思想观念的注释，涉及到中国人的鬼神观、福祸观、宿命观、空间观、风水观等，除此之外，即使是小说中不经意的一个词或一句话，翟理斯也往往会通过注释指出其中包含的或与之相关的观念。如对于“贵胄”一词，翟理斯解释了贵族地位在中国的重要性，并进一步说明“财富与这个问题无关，无论合起来看还是单看，官衔和文学品位都构成了一个人在同伴心目中的地位。贸易被看作是不光彩的、卑鄙的，而且商人和官员这两大社会阶层之间的友好交往非常罕见，几乎不为人知。”（《阿宝》）联系财富、官衔、文学品位等说明中国人心目中的高低贵贱观念。在

《姊妹易嫁》中翟理斯为“恐福薄人难承荷耳”加了如下注释：“每个人能吸收的只有确定数量的好运，而不能多吸收，任何过多的运气都会给接受好运的人带来实际的伤害。”解释了中国人认为福气也有定数的观念，对于“我为君易慧心”（《陆判》）翟理斯加注说：“中国人至今仍然相信，心是智慧和情感之所。”所有这些都反映出翟理斯对隐含在文本语境中的文化观念的敏感和重视。通过他的注释，英语世界的读者能够更深入地理解故事，也能更深入地了解中国人以及中国文化。

第二、注重联系与延展。在注释中翟理斯往往并不局限于解释某一文化点本身，而是常常联系到相关的其他文化内容。最常见的是进行中外联系与对比，如对握手进行注释时说：“虽然中国人不像我们对‘握手’这个词的理解那样去握手，但是，抓住一个离别或归来的朋友的手是一种情感的表达。”注意到了中西差异，也呈现了中国人的“握手”表现的情感内涵。再如关于“上梁”的注释说：“这相当于我们的奠基仪式，不一样的是一个庆祝一座新建筑的开工，另一个是庆祝它的完工。”注释“拜天地”时翟理斯说：“在中国的婚礼上这是至关重要的一点，相当于我们的‘在礼拜室签字’。”（《罗刹海市》）此外，还会引导读者注意中外相似故事，如在《画壁》的注释中翟理斯将朱孝廉被吸引到壁上与《爱丽丝镜中奇遇记》相联系，《画皮》的注释中由道士将鬼化成的浓烟全部吸进葫芦联想到《天方夜谭》中的故事。通过这样的方式，翟理斯在陌生文化与西方读者的既有认知之间建立了联系，使他们更容易理解与接受“异域”文化。

从某一文化内容延伸到另一相关文化内容，这是翟理斯注释的一大特点。如在对中国人的“字”进行注释时，翟理斯由中国人的姓名、妇女的姓氏扩展到猫狗的名字（“狗、猫被叫作‘黑’‘白’‘黄’‘宝’‘珍珠’等”）、船的名字（“帆船以‘大利’‘大富’‘幸运儿’等命名”）以及地名（“地方通常以一些显著的地理特征命名，例如，汉口——‘汉水的河口’……也有一些特别的字，比如福建——‘幸福地建立’……”）。读者在阅读该注释后，对中国人的姓名以及其他事物的命名方式能有一个比较全面的了解。再如在介绍骰子时说中国骰子么点和四点涂了红色，由此讲到与唐玄宗有关的典故，然后说“所有的信件、急件和类似的文件，上面总有些红色，红色是幸运的颜色，对中国人来说也是繁荣和欢乐的象征。”（《田子成》）由骰子延伸到红色在中国文化中的象征意义。此外，翟理斯在注释中也会延伸到相关语言表达，如注释“内寝”时，翟理斯说：“家里的女人住的地方，任何陌生人都不能进入。在中国丈夫对妻子的称呼中，一个很常见的称呼就是‘内人/内子’。”解释“月老”时，翟理斯引用了令狐策与冰下人语的典故，最后说“常用词语‘作冰’，就是去安排一桩婚事。”总之，延展式注释使读者对于中国文化的了解更为广泛、系统，在一定程度上提升了注释的知识性和趣味性。

第三、注重“当下性”。翟理斯在解释文化现象时，往往并不囿于小说背景，而是常引入中国的当下现实。如在对“窗”的注释中谈到玻璃在当时广州富裕家庭的使用：“玻璃逐渐进入了富人的家庭，在广州，大量的玻璃被制造并输送到帝国的各个地方。”在对“报骑”的注释中翟理斯介绍了该职业在以前的情况，紧接着介绍了现实中的情形：“但是现在电报机已经取代了他们的工作。”在介绍裹脚习俗后说：“现在，一场为中国女孩争取天足的有力尝试正在进行，很可能成功。”对“斗鹤鹑”进行注释时翟理斯说：“斗鹤鹑在中国不像曾经那样常见了。然而，斗蟋蟀是一种非常受欢迎的赌博形式，每年都有大量的蟋蟀因此被捕捉，而且人们常常把相当多的钱押在冠军之争的结果上。”（《王成》）没有对斗鹤鹑进行更多解释，而是把重点放在已取而代之的“斗

蟋蟀”上，使读者了解正流行的（而不是过去常见的）娱乐形式。翟理斯以其身在中国的优势，及时向读者传达了最新的最真实的情况，以帮助读者更好地认识中国，了解中国文化的发展变化。

翟理斯还常常在注释中引入个人真实经验，如《西湖主》中，陈生落难走入山中，来到一个院子，“因疑地近闺阁，惟怯未敢入”，翟理斯由此谈到靠近女人住所时轻声咳嗽（提醒里边的人及时离开门窗而不被察觉）的礼节，并描写了自己实际遇到的情景：“在多次拜访各个级别的官员时，我都听到从某个位置传来女士衣裙沙沙作响的声音……”在注释“占卜”时，翟理斯叙述了自己在厦门一座道观的亲身经历，对乩卜过程进行了详细描述：“……突然，旋转的动作停下了，仪器的尖端在沙里快速勾画出一个汉字，几位旁观者立即辨认出这个字，一位负责的文书马上把这个字抄下来……”这些现实经验成为“当下的”中国的最好的注脚。

第四、具有指引性、导向性。在关于故事内容的注释中，翟理斯能够于细微处捕捉到影响读者理解的语句，通过注释为读者提供正确的含义并提炼出故事主旨，帮助读者形成清晰的正确理解，避免误解或混淆。此外，他还常常通过注释纠正人们既有的或可能有的对中国的不准确的想象或偏见。如关于吃猫肉狗肉，他在注释中指出：“据说广州市有几家‘猫狗’餐厅，但是这类食物的食用远没有人们平常想象的那么普遍。”说明早在当时就已经有一种认为中国人吃猫狗的普遍看法，翟理斯则指出事实与想象的差距。在介绍了男女在家庭中地位的不同之后，翟理斯专门指出：“但是，从这一点并不能推断出女人在中国的地位低，事实远非如此。每个母亲在祖先祭拜中都占有一席之地，母亲的名字与她丈夫的名字并列地记录在墓碑上。”避免读者对中国的男女地位进行简单化、绝对化的判断。关于对犯人用刑，翟理斯注释说：“中国官员偶尔诉诸酷刑是不争的事实，只有那些没有机会发现或不想发现实际真相的人会断言，全体官员普遍地运用酷刑。”既承认了酷刑的存在，也强调了这一现象的偶然性，指出认为酷刑普遍存在的看法不符合事实。《八大王》中冯生的妻子与想嫁给冯生的三公主结为姊妹，翟理斯在注释中提醒读者说：“这种解决婚姻困难的方法在中国小说中很常见，但我得说在现实生活中是很少见的。”这些注释如同岔路上的路标，指引读者走向正确的理解方向，同时防止关于中国的偏颇印象的形成。

## 五、结语

在《聊斋志异选》的 509 条中国文化类注释中，翟理斯对中国国情、日常生活与习俗、思想观念、成就文化和交际活动等进行了注释，涉及政治法律、族群职业、家庭婚姻、婚葬习俗、休闲娱乐方式、饮食、节日节气、宗教信仰、汉语的惯用表达及传说故事、交际情景规范等方方面面，内容非常丰富，为读者理解小说中的文化背景起到了很好的辅助作用。

翟理斯的文化注释鲜明地体现了深度翻译的特点。有研究者指出，“深度翻译”的“深度”表现为“深度描写文学作品背景（或语境）”“认识其他各个文化和各时代特有的行为原因”以及“尊重他者”（黄小芑，2014）。“深度翻译的要点是特别注重细节、语境和阐释”“深度翻译是一种异化翻译。”（黄小芑，2014）通过本文的研究，可以看到，对于聊斋故事所涉及的文化内容，翟理斯并不是简单地平面化地进行注释，而是客观、全面地进行多角度的详细描述，并常常以延伸与扩展等方式呈现中国文化的丰富多样性和系统性，使读者由作品深入到作品赖以产生的社会文化语境，从而加深对聊斋故事及中国文化的理解。同时，通过揭示作品背后所蕴含的家庭、宗教、禁忌、空间、鬼神、福祸等方面的观念，使读者明白作品中人物特有的“行为原因”。此外，翟理斯

还特别注重呈现“当下”中国实情，注重以细致的观察和实际经验的描述纠正刻板印象及流行看法，并以异化翻译方式突出汉语惯用表达的独特性，致力于使读者了解“真实的”“异质的”中国，体现出他对作为“他者”的中国文化的尊重。

深度翻译不止表现在文化注释上，也同样表现在作品内容注释上。在 149 条关于故事内容的注释中，翟理斯或对具有隐含义的语句、内容背后的情理逻辑、鬼神变化等进行解释，或对某些情节内容进行评论，或总结故事主题思想，为读者正确、深入地理解故事、把握主旨提供了帮助。借用冰山理论，文化中的一些内容如饮食、服饰、居所等是显露于海平面之上的内容，而更多的支撑并决定显性文化的内容如价值观、信仰等则隐藏在海平面之下。同样，在文学作品中，表面的字句、篇章之下也隐含着大量的母语者习以为常的言外之意、情理逻辑、文化观念，这些，正如海平面之下的文化内容一样，潜在而无形，对非母语阅读者的理解造成决定性影响。翟理斯注释的一大贡献，就在于不但对于文化的方方面面进行了深度阐释，而且将文本中这些隐藏在海平面之下的内容揭示了出来，作品展现出面向异域读者的不同向度与丰富内涵。

总之，翟理斯的《聊斋志异选》注释在促进西方读者理解聊斋故事及中国文化、帮助读者跨越文化障碍及文学障碍方面起到了非常重要的作用。受西方强势殖民文化的影响，翟理斯的注释不无局限性（如对佛教与风水的微词、对中国狗的负面评价），但总体而言，他能够客观看待中国文化与文学，在注释中对之进行了深度再现，体现了对“他者”文化独特性和异质性的尊重。此外，他还在注释中对中外文化与文学进行联系、对比，体现出开阔的视野及跨文化的阐释意识。即使在今天，其注释方式对于面向外国学习者的《聊斋志异》教学乃至对中国文学“走出去”也依然有着非常重要的参考价值。

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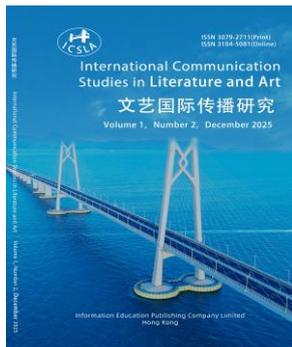
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## From Misty Rebellion to Diasporic Authenticity: Language, Exile, and Nativeness in Bei Dao's Poetry

**Lei Yanni, Wu Hao**

**Abstract:** Bei Dao's poetic career unfolds in two distinct phases: the Misty Poetry period and his overseas creative phase. During the Misty era, his rebellious poetics, infused with a pioneering aesthetic consciousness, captured the aesthetic identity of an entire generation. In the wandering period, his later works as an exile poet are marked by linguistic exile—a defining feature of his diasporic writing. Despite living abroad, Bei Dao continued to create in the Chinese language, and his mother tongue, cultural roots, and sense of nativeness remained inseparable from his art. His poetic practice continues to offer new possibilities for the evolution of the modern Chinese language and poetry, bridging cultural displacement with enduring creative authenticity.

**Keywords:** Bei Dao; Misty Poetry; Linguistic Exile; Sense of Nativeness

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**标题：**从朦胧反叛到离散真实：北岛诗歌中的语言，漂泊和本土意识

**摘要：**北岛的诗歌创作生涯分为两个鲜明的阶段：朦胧诗时期和海外书写时期。在朦胧诗时期写作阶段，北岛以他的反叛诗学与先锋审美意识凝聚了一代人的审美认同；而国外写作时期的北岛则是作为流亡诗人进行创作，语词的漂泊成为这一阶段北岛诗歌新的特征。尽管身处异质语境，北岛仍坚持用汉语写作，母语根基、文化血脉和本土意识始终与诗人的艺术生命相生相伴。北岛的诗歌创作实践持续为现代汉语及现代汉诗发展提供新的可能，在文化位移中维系着诗艺创造的真实性。

**关键词：**北岛；朦胧诗；语词漂泊；本土意识

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Emerging in the late 1970s as a critical voice against social reality, the Misty Poetry movement gradually receded by the late 1980s, having served as a “historical witness” due to China’s economic reforms and rapid development. Though short-lived as a literary phenomenon, this movement profoundly reshaped the trajectory of contemporary Chinese poetry.

Bei Dao stands as one of the few canonical figures of the Misty Poetry school and remains a rare case of literary canonization in post-1970s Chinese literature. His historical position in the New Poetry Tide presents a unique duality: On one hand, the shifting historical context since the 1990s has rendered his Misty Poetry creations increasingly distant and estranged, transforming them into symbolic relics of their era. On the other hand, his global writing career, which began in the 1990s, has established him as a part of contemporary global discourse. As one of the few internationally recognized Chinese poets maintaining active literary production, Bei Dao has pioneered new possibilities for cross-linguistic writing and Sinophone poetic creation in our globalized age.

### **1. The Misty Poetry Period: New Aesthetic of Poetic Rebellion**

As a poet, Bei Dao demonstrated early manifestations of political rebelliousness in his literary works. The initial draft of his seminal poem, *The Answer*, was completed as early as March 15, 1973 (Liu, 2001), when China was still enduring prevailing social constraints under the shadow of the Cultural Transformation (1966-1976). This work remarkably predated its era as a clarion call of awakening, showcasing the poet’s defiant interrogation of the hypocrisy of reality:

Listen to me, world,  
I-do-not-believe!  
If a thousand challengers lie beneath your feet  
Then I am number one thousand and one.  
(Bei, 1986, p.25)<sup>1</sup>

This groundbreaking composition, now recognized as Bei Dao's signature work, exemplifies the distinctive characteristics of his early poetry through its synthesis of political rebellion and social idealism. Bonnie S. McDougall even argues that *The Answer* remains "the most iconic and indispensable" among Bei Dao's early politically explicit oeuvre (McDougall, 1985, p.233). However, in interviews during his global writing phase, Bei Dao expressed critical reservations about his early politically charged works like *The Answer*, characterizing such rebellious poetry as inherently violent - "echoes of what we opposed," contending that "rebellion harbors danger; you risk becoming more and more like your enemy" (2015, p.37). While Bei Dao's self-criticism merits consideration, it inadvertently overlooks the poetic significance of his early works. Precisely through transforming political dissent into poetic form, Bei Dao achieved a more enduring rebellion through artistry and poetry. This poetic rebellion, distinct from and ultimately more powerful than mere political resistance, introduced aesthetic consciousness to modern Chinese poetry.

Bei Dao's rebellious poetics is first reflected in language, expanding the possibilities of Chinese literary expression while demonstrating profound influences from Western modernist poetry. In *The Rose of Time*, Bei Dao recounts, in a prose style, his reading experiences of a series of major 20th-century Western poets, such as Lorca, Mandelstam, Rilke, and others, interwoven with his critical analysis of poetry. The work explores how Western poetry resonated with his own era and, through the medium of translation, inspired modernist writing in China during the 1980s (Bei, 2014). Bei Dao views poetry as "the capture of subconsciousness and momentary perceptions", and he employs techniques like "metaphor, symbolism, synesthesia, altering perspectives and spatial relationships, and disrupting temporal and spatial order" in his works, showing the impact of French Surrealism and American modern poetry (Lao, 1985, p.2). His poem *The Bell* exemplifies this experimental approach:

The bell tolls deep into autumn's hinterland  
skirts scatter and fall on the trees  
attempting to please the heavens  
(Bei, 1991, p.3)

In this stanza, Bei Dao transforms the intangible tolling of bells into tangible imagery and make the acoustic journey of bell more animating and vivid. The bells ringing from high towers materialize as inverted figures

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<sup>1</sup>All English translations of the poems from the 1986 edition of *Bei Dao's Selected Poems*(《北岛诗选》) cited in this essay are done by authors of this essay.

plunge headfirst, their gravitational fall driving the sound downward into the earth. This vivid depiction situates the echos of bells within a three-dimensional space, intensifying their layered resonance and spatial vastness. In the subsequent stanzas, Bei Dao further amplifies the bell's time essence by dismantling temporal coherence

time's curtain  
opened by the silent bellringer  
disintegrates, adrift in the sky

the days strike, one endlessly after the other

(Bei, 1991, p.3)

Here, time transcends its linear progression, becoming suspended within a multidimensional space shattered by the bell's toll. Through this approach, Bei Dao illuminates the bell's symbolic essence as a marker of temporal passage, where the sound itself becomes incarnate time.

Bei Dao's spatial techniques in poetry demonstrate a profound mastery of Surrealist art. The distinctive spatial forms he constructs, whether dreamlike realms of imagery, absurdist parallel dimensions, or chaotic, warped spaces, all possess striking visual impact and vivid cinematic quality. These innovations introduced fresh aesthetic effects and expanded creative possibilities for Chinese poetry. The recurring motif of virtual spaces in Bei Dao's poetics simultaneously embodies the rebellious psyche of his generation: a psychological resistance that manifests as withdrawal from reality and a collective yearning for an imaginary utopia.

Another crucial significance of Bei Dao's rebellious poetics lies in the reawakening of aesthetic subjectivity and consciousness, liberating suppressed poetry from passive reflection to active creation. In his poem *Declaration*, Bei Dao asserts: "*I am no hero / In an age without heroes / I just want to be a man*" (1986, p.78). This declaration powerfully articulates a humanist awakening, embodying the philosophy of humanism through poetic aesthetics and shaping the aesthetic identity of an entire generation. Though the poem employs the singular "I," this pronoun transcends individuality to become a microcosm of awakened youth, amplifying a collective voice. Simultaneously, Bei Dao's poetry frequently employs the plural pronoun "we," as seen in *Away We Go*: "*We haven't lost our memories / Let's look for a lake for living souls*" (1986, p.27), and in *Heading Toward Winter*: "*Heading toward winter / We weren't born for / A mystical prophecy*" (1986, p.195). Here, the collective "we" serves as a shared identifier for an awakened generation. Though Bei Dao has framed his rebellion as personal in interviews, he acknowledges that resistance defined his contemporaries (Bei, 2015, p.87). His poetry, however, transcends individual experience to amplify a communal spirit of defiance. This interplay between singular and plural voices creates an aesthetic tension, forging a vivid poetic representation of collective agency, which is a rebellion both intimate and universal.

Bei Dao's poetry in the Misty Period embodies a new aesthetic consciousness in its writing techniques. The lyrical protagonist presented to readers in his poetry simultaneously functions as an aesthetic subject,

which serves as a self-aware entity engaging with beauty and meaning. This deliberate cultivation of aesthetic depth within his Misty poetry constitutes a vital factor in the enduring resonance and eventual canonization of his work. In the preface to Bei Dao's *The Rose of Time*<sup>1</sup>, the poet Bai Hua praises Bei Dao as "an interpreter and chronicler of an era," noting that Bei Dao's poetry and critical writings capture and preserve the eternal memory of an epoch for his readers (2005, p.7). Bei Dao's poetic rebellion transcends mere political and emotional expression to create an artistic dialogue where new aesthetic conceptions and aesthetic subjects coalesce, securing their place in literary history.

## 2. The Wandering Poet and Linguistic Exile

In the late 1980s, Bei Dao relocated abroad, embarking on his global creative period. He subsequently resided and wrote in multiple European and American countries, engaging with eminent international poets such as Tomas Tranströmer (1931-2015), Gary Snyder (1930-), Gennady Aygi (1934-2006), and Eliot Weinberger (1949-). Actively participating in poetry readings and festivals, he gained widespread acclaim among global audiences, culminating in a Nobel Prize in Literature nomination in 2014. While these achievements manifest his status as a cosmopolitan poet, Bei Dao's own description, "*I am a wanderer with no fixed abode*" (2015, p.17), shows that he is more like an "exile poet" in a wandering period.

The 20th century witnessed the mass displacement of intellectuals and writers, driven by anti-Semitic world wars, ideological conflicts, and the Cold War's global divisions. These forces created countless exiles. As poet Czeslaw Milosz observed, exile became the distinctive agony of the 20th century (2013). After leaving China, Bei Dao joined this exodus of displaced intellectuals. Unlike many exiles, however, his displacement extended beyond geography: his Chinese-language poetry itself became a form of wandering. Bei Dao carried his mother tongue into exile, and this dual exile, both physical and creative, profoundly shaped his poetics. Themes of displacement permeated his poetry, with linguistic exile emerging as a defining feature of his later works. In the manifesto of *Original: Chinese Language-Poetry Group*, a collective of Chinese experimental poets declares: "When the poet's consciousness shifts to language, this is in fact the preparatory stage of modern artistic experiment" (Prynne, 1994, p.98). This resonates profoundly with the defining traits of Bei Dao's poetic practice during his exile. His exploration of written characters alone emerges as a striking hallmark of the modernity and avant-garde innovation in his poetry from this period.

Bei Dao's intense focus on and experimentation with language during this time are vividly embodied in the recurrent motif of the exile of language that permeates his verses. In *He Opens Wide A Third Eye...*, he writes: "*The exile of words has begun*" (1991, p.25), signifying language breaking free from its original context to drift rootlessly. In *Reading*, he writes: "*A changing word/ in its dance/ seeks its root*" (1991, p.36). In this poem, Bei Dao probes the roots of the word, which implicitly becomes a deeper probe into the self as a wandering poet. In *February*, he further explores this theme:

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<sup>1</sup>All translations from Chinese into English of *The Rose of Time* (《时间的玫瑰》) cited in this essay were completed by the author of this essay.

Night approaching perfection

I float amid languages

...

As I and my poems

Sink together

(Bei, 1996, p.19)

Here, the poet appears detached from the external world, seeking refuge in the realm of words. Both the poet and his poetry become fellow wanderers and their destinies intertwined. Thus, Bei Dao's poetry transcends mere imitation of life; it evolves into a reality shaped by language itself, where words no longer simply reflect existence but actively construct new poetic truths through their migratory journey. In his essay *My Beijing*, Bei Dao himself also underscores this capacity of language to reshape reality. He writes: "I would use the written word to rebuild another city, rebuild my Beijing; I would use my Beijing to refute the Beijing of today", a statement that positions literary creation as a potent method to resist external circumstances (2010/2017). Perhaps by chronicling the exile of language in his poetry, Bei Dao resists his nomadic existence in his own poetic way: he tries to construct his own artistic poetic world to counteract his rootless wandering real life.

From a structural perspective, the linguistic exile in Bei Dao's poetry has led to fragmented writing and disjointed imagery. Compared to his Misty Poetry period, this linguistic wandering grants his exile-era works greater flexibility in language use. However, such creative freedom often reduces poetic contexts to semantic play dominated by linguistic logic, sacrificing the cohesive unity of earlier works. During the Misty phase, Bei Dao's imagery maintained a structural integrity rooted in his rebellious stance and ideological coherence, collectively sketching the aesthetic identity of an entire generation. In contrast, his exile poetry becomes characterized by uncertainty and fragmentation, as seen in *Perfect*—a poem where language itself becomes both the subject and medium of dislocation:

at the end of a perfect day

those simple people looking for love

left scars on twilight

there must be a perfect sleep

in which angels tend certain

blossoming privileges

when the perfect crime happens

clocks will be on time

trains will start moving

a perfect flame in amber  
war's guests  
gather around it keeping warm

stage hushed, perfect moon rising  
the pharmacist is preparing  
a total poison of time  
(Bei, 1996, p.11)

The poem *Perfect* explores themes of perfect wholeness through its title, yet paradoxically reveals essential incompleteness through its fragmented imagery. Each stanza isolates a specific detail like simple people, the sleep, the train, the warm flame, the moon, and the pharmacist, which presented as self-contained vignettes. However, this meticulous focus on “perfected” fragments ultimately constructs a disjointed totality, where the absence of internal cohesion and logical association leaves the text adrift in linguistic wandering. Words, liberated yet exiled, resist synthesis into a unified landscape, aligning it with the fragmented currents of Western postmodern poetry. Here, Bei Dao’s linguistic displacement transforms poetic form into what Fredric Jameson called “postmodern fragmentation” (2005, p.121), just like a mirror of existential rupture, in which perfection sought through shards, wholeness defined by its absence.

### **3.Sense of Nativeness and Chinese Obsession**

The term “sense of nativeness” refers to the historical and cultural traditions shaping an author’s upbringing. In cross-cultural exchanges, we must recognize how this rootedness influences creative expression. However, such influence does not imply cultural isolation; instead, it fosters mutual growth through dialogue between traditions (Ou, 1988).

In his early essays, Bei Dao rejects the notion of a “cultural root,” asserting that diverse cultural influences have shaped him since his youth. Yet during his exile, he describes Chinese as “the only luggage I carry” (2017, p.89), framing his mother tongue as the solitary companion of his diasporic creativity. However, language itself is inextricably rooted in history and lived reality. The vitality of language derives from the cultural contexts that nurture it. Despite his claims of detachment, Bei Dao cannot truly sever ties with his existential matrix, including the motherland, society, culture, and language that formed him. “The only luggage” proves insufficient to erase the embedded cultural DNA of Chinese language. Whether acknowledged or not, his poetic practice remains profoundly shaped by this sense of nativeness, revealing how creative expression inevitably bears the imprints of its origins, even in exile.

Bei Dao’s profound connection to the Chinese language fundamentally embodies his sense of nativeness. This extends beyond the mere act of writing in Chinese; it signifies his deep-rooted identification with and spiritual allegiance to the language. His relationship with the Chinese transcends utility and becomes a cultural lifeline, anchoring his identity and creative vision. Even during his global wanderings, when his mother tongue

often felt suspended in displacement, he maintained writing in Chinese. Bei Dao once stated, “Chinese is the identity of my poetry; it cannot be abandoned” (2015, p.79). For him, the Chinese language serves as the vessel of his poetry, the proof of his identity as a poet, and a source of self-affirmation. When addressing the question of whether modern Chinese poetry has broken from tradition, he reaffirmed the role of Chinese writing in cultural continuity: “In my view, Chinese poetry evolves endlessly, but as long as it uses Chinese characters, all its ‘genetic codes’ remain embedded within” (2015, p.144). Thus, despite his immersion in Western poetic influences and foreign linguistic contexts, Chinese and its poetic tradition remain the roots of his creative work. His enduring emotional bond with the Chinese language and its poetry persists as both an artistic anchor and a testament to his cultural lineage.

In his essay “*Notes for a General Article on Chinese Poetry*,” Ernest Fenollosa argues that the chief value of travel, and of studying history and alien literature, that it lifts the veil of our own, necessarily narrow, local, and radical consciousness, and reveals to us over and over a broader human horizon (Fenollosa & Pound, 2008). Similarly, in the introduction to his work, Yunte Huang reflects that it was only when he became a true “traveler” that the concept of the native “I” crystallized within him (2002). These arguments illustrate how individuals undergoing exile undergo a process of renegotiating their self-identity, ultimately leading to a rediscovery of the native “I”. This reawakening of a sense of nativeness is also evident in Bei Dao’s experiences during his exile. In *The Rose of Time*, Bei Dao recalls how his encounter with Western modernist literature initially led him to mistakenly believe that modernism must inherently oppose tradition. It was only after living abroad that he revised this view, gaining a renewed appreciation for tradition. He cites the influence of the American Imagist movement, only later realizing that it was the literary tradition of classical Chinese poetry that had indirectly shaped his creative practice. He writes, “Tradition is like the call of bloodline; it is something you suddenly grasp at a certain moment in life..... The emphasis on imagery and poetic realm in classical Chinese poetry ultimately became our inheritance” (2005, p.109). In his later works, Bei Dao further engages with the tradition of Chinese poetry through the deliberate use of imagery in his verses.

In this respect, the recurring imagery of homesickness throughout his poetry effectively reflects Bei Dao’s persistent sense of nativeness. His verses frequently invoke themes of homeland, mother tongue, nostalgia, and longing, which prove that his native land remains an irreplaceable spiritual anchor for the wandering exile. Bei Dao was born in Beijing and spent the first half of his life there. His experiences and memories of Beijing profoundly influenced, if not guided, his writing. This explains why he persistently focuses on reconstructing his remembered old Beijing through recollections of light, scents, and sounds in his book *City Gate, Open Up*, attempting to “rebuild my Beijing” through words on the map of a modernized metropolis. In the preface “*My Beijing*,” he writes: “If escape and return are the two ends of a road, walking even farther means drawing closer to childhood; and it’s precisely this primary force that pushes me toward the edge of the sea and sky” (2010/2017, p.7). Though physically exiled outward, Bei Dao’s inner world drew closer to his remembered homeland through this journey of displacement. This lingering attachment to Beijing manifests not only in his autobiographical essays but also permeates the poetry of his exile period. In *For Only A Second*, when Bei Dao gazed at the beautiful night view in Northern Europe, he couldn’t help but think of

where he came from: “*For a second/ a Peking Key/opens the door of a Scandinavian night*” (1991, p.34). Bei Dao embodies himself through the metaphorical imagery of “a Peking key” in the lines. The symbolic key-and-door motif suggests that while countless perspectives may exist behind the door, only the key, which represents his Beijing-born identity can unlock its truths. Even when encountering foreign nightscapes during exile, his capacity to perceive and interpret these experiences remains rooted in the worldview and empathy cultivated through his formative years in Beijing. This key, steeped in childhood memories and urban textures, becomes his poetic compass—an irreducible cultural lens through which all landscapes, familiar or foreign, are filtered and understood. In *Bright Mirror*, he writes:

In the midnight hour of wine  
The flame of truth grows wild  
A place for looking back  
Who has no home  
Why do windows loom so high?  
(Bei, 1996, p.29)

Here, the poet’s suppressed emotions toward his homeland erupt in a drunken lament. The line “*Who has no home*” poses an ironic self-questioning, masking the exile’s profound yearning for a distant place of belonging. The towering windows, both unreachable and oppressive, mirror the psychological barriers faced by those severed from their roots. Through such imagery, Bei Dao transforms personal longing into a universal meditation on displacement, grounding his exile experience in the shared language of cultural memory. In his poem *My Country*, Bei Dao expresses more complex feelings towards his motherland:

Moonlight spreads a varnish  
over the rough winter  
under the cracks in the floorboards  
sea water surges restlessly  
and now I bid farewell  
to what I’ve stored  
- your dignity and honour  
(Bei, 1991, p.73)

In this stanza, the poet bids farewell to his homeland. Winter, an imagery frequently employed in Bei Dao’s earlier works to symbolize the harsh social realities of the 1960s-70s, here merges with moonlight, which serves as a traditional Chinese poetic motif for nostalgia. Yet in this poem, the moonlight now illuminates this rough winter, cloaking it in an ethereal glow. This juxtaposition suggests that after years of exile, homesickness has overshadowed the rebellious sentiments of memory. However, like ceaseless ocean waves,

the poet's wandering cannot be halted. He can only part with his homeland once more in verse, channeling intricate emotions toward the homeland through his verses, ceaselessly to express a blend of unresolved longing, lingering attachment, and the quiet acceptance of perpetual displacement.

Whether during his Misty Poetry period or his evolving overseas writing phase, Bei Dao has secured an irreverent historical position in modern Chinese literature. Through a poetic journey interwoven with political resistance and aesthetic innovation, he introduced new dimensions of aesthetic consciousness to modern Chinese poetry, shaping the artistic ethos of an era. In his diasporic Chinese writing, he demonstrated unprecedented possibilities for cross-cultural literary reinvention while reconstructing his identity: he is a Chinese poet who was in perpetual exile yet had an eternally rooted sense of nativeness.

Though Bei Dao's rebellious poetics may seem distant in today's context, his contributions remain vital. His avant-garde spirit and literary ethos, as articulated in his letter to readers, continue to resonate: "*Today* magazine inaugurated a new literary era, driven by the unbridled energy of youthful rebellion. It is a very force that sustains its enduring legacy. As editors, we hope *Today* will forever preserve this youthful spirit, inspiring generations of literature-loving youth" (2015, p.186). In his overseas writing period, he centers the Chinese language itself, further probing its potential as a poetic medium while preserving creative authenticity within diasporic writing. In an era of transformative shifts in modern Chinese poetry, Bei Dao's artistic vision transcends temporal boundaries. His works still offer fresh perspectives for younger generations to interrogate the self and the world while laying fertile ground for future possibilities in Chinese poetic expression.

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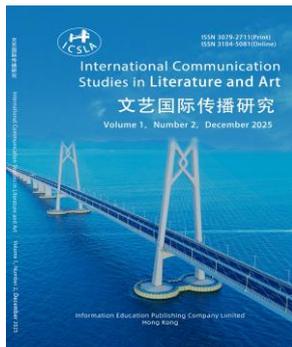
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## 阔约深美 大爱无疆

### ——评好莱坞电影《六福客栈》的主题音乐创作

卢冠宇 (Lu Guanyu), 杨红光 (Yang Hongguang)

**摘要:**好莱坞电影《六福客栈》(1958)是由马克·罗布森导演、马尔科姆·亨利·阿诺德作曲,英格丽·褒曼等影星联袂出演的一部讲述中国题材的人物传记影片。该片一经面世便获得第31届奥斯卡金像奖等诸多殊荣,在海外广享盛誉。本文立足其中的拯救、爱情等主题音乐,从作曲技法、音画关系、叙事策略等方面进行深入开掘,以此揭示电影如何通过音乐来塑造人物形象、推动叙事进程、制造戏剧冲突,进而呈现精彩的视听奇观。

**关键词:**好莱坞电影《六福客栈》;主题音乐;作曲技法;音画关系;叙事策略

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**Title:** Magnificent and Profound Love without Boundaries: Commenting on the Music Composition of the Hollywood Movie *Inn of the Sixth Happiness*

**Abstract:** The Hollywood film *The Inn of Sixth Happiness* (1958) is a biographical film about China directed by Mark Robson, with music composed by Malcolm Henry Arnold and starring Ingrid Bergman. The film won the 31st Academy Award and many other awards when it was released, and was widely acclaimed overseas. Based on the theme music of salvation and love, this article explores in-depth the compositional techniques, sound-picture relationship, and

narrative strategies to reveal how the film portrays characters, promotes the narrative process, and creates dramatic conflicts through music, thus presenting a wonderful audio-visual spectacle.

**Keywords:** Hollywood movie *The Inn of the Sixth Happiness*; theme music; compositional techniques; sonic relationships; narrative strategies

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好莱坞电影《六福客栈》(*The Inn of the Sixth Happiness, 1958*)是由马克·罗布森(Mark Robson)导演、艾伦·伯格(Alan Burgess)和伊索贝尔·伦纳特(Isobel Lennart)编剧、马尔科姆·亨利·阿诺德(Malcolm Henry Arnold)作曲, 英格丽·褒曼(Ingrid Bergman)、罗伯特·多纳特(Robert Donat)、库尔德·于尔根斯(Curd Jürgens)等影星联袂出演的一部讲述中国题材的好莱坞人物传记影片。影片讲述了中国抗日时期, 一位英国女佣葛拉蒂(Gladys Aylward)远涉千山万水来到中国传教, 并于敌占区拯救了 100 多名中国儿童的感人故事。这部由好莱坞二十世纪电影公司依据真人真事改编并于 1958 年搬上荧幕的影片, 一经面世便获得了第 31 届奥斯卡金像奖等诸多殊荣, 由此在海外广享盛誉。本文立足其中的拯救、爱情等主题音乐, 从作曲技法、音画关系、叙事策略等方面进行深入开掘, 以此来揭示电影如何通过音乐来塑造人物形象、推动叙事进程、制造戏剧冲突, 来呈现精彩的视听奇观。

### 一、内涵互补、影音双美：音乐结构与叙事文本的深度融合

#### (一) 《London Prelude》——带引子和尾声的集中对称五部曲式

|      |                 |                    |    |      |      |       |    |                |       |
|------|-----------------|--------------------|----|------|------|-------|----|----------------|-------|
| 整体结构 | 带引子和尾声的集中对称五部曲式 |                    |    |      |      |       |    |                |       |
| 曲式结构 |                 | A                  |    | B    | C    | B1    |    | A1             |       |
| 乐句划分 | 引子              | a a1 a2            | 连接 | b b1 | c c1 | b2 b3 | 连接 | a3             | 尾声(B) |
| 小节数目 | 5               | 7 10 5             | 4  | 6 6  | 8 7  | 6 5   | 4  | 6              | 11    |
| 调式调性 |                 | C D <sup>b</sup> B |    | a A  | C    | a     |    | <sup>b</sup> B | C     |

表 1: 《London Prelude》曲式结构图

Table 1: Form Structure Diagram of “London Prelude”

如上表所示,《London Prelude》乐曲的曲式结构为带引子和尾声的集中对称五部曲式。其中,具有激昂的征程性 A 乐段主题为拯救主题,该主题在影片中不断得到强化,其中,这一主题动机架构影片重要的 4 个关键剧情,参与了开端——发展——高潮——结尾这四个重要环节的叙事,且每次出现都预示着电影叙事中的新征程与希望,结构了影片整体的叙事逻辑,五度上行的音程结构配合着关键剧情叙事,使整部影片呈现出线性发展的叙事特征。在拯救主题奏响之前,两个平行的大大七和弦的第三转位交替四小节, A 乐段主题由三个乐句组成,形成 7+10+5 的非方整性乐段结构, a1、a2 为 a 乐句的转调乐句,使得三个乐句既有对比又有联系。在音高材料与和声方面,该主题以“C-C-G”三音动机为核心构建旋律框架,其收束处 C-E-G 主和弦配合低音声部的持续音 C-G-C 和弦,通过主题动机、持续音与和声终止式的三重强化,最终确立了作品 C 大调的调性中心。作曲家使用大大七和弦作为开场以及主题和声的运用,在呈现电影时给予观众丰富的视听感受。

拯救主题于 13 小节再现时,移至 D 大调陈述,第二乐句的主和弦(D- $\sharp$ F-A)和半终止位置的属七和弦(A- $\sharp$ C-E-G)同样明确了 D 大调的调式调性,第 2-7 小节为 II 级和弦的延长。7-8 小节为下属至属和弦的进行,其低音 E-A 的上四度运动构成终止式,总体形成了主——下属——属的功能进行。最后主题转调至 $\flat$ B 大调呈现,最后一次呈现较为简短,主题变连接至 B 乐段。整体和声布局为“主——小属——主——小属”的进行模式,最终停留在 $\flat$ B 大调的小属七和弦上。由此可知,第一主题在呈现过程中运用了 C 大调、D 大调和 $\flat$ B 大调,体现了作曲家在创作中既遵循传统和声功能性,又注重音响效果的特点。

《London Prelude》乐曲的 B、C 乐段是电影《六福客栈》的爱情主题,多用来描绘男女主人公林上尉和葛拉蒂感人至深的爱情故事,也作为场景音乐使用来处理音画关系。

B 乐段呈示时,和声同样采用功能进行的方式。与 A 乐段不同, B 乐段主题采用交替大小调的写作手法,并且在主题再现时未进行转调。B 乐段由两个平行乐句 b、b1 组成,形成 6+6 方整型乐段结构,在主题发展手法上,第二乐句 b1 延续使用了 b 乐句的核心音高材料,但在和声配置上进行了调整,使得两个乐句既有对比又有联系。

在音高材料与和声方面, B 主题开始时旋律声部 E-C-A 三音和 4-6 小节的终止式:小属和弦(E-G-B-D)到主和弦解决的明确了 a 自然小调的调性,第一小节为 VI 级和弦,第二小节为属和弦,随后阻碍解决到 VI 级后进行到主和弦,第一乐句整体是主-属-主的和声进行。主题再现时,和声进行稍微改变,首小节原来的 VI 级改为主和弦,第二小节为属和弦,阻碍解决到 VI 级后进入导和弦,最后解决到 A 大调的主和弦上,调式交替到 A 大调上。此外, B 主题第二乐句的低音声部呈 D-E-F-G-A 的上行级进,以和弦外音 D 为起点导向主音 A。这种逆向设计暗示作曲家阿诺德采用倒叙构思(A $\rightarrow$ D),以低音的线性运动自然过渡至 C 主题再现。

C 乐段由两个平行乐句 c、c1 组成,形成 8+7 非方整型乐段结构。c1 乐句改变了和声,使得两个乐句既对比又联系。在音高材料与和声方面, C 乐段主题的和声使用大量附属以及副下属和弦进行,难以看出调式调性,但在 14-15 小节, C 大调属七和弦解决至主和弦,确认主题调式调性。由此再回望前方的和声,就比较清晰了:第一小节为 II 级七和弦,第二小节为属七和弦,第三小节阻碍解决到 VI 级,第四小节进入重属和弦后第五小节使用 II 级和弦阻碍,第六小节为属七和弦,半终止第七小节使用 $\flat$ 5II/II 进入第八小节的 V/II 和弦。

尾声部分作曲家使用 C 大调交替 c 小调，最终以 C 大调结束乐曲，和声整体呈现主——下属——属——主这一功能和声进行。

(二) 《Happy Ending》——并列三部曲式

| 整体结构 | 并列三部曲式  |    |        |    |               |       |    |       |       |        |   |
|------|---------|----|--------|----|---------------|-------|----|-------|-------|--------|---|
| 曲式结构 | ▣ (展开部) |    | ▣ (插部) |    |               | ▣     |    |       |       |        |   |
| 次级结构 | I       |    | II     |    | D             | A2    |    | B4    | C1    | (A3)   |   |
| 乐句划分 | 引子      |    |        | 导入 | d d1 d2 d3 d4 | a4 a5 | 连接 | b4 b5 | c2 c3 | 尾声(a6) |   |
| 小节数目 | 4       | 20 | 26     | 12 | 8 8 8 8 8     | 8 8   | 1  | 6 6   | 8 7   | 8      |   |
| 调式调性 |         |    |        |    | G G G C C     | C C E |    |       | a aA  | aA aC  | C |

表 2: 《Happy Ending》曲式结构图

Table 2: Form Structure Chart for “Happy Ending”

《Happy Ending》音乐主体采用非功能和声体系，突破传统调性框架。在乐曲结构上，引子部分使用《London Prelude》拯救主题（A 乐段），并根据该主题进行展开。在展开部 I，使用《London Prelude》的 A 乐段的三音动机，并根据此动机作模进、转调处理，在和弦方面，作曲家通过连续半减七和弦的第二转位的平行进行模糊调性，但调性仍存暗示，省略引子后，《London Prelude》的拯救主题在《Happy Ending》中以两倍时值宽放呈现。和声调性与拯救主题相一致，为 C 大调。后续 12 小节虽以模糊和声处理调性，但通过分析可以发现，前 6 小节通过<sup>b</sup>B-<sup>b</sup>B-F 旋律三音动机与 G-<sup>b</sup>B-<sup>b</sup>D-F 和弦确立<sup>b</sup>b 旋律小调；随后 4 小节以<sup>#</sup>f-<sup>#</sup>f-<sup>#</sup>C 动机配合 VI 级<sup>#</sup>D-<sup>#</sup>f-A-<sup>#</sup>C 和弦转向<sup>#</sup>f 小调；最后 2 小节则由 G-D 动机与 E-G-<sup>b</sup>B-D 和弦转至 g 小调。

展开部 II 依托《London Prelude》A 乐段终止处的下行二度音程：以连续下行小二度为音高材料，通过重复-模进技法进行展开，和声声部采用十一、九和弦的严格平行进行，配合低音半音阶上行，弱化和声功能性，营造一种紧张的氛围。

导入部依托《London Prelude》A 乐段素材凝练发展：三音动机结合三连音节奏先后呈现于<sup>b</sup>b 小调与 F 小调，片段化重组中强化核心动机，形成与原型乐段的跨乐章呼应。

插部 D 乐段由五个平行乐句组成，每个乐句由两个旋律相同的乐节组成，其中，前三个乐句调式调性稳定在 G 大调上，后两个乐句转调进入 C 大调，由此形成了一个五乐句 8+8+8+8+8 方整型乐段结构。D 乐段通过五次重复的阶梯式配器手法实现动态发展：首次呈现为单一旋律乐器独奏，随

后以四小节为单位逐步叠加声部。d 乐句第一乐节（4 小节）使用短笛和鼓作为旋律声部和伴奏声部，第二乐节（4 小节）引入大提琴拨弦，d1 乐句第一乐节叠加长笛与低音提琴，第二乐节融入巴松管 I 与小提琴 II 和中提琴，d2 乐句第一乐节加入双簧管、巴松管 II 小提琴 I，第二乐节加入圆号、钢琴，d3 乐句第一乐节转调后通过声部递减-递增形成对比，最终在 d4 乐节高潮处形成全编制三管乐队织体，囊括木管、铜管、打击乐及弦乐组。作曲家通过从点状音色到复合音层的渐进式叠加，配合调性扩张与声部密度变化，使重复乐段呈现出由空寂至恢宏的线性音响增长，有效消解了结构重复可能带来的听觉疲劳。

在和声与音高材料方面呈现严谨功能逻辑：首小节通过旋律音 G-E-G 与 G-B-D 主和弦确立 G 大调，经 SII(A-C-E)-D(D-<sup>#</sup>F-A)-T(G-B-D)形成 T-SII-D-T 功能循环，低音声部 D-G 强化属主解决。第二乐节维持相同和声骨骼，跨调性结构统一（C、G 调乐句均采用主-下属-属进行框架）。

在（□）部中，A2 乐段再现，三音动机在内声部由两支小号一同奏出，营造了凯旋归来的气氛，同时 D 乐段仍然进行并与 A2 构成复调对位，这两个平行乐段主调均为 C 大调，既与 A 乐段起始 a 乐句的调性和旋律形成呼应，又通过 D 乐段后两个乐句转向 C 大调，为后续 A2 乐段建立衔接准备。此外，在曲式结构、音高材料方面，A2 乐段由两个八小节的乐句构成，形成了复乐段，第一个乐句为 C 大调，音高材料与 A 乐段乐句保持一致，但使用了紧收的发展手法。在和声方面，A2 乐段与 D 乐段和声进行一致，整体呈现出主一下属—属—主的功能和声进行。由此可见，A2 乐段虽在表层强调 A 乐段再现，其结构内核却延续 D 乐段组织逻辑：四小节单位的序进模式。这种深层结构渗透表明 B 乐段对再现部 A2 乐段形成结构支撑，最后终止处转至 E 大调为 B4、C1 乐段的属功能和声准备。

尾声使用《London Prelude》的 A 乐段第二乐句的第 5 小节的音高材料，在 C 大调上发展（例 5），回归主调。

### （三）《London Prelude》和《Happy Ending》——（整体为）回旋奏鸣曲式

| 整体结构 | 回旋奏鸣曲式             |         |           |      |      |       |                  |    |            |    |    |           |               |           |     |               |       |           |   |
|------|--------------------|---------|-----------|------|------|-------|------------------|----|------------|----|----|-----------|---------------|-----------|-----|---------------|-------|-----------|---|
| 曲式结构 | 呈示部                |         |           |      |      |       | 展开部              |    |            | 插部 |    | 再现部       |               |           |     |               |       |           |   |
|      | A<br>(主部)          |         | B<br>(副部) |      |      |       | A<br>(主部)        |    | C<br>(展开部) |    |    | D<br>(插部) |               | A<br>(主部) |     | B<br>(副部)     |       | A<br>(主部) |   |
| 次级结构 | A                  |         | B         | C    | B1   | A1    | B3<br>(尾声)       |    | 展开部        |    |    | D         |               | A2        |     | B4            | C1    | A<br>(尾声) |   |
| 乐句划分 | 引子                 | a a1 a2 | 连接        | b b1 | c c1 | b2 b3 | 连接               | a3 | 导          | I  | II | 导         | d d1 d2 d3 d4 | a4 a5     | 连接  | b4 b5         | c2 c3 | a6        |   |
| 小节数目 | 5                  | 7 10 5  | 4         | 6 6  | 8 7  | 6 5   | 4                | 6  | 11         | 4  | 20 | 26        | 1             | 8 8 8 8 8 | 8 8 | 1             | 6 6   | 8 7       | 8 |
| 调式调性 | C D <sup>b</sup> B |         | a A       |      | C    | a     | <sup>b</sup> B C |    |            |    |    | G G G C C |               | C C E     |     | a a A a A a C |       | C         |   |

表 3：《London Prelude》和《Happy Ending》（整体）曲式结构图

Table 3: Form Structure Diagram of “London Prelude” and “Happy Ending” (Overall)

倘若把《London Prerule》和《Happy Ending》这两首乐曲合在一起，可以发现其整体结构为回旋奏鸣曲式，如上表所示，呈示部分为主部Ⅰ副部Ⅱ和主部Ⅲ三部分，其中主部由三部分调性组成，分别是 C 大调、D 大调和 $\flat$ B 大调，其中起着结构力作用的是 C 大调，副部Ⅱ的曲式结构，就《London Prelude》这首乐曲而言，可以把它看作一个单三部曲式，如果和《Happy Ending》这部乐曲合在一起的整体结构去看，也可以把它视为奏鸣曲的副部，其调性历经 a 小调-A 大调-C 大调最终回归 a 小调，a 小调作为副部调性框架的核心，为主部调性的关系小调，符合奏鸣曲调性原则。主部再现提取主部初始材料第三乐句音高素材，在 $\flat$ B 大调先行呈现，尾声使用 B 乐段材料，在 C 大调上呈现，据此对前方的主部形成了调性附合，体现了回旋奏鸣曲式的呈示部特点。

展开部在 C 大调上呈现，使用 A 乐段材料展开，之后分别在 $\flat$ b、 $\sharp$ f、g 小调展开，并使用了连续平行的半减七和弦，且每个和弦都有自己所属的调式调性，在后文“高叠和弦”一节中会详细阐述。

插部取自于一首英国儿歌《This Old Man》中的旋律配器而成，这是一首关于数字启蒙的英文儿歌，每段歌词对应的旋律都一样，重复性强。在曲式结构、和声、配器等方面上文均有涉及，在此不一赘述。虽然在《Happy Ending》这部乐曲中没有加入孩子们的歌唱声部，但在电影中呈现了出来，歌词为：这个老爷爷，他说一，他在我的拇指上敲了敲，拍拍手，扔给小狗一根骨头，这位老爷爷就回家啦。这段歌词一方面体现出孩子们的纯真善良，一方面每一句结束在“回家”二字上，契合电影想表达的感情色彩，还与之前展开部复杂的高叠和弦产生对比，突出了孩子们的纯真善良，也反映出电影最终想表达的正义必胜的思想内涵。

再现部的主部调性为 C 大调，在第二乐句最后 4 小节进行转调，进入 E 大调，为再现部的副部做了属准备，再现部的副部分别在 a 小调、A 大调、C 大调上进行呈现，最后结束在 C 大调上，体现了副部对呈示部主部的调性附合，符合奏鸣原则，和声进行与呈示部一致。再现部尾声 A 乐段使用呈示部主部第二乐句的第二乐节的音高材料进行再现，也充当了尾声结构。

上文提出，A 乐段为拯救出题，B、C 乐段为爱情主题，从叙事脉络方面来看，两首主题音乐分别代表着两条线索——拯救主题音乐立足于整部影片的关键线索，即葛拉蒂决心前往中国；帮助女性摒弃缠足陋习；收养孤儿；拯救了 100 多名中国儿童突出日军的包围圈，平安从山西抵达阳城的大场域，凸显葛拉蒂的大爱无疆，为电影的主线。而爱情主题立足于葛拉蒂和林上尉的爱情方面的小场域，凸显二人温情细腻的一面，为电影的副线。将《London Prelude》和《Happy Ending》两首乐曲合二为一后，整体曲式结构可以看作回旋奏鸣曲式，我们知道，在奏鸣曲曲式结构中，一共分为三部分：呈示部、展开部和再现部，其中最能体现奏鸣曲的曲式的特点是呈示部中主部和副部的对比，以及再现部中主部和副部的矛盾走向统一，即调性服从原则——副部以主部的调性进行再现。在电影音乐创作中，拯救主题与爱情主题分别以奏鸣曲式的主部与副部呈现，这一曲式结构与叙事线索的对立统一关系形成巧妙呼应。葛拉蒂为实现在华济世理想与应对突至情愫的矛盾冲突，恰似回旋奏鸣曲式中主部、副部主题的辩证关系——叙事主线和副线自呈现之初即充满矛盾对立，但随着葛拉蒂与林上尉的深入接触，她逐渐发现这位军官实为心怀家国的正义之士。二人在共同投身抗日救亡的历程中，理想追求与情意交融两条线索最终合二为一，如同江水相汇，奔腾入海，实现了矛盾的对立统一。作曲家刻意选用回旋奏鸣曲式参与影片音乐架构，使音乐结构中的主副部主题与电影叙事的主副线索形成对应关系，这种精妙的设计理念充分彰显了作曲家将音乐思维与影像叙事深度融合的创作智慧。

综上所述,《London Prelude》和《Happy Ending》这两首曲子独立成章,结合之后,又可以形成一个整体曲式结构,不仅反映出作曲家在创作时对两首乐曲的整体性架构,通过和电影的结合,使两部乐曲把影片的情节发展、叙事线索有机的结合在一起,使电影剧情充满张力,有强烈的戏剧性效果,此外拯救主题、爱情主题以及儿歌主题的使用,都指向影片的主旨内涵,为影片主题——阡陌深美、大爱无疆提供了深层的艺术支撑。

## 二、和声驱动下的苦难与光辉：葛拉蒂的拯救之路

作曲家马尔科姆·阿诺德注重和声的色彩性效果,尽可能的回避和声功能性的作用,将和声有逻辑的进行组织,用来表现特定的音乐效果。其中和声技术使用了平行和弦、高叠和弦、调性并置技术和半音化的调性布局处理,这些和声技术无一例外,都是为影片音画关系、叙事策略服务的。

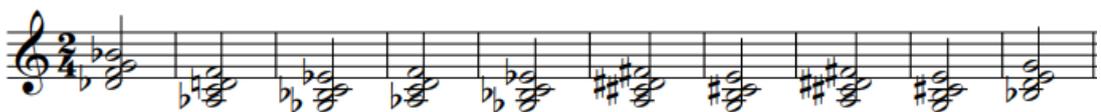
### (一) 平行和弦

平行和弦是指和弦在进行时,在各个声部中保持一种几乎相等的音程距离的和弦进行方式。最早的平行和弦是出现在公元 9 世纪的“奥尔加农”,它的进行是以平行四度和平行五度为主。这种和声语言给人一种新颖的听觉感受,以摆脱主调音乐的和弦功能性质,创造了一种新的和声语汇。在《六福客栈》电影音乐中,作曲家马尔科姆·阿诺德也使用了大量的平行和弦,其中使用了三种平行和弦:

#### 1. 严格进行的平行和弦

《London Prelude》引子以两个大大七和弦第四转位(B-C-E-G 至 A-<sup>b</sup>B-D-F)开启,大二度平行交替进行,持续了 10 小节,极具和声色彩性效果。这种和声手法同样被用于《Happy Ending》中的拯救主题和展开部中

严格进行的平行和弦在乐曲《London Prelude》出现较少,在《Happy Ending》中则被作曲家大量使用。



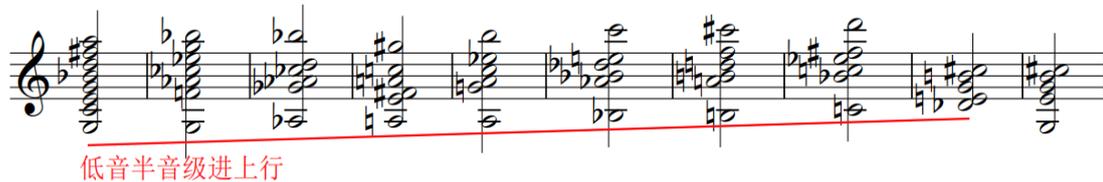
例 1:《Happy Ending》的展开部 I 和弦叠置图(12-23 小节)

Example 1: Chord Stacking Diagram for Development Section I of “Happy Ending” (Measures 12-23)

上例为《Happy Ending》的展开部 I 的和弦布局,因持续篇幅较大,为了方便观看,笔者去除了相同的和弦音,保留了和弦骨架。如图所示,和弦均为半减七和弦的第二转位,和弦为严格进行的方式平行,除去第 1、10 个和弦采用了跳进的方式平行进行,其余和弦均为上、下二度级进,和弦性质不发生改变。上述半减七和弦具备导和弦性质,乐曲第 23 小节由 E-G-<sup>b</sup>B-D 解决到 F-<sup>b</sup>A-C 和弦,为传统和声学中导七和弦解决至主和弦。其次,除去相同的和弦外,二度级进的和弦进行形成了一

种半音上行的和弦进行关系，低音线条也呈现 $\flat G-G-\flat A-\flat A-\flat B$  的上行趋势，该和弦进行为作曲家精心设计的色彩性技法，既植根于传统功能性和声框架，更彰显其对和声色彩维度的创新探索。

同样，《Happy Ending》的展开部 II 的 25-32 小节也采用高叠和弦的严格平行进行方式。



例 2：《Happy Ending》的展开部 II 高叠和弦图（25-32 小节）

Example 2: Chord Chart for the Development Section II of “Happy Ending” (Measures 25-32)

例 2 前两小节的和弦，只观察内声部，可以看出是一个 C-E-G- $\flat$ B-D- $\sharp$ F 的 11 和弦到向上平移四度到达 F- $\flat$ A- $\flat$ C- $\flat$ E-G- $\flat$ B 的十一和弦的平行进行，为非严格进行的平行和弦——从大三和弦叠加增三和弦的 11 和弦平行至减三和弦和弦叠加大三和弦的十一和弦，从图例第三小节开始，忽略低音级进上行，为严格平行的和弦进行方式，第三小节的和弦音 D 音看似为和弦外音，但对比图例第 4、5、7 小节和弦音的排列方式可以发现——拿第 4 小节举例：其和弦音从低到高排列为 $\sharp$ F-A-C-E- $\sharp$ G，和弦结构为半减七和弦向上叠加一个大三度，第 5、7 小节和弦结构亦同，可以推测第 3、4、6、8 小节的和弦结构，因此，第三小节的和弦音从低到高排列为 $\flat$ A- $\flat$ C-D( $\flat\flat$ E)- $\flat$ G- $\flat$ B，其和弦形态也为半减七和弦向上叠加一个大三度，第 4、6、8 小节同理，由此可以得出结论，展开部第一部分和弦构成成为 $\flat$ G- $\flat$ A- $\flat$ C-D( $\flat\flat$ E)- $\flat$ B、E- $\sharp$ F-A-C- $\sharp$ G、G-A-C- $\flat$ E-B、 $\flat$ A- $\flat$ B- $\flat$ D-E( $\flat$ F)-C、A-B-D-F- $\sharp$ C、 $\flat$ B-C- $\flat$ E- $\sharp$ F( $\flat$ G)-D 六个半减七和弦向上叠加一个大三度的九和弦的第三转位的平行进行，这些和弦进行方式包括级进和跳进，和弦性质保持不变。另外，和弦低音经过设计，形成 G- $\flat$ A- $\flat$ A- $\flat$ B- $\flat$ B-C- $\flat$ D 的半音级进上行的低音线条，体现出作曲家别出心裁的和声语言。

同样，在《Happy Ending》的展开部 II 的 33-38 小节的中，存在 6 个严格平行的十一和弦，为上文提到的九和弦又向上构成了一个小三度音程，可以看作减三度和弦上方大三度叠加一个大三和弦的十一和弦，且和弦连接半音级进上行。



例 3：展开部 II 和弦叠置图（33-38 小节）

Example 3: Chord Stacking Diagram for Section II (Measures 33-38)

不难发现, 展开部 II 的 33-38 小节低音也上行半音级进, 为控制低音走向, 故使用和弦音的等音转换来达成级进的目的。可以说, 作曲家在旋律形态、和声结构与低音线条间实现多维度的有机整合, 既恪守传统音乐语法, 又构建个性化的音响平衡体系。

以上平行和弦的使用对应着电影中葛拉蒂带领 100 多名儿童翻山越岭时的艰辛, 和弦的半音级进对应着脚踩山石的湿滑崎岖的画面; 这些和弦级进, 不进行解决也象征着路途遥远艰辛, 难以完成。为影片营造一种紧张的氛围, 对影片情节发展有一定的预示作用。

## 2. 非严格进行的平行和弦

《London Prelude》尾声 71-82 小节的和声运用非严格平行进行: G-B-D-F、G-<sup>b</sup>B-D-F、F-<sup>b</sup>A-C-<sup>b</sup>E、<sup>b</sup>B-D-F(A)、F-<sup>b</sup>A-C-<sup>b</sup>E、F-A-C-E、E-G-B-D, 通过个别音的微调表达特殊的和声效果。

## 3. 混合式进行的平行和弦

在《London Prelude》的 A 乐段第二遍呈现时, 使用了混合式进行的平行和弦。其内声部 D-<sup>#</sup>F-A 到 E-G-B 和弦, 级进上行二度, 但和弦性质发生改变, 属于非严格进行的平行和弦, 随后又交替进行了两小节后转为两个七和弦的平行进行: D-<sup>#</sup>F-A-<sup>#</sup>C 到 E-G-B-D 再进行至 A-<sup>#</sup>C-E-G, 此部分的和弦进行, 其和弦性质也发生了改变。

在《London Prelude》A 乐段结束的连接部和声使用了 F-A-C、<sup>b</sup>E-<sup>b</sup>G-<sup>b</sup>B、<sup>b</sup>D-<sup>b</sup>F-<sup>b</sup>A 三个三和弦的连续平行进行 (例 4), 后两个和弦形成了严格平行进行, 即和弦各音向下平行大二度, 各个和弦也保持小三和弦的结构, 前两个和弦<sup>b</sup>E-<sup>b</sup>G-<sup>b</sup>B 和 F-B-C 和弦为非严格进行的平行和弦。



例 4: 《London Prelude》A 乐段连接部

Example 4: London Prelude, Section A Transition

同时在《London Prelude》B 乐段的内声部也使用了混合式平行和弦: A-C-E、G-B-D、F-A-C、G-B-D、A-<sup>#</sup>C-E, 全部级进二度上行或下行, 和弦性质包括大三、小三和弦。

此外, B 乐段的内声部和低音声部也存在混合式平行和弦, D-F-A-C 向下平移五度到 G-B-E-F 和弦, 再向上平移一度到 A-C-E 和弦之后向下平移四度进入 D-<sup>#</sup>F-A-C 和弦经过 D-F-A-C 和弦阻碍后, 向下平移五度进入 G-B-D-F 和弦, 之后向上平移六度与内声部的 E-G-<sup>b</sup>B-D 和弦产生平行关系后向下平移五度连接至 A-<sup>#</sup>C-E-G 和弦, 这些和弦虽然看似使用较多和弦外音, 但还是使用传统功能和声进行, 均为副属和弦和副下属和弦, 由此可见作曲家和弦布局的缜密性。

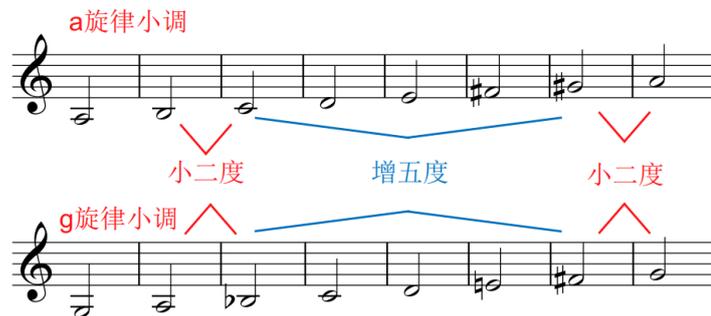
除《London Prelude》A 乐段连接部, 这些非严格进行的平行和弦和混合式进行的平行和弦也为推动电影情节发展提供了烘托气氛的作用, A 乐段连接部混合式进行的平行和弦则起到音乐音响化

的作用，这些和弦平行上、下行级进以及跳音演奏法用以模仿蒸汽火车的蒸汽声。连接部音乐也用于连接电影蒙太奇，形成了音乐蒙太奇，生动的把葛拉蒂几天几夜乘坐火车的画面缩短为几秒钟，给观众无限的遐想

## （二）高叠和弦

高叠和弦是一种三度叠置为主的，而且大于等于五个音的极不协和的现代和弦，高叠和弦这种和声表现手法，最早在巴洛克时期就有使用，如小调的属九和弦，从 19 世纪以来，高叠和弦开始发展起来，其一是在一个属七和弦上叠置三度，从而形成属功能的高叠和弦，例如属九、属十一、属十三和弦；其二是在除了属和弦以外的其他级数使用高叠和弦。在电影《六福客栈》中的电影配乐《Happy Ending》中就涉及较多高叠和弦的使用。

在上文“平行和弦”一节中提到，《Happy Ending》的展开部中出现了连续平行的九、十一、十三的高叠和弦，这些高叠和弦所属的调性以及功能基于其完整形态，因此在《Happy Ending》的展开部 II 的第一小节呈现的十三和弦对前后九、十一和弦的延伸性最大（例 2 第一小节），而三度叠置的十三和弦涵盖了一个调式的全部音，因此，根据这个十三和弦的各个音，我们可以确认该和弦所属的调式调性，此和弦按顺序排列可形成一条音列：D-E-<sup>#</sup>F-G-A-<sup>b</sup>B-C-D，而根据这条音列的特性音程：大二度、小二度、增五度音程可以确定其属于旋律大调或旋律小调体系。另外，乐曲《Happy Ending》展开部终止在<sup>b</sup>B-<sup>b</sup>D-F 和弦上，可以判断出其属于旋律小调体系，因此这个十三和弦属于 g 旋律小调（例 5），此和弦可作为范例，具备向其他九、十一高叠和弦延伸的可能。那么，根据展开部 II 的第 9 小节（例 3 第 1 小节）的第一个十一和弦来与这个十三和弦作比较的话（例 2 第 1 小节），该和弦与十三和弦的区别是缺少了根音 C，但因为特性音程小二度、增五度音程的存在，仍可以判定其属于 g 旋律小调，根据根音来看，可以说是在 g 旋律小调的 VI 级音上叠置的十一和弦，同理可得后面的和弦：D-F-<sup>b</sup>A-C-E-G、F-<sup>b</sup>A-<sup>b</sup>C-<sup>b</sup>E-G-<sup>b</sup>B、<sup>#</sup>F-A-C-E-<sup>#</sup>G-B、G-<sup>b</sup>B-<sup>b</sup>D-F-A-C、<sup>#</sup>G-B-D-<sup>#</sup>F-<sup>#</sup>A-<sup>#</sup>C 分别属于 f、<sup>b</sup>a、<sup>♮</sup>a、<sup>b</sup>b、<sup>♮</sup>b 旋律小调体系的 VI 级和弦，加上 g 旋律小调，构成一条 f、g、<sup>b</sup>a、<sup>♮</sup>a、<sup>b</sup>b、<sup>♮</sup>b 的半音阶式调性和声进行方式，与旋律调性构成了调性并置的关系。



例 5：十三和弦各音排列图

Example 5: Diagram of the arrangement of notes in a thirteenth chord

同理，以此为据，可解释展开部 II 的 9-14 小节十三和弦之后的十一、九和弦：F-<sup>b</sup>A-<sup>b</sup>C-<sup>b</sup>E-G-<sup>b</sup>B、<sup>b</sup>G-<sup>b</sup>A-<sup>b</sup>C-D(<sup>bb</sup>E)-<sup>b</sup>B、E-<sup>#</sup>F-A-C-<sup>#</sup>G、G-A-C-<sup>b</sup>E-B、<sup>b</sup>A-<sup>b</sup>B-<sup>b</sup>D-E(<sup>b</sup>F)-C、A-B-D-F-<sup>#</sup>C、<sup>b</sup>B-C-<sup>b</sup>E-<sup>#</sup>F(<sup>b</sup>G)-D

分别属于 $\flat a$ 、 $\flat c$ 、 $\natural a$ 、 $c$ 、 $\flat d$ 、 $d$ 、 $\flat e$  旋律小调的 VI 级第三转位和弦。这种和弦进行方式。这一和弦驱动调性的作曲思维逻辑甚至可以延伸至展开部 I 处平行进行的半减七和弦，根据这一思维可以判定这些和弦所属的调性为： $\flat b$ 、 $f$ 、 $\flat e$ 、 $\sharp f$ 、 $g$  旋律小调。

展开部 I、II 高叠和弦的使用对应电影剧情葛拉蒂带领 100 多名儿童走向西安的“拯救”之路，但这条路程波涛汹涌，悬崖峭壁，险象环生，作曲家正是利用了高叠和弦极不和谐的音响效果以及和弦级进但不解决的方式来增加和声的不稳定性来衬托葛拉蒂和孩子们的艰辛，塑造影片气氛、推动电影情节发展。

### （三）调性并置技术

调性并置技术是两个及以上的调性一起做纵向结合的调性处理方式，它表现出了一种调性思维的复合状态。

《London Prelude》乐曲的爱情主题中，两个大大七和弦交替式平行进行与旋律以及和声声部发生了调性并置关系，主题旋律第一小节以 C-C-G 这一 C 大调主、属音出现，与低音持续音 C-G-C 和弦、终止处 C 大调主和弦暗示了 C 大调的调性。B-C-E-G 和 A- $\flat$ B-D-F 两个大大七和弦与 C 大调形成了调性并置。在尾声部分也采用了同样的手法。

在乐曲《Happy Ending》中，展开部也以两个大大七和弦的交替使用，使调性复合。当乐曲在 $\flat b$ 小调上进行展开的时候采用了平行进行的半减七和弦参与和声进行，当最后一个半减七和弦 E-G- $\flat$ B-D 解决到 F- $\flat$ A-C 上时，使这组半减七和弦具有重属导功能的意味。同时，在上文高叠和弦一节中，笔者认为，这组半减七和弦是由高叠九和弦忽略了上面叠置的三度形成的，因此也具备相对应的调性，无论是哪一种可能，都使这段主题具有调性并置的关系，十个平行半减七和弦与 $\flat b$ 调的高声部旋律产生了调性并置，对应电影葛拉蒂和孩子们踏上艰辛的“拯救”之路，塑造影片氛围，使这段音乐赋予观众复杂的听觉感受。

### （四）半音化的调性布局处理

作曲家马尔科姆·阿诺德在创作《六福客栈》的乐曲《Happy Ending》中，乐曲横向和纵向采用了半音列式的进行手法，主要呈现方式在纵向和声进行与纵向和弦调性布局以及横向低音进行方式中，上文叙述平行和弦的章节中提到，在《Happy Ending》的展开部 I 处第 12-23 小节的和弦进行采用半音级进式的平移方式，如果把这些和弦各音都提取出来，就形成了一组 C- $\flat$ D( $\sharp$ C)- $\flat$ D- $\flat$ E( $\sharp$ D)- $\flat$ E-F- $\flat$ G( $\sharp$ F)- $\flat$ G- $\flat$ A- $\flat$ A- $\flat$ B- $\flat$ B- $\flat$ C 的半音列。同理，在展开部 II 处的和弦各音也可组成一条 12 个音的半音列，这是纵向和声进行中的半音列写作思维。

此外，在纵向和弦调性布局方面，隐伏了一条半音列式调性布局，在上述高叠和弦一节中讲到，根据高叠和弦的音程特性可以推测当前和弦所属的调式调性，根据这个规律可以对《Happy Ending》的展开部 II（第 34 小节）的和弦 $\sharp$ C-E-G-B- $\flat$ D 作出解释：为保持低音半音级进，以经过性形态出现的 $\flat$ D，实则等同 $\sharp$ C，在第 35 小节可以得到验证：34、35 小节和弦为相同和弦，其和弦所属调性可以根据前方和弦的性质进行顺延，因此得出结论为该和弦为 e 旋律小调的 VI 级和弦，再根据上文有关和弦的所属调性的结论，可以推断出《Happy Ending》乐曲中整个展开部的和弦所属调性为： $\flat b$ 、 $f$ 、 $\flat e$ 、 $\sharp f$ 、 $g$ 、 $g$ 、 $\flat a$ 、 $\flat c$ 、 $\natural a$ 、 $c$ 、 $\flat d$ 、 $d$ 、 $\flat e$ 、 $\natural e$ 、 $g$ 、 $f$ 、 $\flat a$ 、 $\natural a$ 、 $\flat b$ 、 $\natural b$ ，把这些调性的相同音去掉并将

这些调性从低到高排列，我们也能得到一条由纵向和弦调性布局结构的半音列式调性： $c-b-d-b-d-b-e-e-f-f-g-a-a-b-b(b-c)-c$ 。

在横向低音进行布局中我们也可以看出作曲家使用的半音列技术，展开部 I 中，低音线条呈现  $bG-G-bA-A-bB$  的半音级进上行，在展开部 II 中的 25-32 小节，低音呈现出  $G-bA-A-bB-B-C-bD$  的半音级进上行线条，在展开部 II 中的 33-38 小节低音呈现  $E-F-#G-A-#A-B$  的半音级进上行线条。可以说，在《Happy Ending》中，横向和弦、调性和弦、低音的半音级进方式三者三足鼎立，三位一体，共同构成完整体系，起到了丰富和弦色彩效果。除此之外，上文提到的《London Prelude》乐曲中的 B 乐段也采用的低音级进上行的声部走法，也对乐曲起到了增加和声色彩的效果。

如此精雕细琢的半音化的调性布局处理依然服务于电影剧情，半音化的数量之多塑造了极不稳定的影片氛围，对应影片路程遭遇的艰难困苦，深层渗透在电影剧情中。

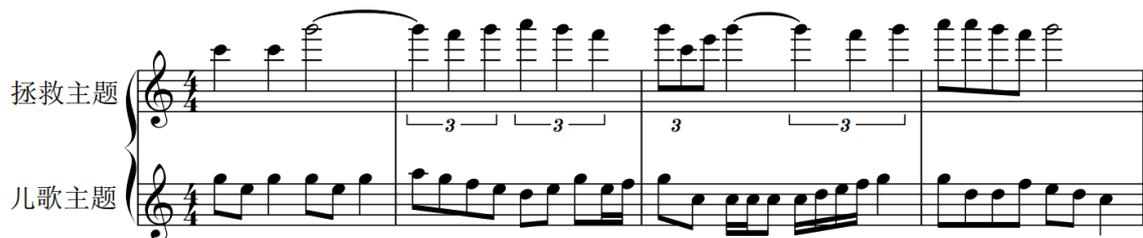
综上所述，和声技术与主题旋律的结合贯穿电影《六福客栈》的叙事线索，通过多重维度参与影片叙事建构。例如借助平行和弦构建音乐蒙太奇，实现叙事时空建立；运用平行和弦达到音乐音响化的效果从而对电影的音画同步进行技术处理；综合运用高叠和弦、调性并置及半音化布局技术，烘托出葛拉蒂与孩子们遭日寇追杀、从山西辗转至阳城途中的艰难险阻，以及他们惶恐不安的心境。这些和声技术多数用以描绘电影中的苦难，也反衬出葛拉蒂不畏艰难，参与抗日救亡，拯救了 100 多名中国儿童慈悲大爱的人性光辉，和声技法的运用共同塑造了葛拉蒂的拯救之路。

### 三、复调对位叙事：拯救主题和儿歌主题的胜利显影

#### （一）线性对位技术

线性对位技术可以分为两种——“线条性对位”和“和声型对位”。线条型对位是指由各声部的横向旋律出发，形成纵向的和声结构。和声型对位即建立在大小调基础之上的，声部与声部之间隐藏着调性音乐特有的和弦效果，使得各声部之间的各音受制于调式调性。

在《Happy Ending》这首乐曲中的 C 部中的再现的 A2 乐段就是典型的“和声型对位”的例子——A2 乐段中有两条旋律线构成，一条为《London Prelude》的拯救主题，另外一条为插部中 D 乐段的儿童歌曲（儿歌主题）的音乐承接，由此形成两个乐句在横向共同进行的复调化旋律，这两条旋律都在 C 大调上进行呈现，在第二乐句的第二乐节两条整体上行大三度，转至 E 大调上进行呈现，为之后转至 a 小调的 B 乐段作出了属准备。由上，拯救主题与儿歌主题一同构成了“和声型对位”。同时，在旋律音的使用上，以 C 大调前四小节的乐句为例，第一小节的 A2、D 乐段主题旋律的音高材料分别为 C-G、G-E，与和声材料 C-E-G 一同构成了 C 大调的主和弦，以此类推，第二小节和弦进行方式为下属——属。第三小节为主和弦，第四小节为下属——属——主的功能和弦序进方式，由此，整个四小节的和声结构我们可以看做为主——下属——属——主的功能和弦进行。且在插部 D 乐段中，每四小节形成一次上述功能的循环。从纵向和声中衍生的两条旋律线，揭示了作曲家在设计拯救主题与插部儿歌主题时对纵向对位结构的考量，以此对整部回旋奏鸣曲式的延伸。这两个主题中，D 乐段主题代表了儿童的天真可爱，内心就像天使一样纯洁，拯救主题则体现出孩子们跟随葛拉蒂的带领下成功归来的喜悦，和正义终将战胜邪恶的内涵意义。



例 6: 《Happy Ending》A2 乐段图 (部分)

Example 6: "Happy Ending" A2 Section Diagram (Partial)

## (二) 复节奏对位技术

复节奏对位是通过纵向叠置不同节拍重音位置的旋律线打破传统节拍平衡的技术。传统音乐中,拍子通过等长时间段构成小节,以单位拍数量与强弱规律形成节拍重音。当复节奏对位中多条旋律的节拍重音错位时,会产生节奏运动的多向性与复杂美感,从而呈现其独特的表现特征。

《Happy Ending》的C部中再现的A2乐段使用了复节奏对位技术(例17),A乐段与D乐段声部以不同节奏单位(A乐段每两拍、D乐段每拍为律动单元)在4/4拍框架下形成纵向对比。A乐段声部多使用八分音符组合与三连音,D乐段声部以八分音符为基础穿插十六分音符,两者通过纵向叠置产生节拍重音错位:第一小节A乐段以八分音符+八分休止+二分音符组合,对应D的两个八分+四分音符的重复性节奏;第二小节,A乐段的节奏由两个四分三连音构成,而D乐段以八分音符律动为主,末拍插入四分音符,与A的三连音纵向叠加形成节拍交错效果。第三小节A乐段以八分三连音起拍,之后四分音符延留至四分三连音D乐段主要节奏型为八分音符、十六分音符、四分音符;第四小节节奏型趋近,但A乐段保持两拍律动单位与D乐段的单拍律动仍构成差异。四小节模板化的复节奏设计赋予双声部独立性与音响对比性。

## 四、音色递增: 配器叠加与电影情绪的高潮共构

在《六福客栈》这部电影中,作曲家使用的配器技巧表现得异常完美,特别是在《Happy Ending》这部乐曲中,由于配器的使用,力度和乐曲色彩每4小节一个单位进行更新,使得这首乐曲在配器色彩上表现得非常完美,虽然乐曲始终反复演奏以4小节为一个主题的单一曲调,但通过配器的作用呈现出了非同凡响的器乐音响色彩,体现了作曲家阿诺德的娴熟的管弦乐配器技巧。

### (一) 乐队编制

在《Happy Ending》这部乐曲中,比较出彩的配器位置是在插部的D乐段,显然,作曲家阿诺德在写作此部分配器时参考了拉威尔的《波莱罗舞曲》的渐进式配器逻辑。虽然是以每四小节为一个单位的单一旋律重复,却通过三管编制大型管弦乐队(见下表)的声部叠加实现由简入繁的动态音响建构。

|      |                            |
|------|----------------------------|
| 乐器组别 | 乐器名称                       |
| 木管乐器 | 2支长笛、1支短笛、3支单簧管、2支双簧管、3支巴松 |
| 铜管乐器 | 4支圆号、2支小号、2支大号             |
| 打击乐器 | 1架定音鼓、1架低音鼓、1架大军鼓、1架钟琴     |
| 弦乐器  | 小提琴 I、小提琴 II、中提琴、大提琴、低音提琴  |
| 其他乐器 | 钢琴、竖琴、木琴、钟琴、铃鼓             |

表 4: 《Happy Ending》插部乐队编制表

Table 4: Instrumentation Chart for the Interlude Band in “Happy Ending”

这一乐段的配器写作颇具特色：音乐主题重复十次，除转调外旋律音高完全保持，每次重复均通过不同音色组合、乐器组配置、音区及力度变化实现音响对比，从最初四小节的单一乐器独奏逐步叠加至全管弦乐队合奏。

### (二) 音色变奏技术的运用

上文提到，这一部分写作特点是以 4 小节为一个单位的乐器配器由简至繁的编配效果，在此部分的创作材料可以分成两个部分：旋律主题和固定节奏。

#### 1. 主题旋律

在旋律部分，作曲家借鉴了拉威尔的《波莱罗舞曲》的写作特点，如下表：

| 起始小节 | 1-4  | 5-8 | 9-12     | 13-16               | 17-20                          | 21-24                                     | 25-28               | 29-32                          | 33-36                                | 37-40  |
|------|------|-----|----------|---------------------|--------------------------------|---|---------------------|--------------------------------|--------------------------------------|--|
| 调式调性 | C 大调 |     |          |                     |                                |   | E 大调                |                                |                                      |  |
| 旋律乐器 | 短笛   | 短笛  | 长笛 I、短笛  | 长笛 I、短笛、巴松 I        | 长笛 I、II、短笛、双簧管 I、单簧管 I、巴松 I、II | 长笛 I、II 短笛、双簧管 I、II、单簧管 I、巴松 I、II、圆号 I、钢琴 | 小提琴 I               | 小提琴 I、II                       | 长笛 I、II、双簧管 I、圆号 I、小提琴 I、II          | 长笛 I、II、短笛、单簧管 I、II、长号 I、木琴、钟琴、竖琴、小提琴 I、II、中提琴                         |
| 和声乐器 | 无    | 大提琴 | 大提琴、低音提琴 | 小提琴 II、中提琴、大提琴、低音提琴 | 小提琴 I、II、中提琴、大提琴、低音提琴          | 小提琴 II、中提琴、大提琴、低音提琴                       | 小提琴 II、中提琴、大提琴、低音提琴 | 巴松 I、圆号 II、III、IV、中提琴、大提琴、低音提琴 | 巴松 I、圆号 II、III、IV、大号、钢琴、中提琴、大提琴、低音提琴 | 双簧管 I、II、单簧管 III、巴松 I、II、圆号 I、II、III、IV、长号 I、III 大号、定音鼓、铃鼓、钢琴、大提琴、低音提琴 |
| 伴奏乐器 | 小军鼓  |     |          |                     |                                |   |                     |                                |                                      |  |

表 5: 插部乐队配器表

Table 5: Band Instrumentation Chart for the episode

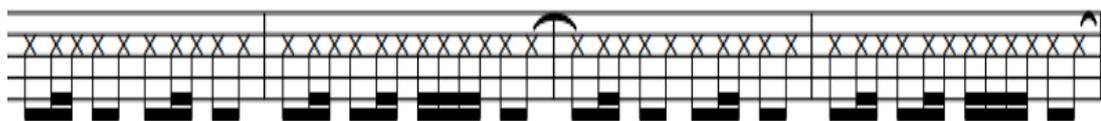
C 大调与 E 大调均采用由简入繁的配器策略，但实现逻辑不同：E 大调因转调可以看作新材料引入，若沿用原配器配置易产生听觉疲劳，故该调初始仅以小提琴 I 呈现旋律声部，实现调性过渡的平滑衔接。在呈现方式上，A 大调配器呈现阶段性叠加特征：初始以 PPP 力度小军鼓固定节奏以 2 小节为单位铺底，短笛独奏主题凸显明快特质；5-8 小节叠加大提琴拨弦构成基础低音；9-12 小节通

过长笛 I 强化旋律层次，同时低音提琴加入形成完整弦乐低音架构。在 13-16 小节旋律声部增加了巴松 I，伴奏声部加入小提琴 II 与中提琴丰富中声部；在 17-20 小节处旋律声部进一步扩展木管组：长笛 II、双簧管 I、单簧管 I、巴松 II，同时小提琴 I 强化伴奏声部。21-24 小节处，旋律声部新增圆号与钢琴，音色层次由此拓展至木管-铜管-键盘复合结构。在 E 大调上进行呈现时，旋律声部以小提琴 I 主导，伴奏乐器则以小提琴 II、中提琴、大提琴、低音提琴铺垫，与 C 大调的调式、配器音色都形成了对比关系，由于 E 大调段落仅 15 小节，配器无法像 C 大调那样逐步叠加乐器，而是直接大量增加乐器配置，因此，在 37-40 小节时，配器达到了极大的规模，不仅木管、铜管、弦乐器在数量上与之前相比 C 大调更为丰富，还增加了木琴、钟琴、铃鼓等一些其他特色乐器。在演奏法方面，长号的刻意运用的滑音技法为乐曲注入爵士风味。全曲高潮处采用乐队全奏，旋律声部以长笛 I、II、短笛、单簧管 I、II、长号 I、木琴、钟琴、竖琴、小提琴 I、II、中提琴共同演奏，突出明亮的高音区；伴奏声部包含双簧管 I、II、单簧管 III、巴松 I、II、圆号 I、II、III、IV、长号 I、III 大号、定音鼓、铃鼓、钢琴、大提琴和低音提琴，形成厚重的和声支撑。多种乐器的音色组合不仅扩展了高低音区范围，还通过不同音色对比和力度的强弱变化，营造出明亮热烈的音响效果，与电影画面的热烈氛围完美呼应。这种通过重复主题并逐步增加乐器来加强音响的手法，借鉴了作曲家拉威尔的作品《波莱罗舞曲》中经典的创作方式——用同一个旋律不断叠加乐器，从独奏逐渐发展到乐队全奏。

## 2. 固定节奏

固定节奏型以两小节为基本单元循环，其核心特征为四分音符与十六分音符交替构成的律动。在短笛吹奏主题旋律前，先用该节奏型进行两小节引导铺垫。

此后，小军鼓自始至终以两小节为单元的固定节奏型持续演奏，为旋律声部提供明确支撑。这种通过固定节奏贯穿全曲的手法，直接呼应了拉威尔《波莱罗舞曲》的核心处理方式——该作品的核心节奏型同样由小军鼓以两小节为单元循环奏出，构成全曲动力基底。



例 7：小军鼓固定节奏型

Example 7: Snare Drum Fixed Rhythm Pattern

综上所述，插部的配器设计充分展现了作曲家阿诺德成熟的创作策略：通过从单一音色逐步叠加至全奏的渐进过程，音响也对应葛拉蒂带领 100 名儿童由远至近的电影画面。从启程到走到大本营的拯救之路、从路途艰险到平安归来的凯旋之路、从默默无闻到群众迎接的热烈欢迎，阿诺德的配器的逐步叠加也对应着影片情绪的层层递进，在高潮达到三管乐队的全奏，也带动观众的情绪一点一点推至激昂。既构建出层次丰富的声部结构，又精准呼应了电影高潮段落所需的情感强度。

## 五、结语：《六福客栈》创作技法对“闲约深美 大爱无疆”的叙事主旨与升华

好莱坞电影《六福客栈》作为一部由真实事例改编而来的好莱坞人物传记类影片，是一部通过西方视角来叙述中国故事的电影，音乐技法方面立足于西方传统作曲思路，主题音乐呈现出传统与现代的创作态势。中西文化交融并蓄。

从曲式结构、和声技法、对位技术到音色织体，所有音乐要素均服务于电影的音画关系与叙事策略，这种创作理念使音乐在表层表达层面精准契合画面需求，推动情节演进；在深层表达层面，这些音乐语言与影像文本形成联系，共同诠释“闲约深美、大爱无疆”的叙事主旨，构建出电影丰富的声画关系。

作曲家针对此部电影创作的音乐，使用了丰富的音乐技法，达到了“闲”——知识要广阔的精神，并对这些技法加以慎重的选择，达到了“约”——在博采的基础上加以慎重的选择的精神，并对音乐元素进行深入挖掘，达到了“深”——钻研精神的境界，最后在音乐与画面配合上做到了珠联璧合的效果，达到了“美”——达到完美之境的境界，由此形成了“闲约深美”的思想内涵。同时，针对主人公真实经历，作曲家为其创作的音乐作品，从人物所经历的场景、事件以及心理状态等配合着与电影画面的结合，都能够直接体现出主人公的超越国界的普适性品格特质——大爱无疆。

综上所述，电影《六福客栈》从作曲技术、音画关系、叙事策略，以及对我国文化关乎宏旨的深邃把握与深刻表述做到了尽善尽美，不仅使大众的艺术审美得到丰富，还为世界了解中国的文化提供了视听窗口。可以说，好莱坞电影《六福客栈》的广泛传播，以及对这一影像文本的深入研究，不仅符合当代我国经济文化大发展、大繁荣的时代背景，同时也对增强民族自信、提高文化软实力都是大有裨益。最后也为中国电影音乐的创作提供了一个值得学习的范例。

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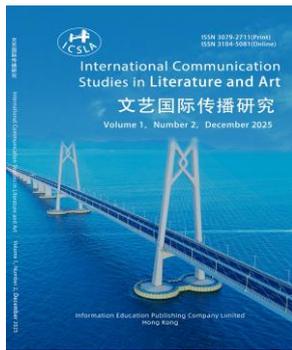
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主体、过程与效果：

## 翻译传播学视角下的粤剧海外传播路径研究

郭妙盈（Guo Miaoying），李奕旌（Li Yijing），陆志军（Lu Zhijun）

**摘要：**粤剧作为中国传统戏曲的重要组成部分，是我国最早走向海外的剧种，粤剧的海外传播承担着向世界传播优秀中华传统文化的使命。本文以吴贇等学者的翻译传播学理论为框架，分析粤剧海外传播的主体、过程和效果，探讨粤剧海外传播的媒介、受众接受度和满意度，以提升粤剧在海外的传播成效，加深国际社会对粤剧文化的理解与认同，增强其国际影响力，实现真正的“文化走出去”。

**关键词：**粤剧；翻译传播学；海外传播；传播路径

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**Title:** Research on the Overseas Dissemination of Cantonese Operas from the Perspective of Translation-Communication Studies

**Abstract:** As a significant component of traditional Chinese opera, Cantonese opera is the earliest type of Chinese opera to go overseas, and the overseas dissemination of Cantonese opera bears the mission of spreading the excellent traditional Chinese culture to the world. This paper takes the translation-communication theory of Wu Yun and other scholars as a framework to

analyze the subject, process and effect of Cantonese opera's overseas communication, and explores the media channels, audience acceptance, and satisfaction in the international spread of Cantonese opera. The purpose is to enhance the effectiveness of Cantonese opera communication overseas, deepen the understanding and recognition of Cantonese opera culture in the international community, strengthen its international influence, and achieve a true "cultural outreach".

**Keywords:** Cantonese opera; Translation-communication studies; Overseas dissemination; Dissemination path

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### 前言

粤剧作为中国传统戏曲的重要剧种。从初始的民间音乐发展为如今的南方第一大戏种，粤剧经历了五百余年繁衍流变。粤剧的海外传播承担着向世界传播优秀中华文化的使命。然而，受限于独特的方言表达、相关背景文化缺失及译介阻碍等问题，粤剧在海外长期面临传播阻力，导致其在发展过程中缺乏充分积累，主要局限于部分华人社区及南洋地区的传承与表演活动。与此同时，学界对粤剧翻译与传播的研究亦未给予足够关注，缺乏系统而深入的探讨。

从现有研究来看，国内外学界对粤剧的关注多集中于其历史渊源、表演形式、音乐美学以及传承与传播。根据陈凝（2005, p.15）考证，粤剧大约于十九世纪中叶前开始向海外传播，迄今已逾170年。董迎春（2011, p.146）提出粤剧传播的重要动力源于粤剧文化认同与当代文化需求的契合。罗丽（2011, p.12）则强调了粤剧在中华文化的海外传播中担任着重要角色。此外，曾衍文、李燕霞（2020, p.61）从文化生态学的角度出发，探讨粤剧的传播在海外适应不同文化环境的具体方式，而杨浩然、张映先（2021）以《牡丹亭一梦》译本为例，研究了粤剧对外翻译如何适应不同的文化环境，以及翻译活动在粤剧文化传播和海外接受中的作用。黄映雪、曾衍文（2019）结合“一带一路”倡议，分析粤剧在国际传播中面临的挑战与机遇，进一步提出“译+释”的外宣翻译策略。

国外学者亦对海外华人聚居区的粤剧传播有所关注。波多野太郎（1979）通过采用收集资料、实地访问、观看演出等多种方式对粤剧的历史渊源进行梳理，并分析粤剧的艺术特征。Rao（2018）则通过收集地图与票据等史料，揭示了19世纪末至20世纪初粤剧院在加拿大华人社区中的核心作用。

然而，当前的研究仍存在不足。一方面，国内研究多聚焦于粤剧艺术的表现形式，也有部分文献探讨粤剧的海外翻译与传播策略，但对翻译传播策略及其实际效果的分析较为薄弱，缺乏系统的理论框架，难以全面评估粤剧的国际接受度与影响力。另一方面，国外研究则侧重于粤剧传播的特定区域，忽略了文化背景的多样性，导致粤剧海外传播的研究背景较为片面。

翻译传播学是翻译学理论领域上的一种跨学科理论，是一种全新的学科研究范畴（张生祥，2013, p.116）。其起源可以追溯到20世纪20年代美国著名传播学家Shannon和Weaver提出的“香农——韦弗模式”与Lasswell的“五W模式”。随着社会现象日趋复杂，单一学科的研究成果已经无法满足对社会现象的解释，学者们开始从传播学的角度来研究翻译过程中的信息传递，翻译传播学应运而生。尹飞舟与余承法（2020）系统梳理了翻译传播学的理论，提出翻译传播活动涵盖传播者、译者、信息、媒介、受众、效果六大要素，并强调译者在翻译传播过程中的重要性，为该领域研究开辟了新路径。

随着学科的发展，众多学者对翻译传播学的理论架构进行了探索与完善。吴贇、林轶（2023）从翻译传播的概念、功用和研究主题三个方面阐述了翻译传播学的基本理论和发展必要性，强调翻译传播在调和主体间关系、服务国家外译事业、回应媒介革新和拓展翻译理论体系等方面的重要价值，凸显其对国际交流与文化输出的深远意义。

近年来，随着“中华文化走出去”战略推动、中外文化交流深入以及全球化进程的加速，粤剧的海外传播也迎来新的发展机遇。通过跨文化合作与数字化传播等方式，粤剧逐步开拓海外市场，吸引更多海外观众，并在国际舞台上塑造鲜明的文化特色，进一步推动中华优秀传统文化的传播与弘扬。在此背景下，本文基于吴贇、林轶（2023）的翻译传播学视角，探讨粤剧海外传播的多元主体、传播媒介、受众和效果，旨在为粤剧在国际舞台上的推广和传播提供有力支持与建议。

## 一、粤剧海外传播的行为主体研究

根据吴贇、林轶（2023, p.36），翻译传播的主体既包括译者，也包括引发者、执行者和接受者。其中，译者是翻译传播主体的重要组成部分。此外，翻译传播行为作用于“交际”时，行动主体包含信息的发出者、译者和受众三类。粤剧海外传播的行为主体分为国家和政府以及海外剧团和华人两大类，这些主体兼顾信息的发出者、译者和受众三重角色，在粤剧海外传播中发挥各自的能动性。再者，现代媒介环境中的翻译传播行为始终处于双向的互动交流中，故而主体的角色呈现出互相交替、牵引的景象。

### （一）国家和政府

粤剧在国家层面的海外传播是以国家和政府为主体。张建秀（2023, p.40）指出，国家和政府主导的粤剧出访体现出一定的象征性意义。粤剧在海外传播中充当国家文化交流使者，代表国家文化形象，多以文化外交活动的形式在海外传播。20世纪五六十年代，以国家名义赴海外访问演出和粤剧电影的海外展演是粤剧在此传播阶段的主要传播方式。例如，1961年，广东粤剧院代表中国粤剧团远赴越南进行访问演出。胡志明主席亲临现场观看了演出，并且授予了剧团的主要成员们一级劳动勋章（中国粤剧网）。

改革开放后二十年，以国家传播为主体的粤剧海外传播以地方剧团到海外演出、粤剧电影、文化交流活动等形式为主，呈现出双向传播的特点，从单向流动的线性传播模式转向双向流动的控制论传播模式。这种模式包含两层双向流动：一是国内与国外的流动，二是内地与港澳地区的流动。

图 1 表明，20 世纪 80 年代，以国家传播为行为主体的粤剧海外传播在内地与港澳地区是相互的、双向的，在传播的过程中互相牵引，经过信息授受，处于双向流动的互动与联系当中。

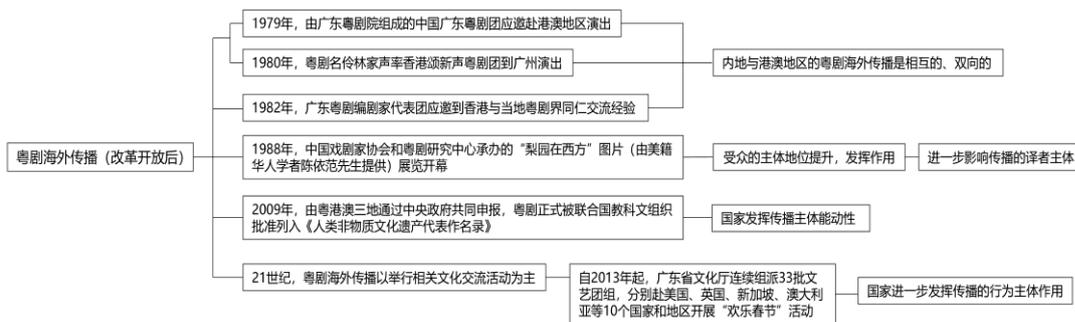


图 1 改革开放后粤剧海外传播（以国家传播为主体）的主要历程

Figure 1 Main process of overseas communication of Cantonese opera (mainly national communication) after the reform and opening up

此外，作为受众的美籍华人学者陈依范主动提供粤剧的传播资料，与国家政府相关部门合作举行文化交流活动（中国粤剧网），可见受众的主体地位在传播的互动中得到提升，从能动性参与转换为能动性传播，受众将其在传播过程的作用发挥到极致，转而影响传播的译者主体。2009 年，粤剧的申遗成功，有助于国家发挥传播主体能动性，促进粤剧的海外传播稳步发展。此后，粤剧海外传播的文化交流活动尤为兴盛，国家进一步发挥行为主体作用，推动粤剧的海外传播。

## （二）海外剧团和华人

粤剧起源于岭南地区，但随着华人的迁移，它迅速向海外扩散，形成了在海外发展的独特现象。粤剧为海外地区的华人族群提供了关键的精神依托，他们通过对“粤剧”这一共同文化符号的传承与发扬，完成了其民族身份的建构与文化认同的深化（Deng & Zhang, 2025, p.103）。于是，粤剧艺人纷纷采取组织戏班、建立社团、经营戏院以及开设教学馆等方式，积极在当地推广和传播粤剧文化。海外华侨、华人和赴海外演出的粤剧戏团组成了粤剧海外传播中的民间传播主体，推动粤剧的海外传播。

由图 2 所示，以民间传播为主体的粤剧海外传播分为三个阶段：早期传播主要依附于华人戏班的海外演出，受二战影响曾一度衰落；中国改革开放后，粤剧作为文化交流的一部分，传播至全球多个国家和地区；21 世纪以来，现代媒体的发展进一步助力于粤剧的海外传播，使其受众变得更加多元化。

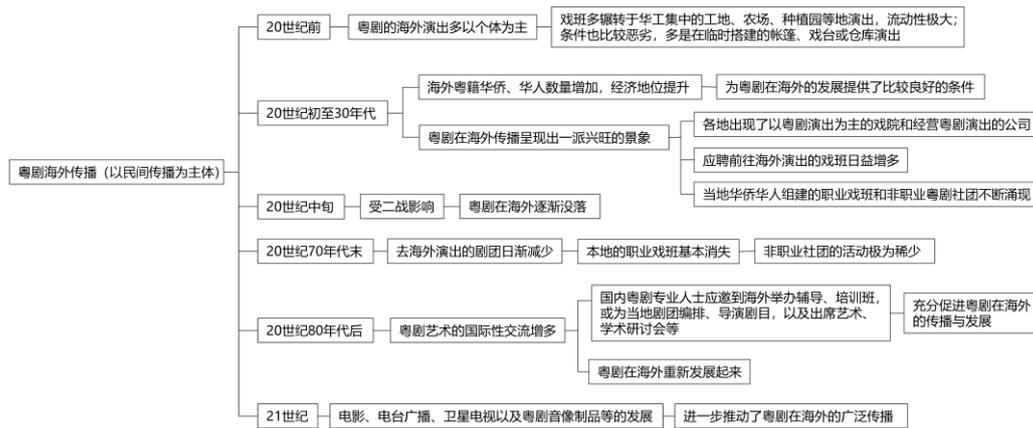


图 2 粤剧海外传播（以民间传播为主体）的主要历程  
 Figure 2 Main process of overseas communication of Cantonese opera (mainly folk communication)

由海外华人、华侨和赴海外演出的剧团主导的民间传播最先以信息的发出者、译者的角色向海外群众传播粤剧，利用海外华人、华侨的影响力进一步推动粤剧的海外传播，提高海外受众对粤剧的认同感。当受众的认同感达到一定程度后，海外地区涌现了大批的职业与非职业粤剧社团，吸引海外华人和本土居民加入到粤剧社团，主体角色拓展至受众群体，发挥受众的主体作用，通过反馈和宣传等手段进一步增加粤剧对海外群众的吸引力。

如表 1 所示，东南亚、美洲、澳洲和欧洲均有多个粤剧社团活跃，这些海外粤剧社团积极参与粤剧及粤剧文化的推广，使粤剧得以在海外传播开来（黄静珊、罗丽，2019, p.214-220）。

| 海外地区 | 主要的粤剧社团  |
|------|--|
| 东南亚  | 新加坡八和会馆、马来西亚八和会馆、敦煌剧坊、露雳慈善社、吉隆坡南海会馆粤剧曲艺部、伟新声粤剧团、统一粤剧团                  |
| 美洲   | 鸿福堂、杨海城粤剧学院、中国音乐剧社、美洲八和粤剧协进会、纽约八和会馆、振华声艺术研究社、白雪梅粤剧艺术学院、黎佩仪剧艺学院、巴拿马知音乐社 |
| 澳洲   | 侨青社粤剧团、冈州粤剧曲艺社、义擎天粤剧团  |
| 欧洲   | 欧洲粤剧研究会联合总会、侨声剧艺社、丹麦华人长春会粤剧曲艺组、英国华人粤剧曲艺研究会、兆凤粤剧曲艺社、共和协会曲艺组、湘云艺苑        |

表 1 海外地区的主要粤剧社团  
 Table 1 Main Cantonese opera clubs in overseas regions

## 二、粤剧海外传播的过程研究

吴贇、林轶（2023, p.37）指出，翻译传播过程是“自我”信息通过译者作为中介到达“他者”的过程，进而对他者产生认知与情感影响。过程研究涵盖媒介分析、受众分析与效果分析等要素，旨在研究媒介、受众与效果三者如何共同塑造翻译传播的整体动态过程。媒介分析侧重考察媒介要

素如何影响翻译传播过程的受众、效果及媒介本身。受众分析则探讨受众要素如何影响翻译传播过程中媒介、效果及其自身。效果分析关注翻译外部因素如何影响信息流动与传递效果。

### （一）粤剧海外传播过程的媒介分析

Schramm (1982) 将媒介定义为“插入传播过程的中介”，其主要功能是扩大和延伸信息传送的时间和空间。作为翻译传播过程的重要要素，媒介分析有利于深入研究翻译传播过程中的译者动机、译本内容及风格、译者/受众的自我形象、媒介压力和约束等。容世诚 (2006) 认为，戏曲所依附的物质形式可分为戏台、图书、唱片。随着时代发展，粤剧传播的媒介开始从物质媒介转向多媒体媒介。本小节将分析粤剧海外传播过程中涉及的舞台演出、网站等媒介及其相应的典型案例。

#### 1. 舞台演出

舞台演出是当前戏曲传播的重要媒介，也是原始、传统的物质媒介，体现了戏曲在演出场所进行现场传播的行为 (孙佳希, 2021, p.81)。舞台演出的传播特征包括现场性、活态性和复合性，常与电影、电视等其他媒介形式相结合。同时，舞台演出涉及口头、文本、表演和展示等多重传播形式，展现出高度的综合性。

粤剧的海外演出主要面向华人华侨群体，且多在华人社区进行。然而，不同国家和城市间的观众构成存在差异，例如在欧美地区，非华人观众的比例相对较高。2017 年广州粤剧院赴美国演出，给当地观众带来了《睿王与庄妃》《钟馗》等经典粤剧表演。同年 2 月，该剧团在英国伦敦等城市进行了精彩的演出；4 月，再赴美国演出，并且在当地举办了粤剧的相关主题讲座 (中国粤剧团, 2020 年 2 月 14 日)。

从以上例子中可以看出，广州粤剧院在粤剧海外传播过程中充当信息发出者和译者的双重角色，不仅对粤剧的海外传播现状的认知十分到位，还对译者的自我形象理解透彻，并且结合自身的粤剧海外传播动机进行传播策略的调整——增加粤剧主题讲座等传播形式，这也体现了舞台演出传播与其他媒介相结合的特点，以便受众更易理解粤剧传达的内容和精神。值得注意的是，广州粤剧院运用舞台演出、文本、讲座等多种媒介进行粤剧的海外传播，在一定程度上弥补了舞台演出媒介的局限性，打破舞台演出传播的约束，将更大地发挥传播作用，提高传播效果。

#### 2. 网站

互联网作为现代传播媒介的核心组成部分，已然成为当代信息传播的主力平台。通过动态文本、图像、音频与视频等多模态复合材料，互联网使受众得以通过多感官途径对信息进行多维理解，进而形成多种媒介融合的融媒体生态。吴贇、孙萌 (2023, p.69) 指出，融媒体依托互联网技术，具备多样化的传播渠道、广泛的受众覆盖及强互动性的诸多优势。戏曲借助相关网站进行翻译传播，体现了其传播方式的多元化与可视化。然而，互联网传播对译者的要求不仅限于文本翻译，还需关注传播效果及最终目的语受众的接受程度。

Duhalde et al. (2019) 在香港地区的《南华早报》(South China Morning Post) 官方网站发布一篇题为“粤剧的表演艺术”(Cantonese performing art) 的互动文章，以时间线的方式将粤剧的发展一步步向受众展示，条理清晰，趣味十足，体现了其对粤剧海外传播的译者动机十分清晰。同时，该文章的文本翻译到位。例如，文章开头介绍粤剧可能源于宋朝的北方剧种，受昆曲影响，有“粤昆”之称，将“粤昆”译作“Yuet Kuk”，用音译法生动形象地向受众传达了“粤昆”的含义，便于读者理解。这说明其能够准确把握粤剧海外传播的译者自我形象和受众作为跨文接收者的自我形象把握准确。

此外，该文章充分利用互联网媒介的多模态特性，结合图片、视频及互动模块设计来呈现出粤剧的主要表演形式。红船既是粤剧戏班远赴海外演出的交通工具，又是粤剧文化传播的重要载体。该文章在介绍粤剧的红船文化时，以“图片+互动”的方式让受众了解到红船的由来、结构和功能以及其承载粤剧海外传播的责任和精神。如图 3 所示，受众在浏览该文章时按照网页左上角的提示进行互动，该网站的页面会根据指示由外而内地向受众介绍红船的外观和内部结构。这提高了文章的阅读趣味性，打破了传统媒介的约束，更大程度地提高了传播效果。

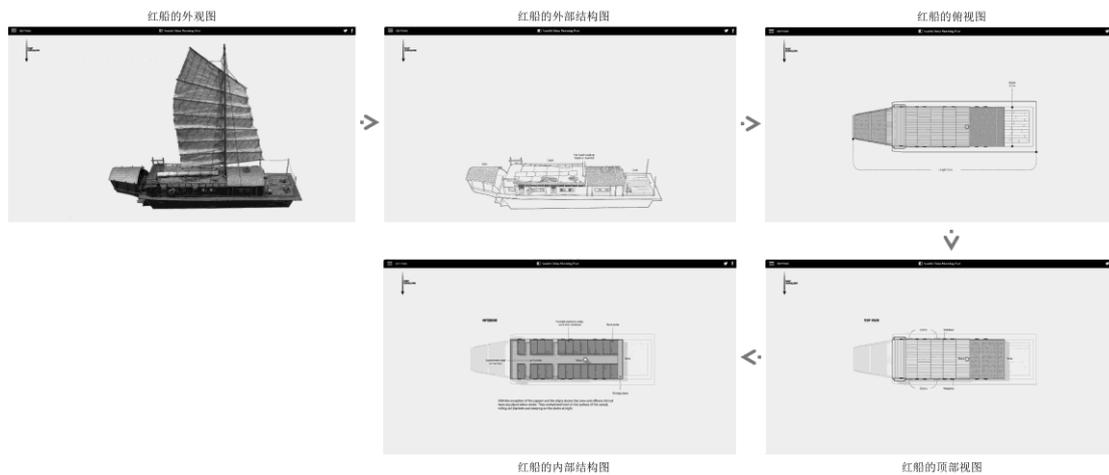


图 3 红船的外观图、结构图（引自 Duhalde et al. 2019）

Figure 3 The appearance and structure of the red ship (from Duhalde et al. 2019)

## （二）粤剧海外传播过程的受众分析

受众是传播过程中不可忽视的关键要素。根据吴贇、孙萌（2023, p.62），“受众是一种能动的因素，如果没有受众的积极参与，作者、作品不能构成完整的概念。”受众的参与行为主要体现在对作品的接受与评价，将有效的反馈信息传达至传播行为主体，从而影响传播主体对传播内容和方式的选择，甚至进一步影响作品的传播效果。在翻译传播过程中，受众受目的语语言和文化的影响做出对应翻译传播内容的选择，并影响翻译传播过程受众所在的社会群体以达到文化规训。

二战后，由于受到电影等多种媒介手段的流行以及新一代华人对中华文化认同感降低，粤剧进入低谷时期。为此，海外粤剧积极拓展受众群体，努力实现从传统华人向外籍人员的转变，其中包括演员构成的多元化以及观众群体的国际化。粤剧通过这种跨文化的演出尝试来寻求新的艺术生命力和更广泛的文化认同，从而为粤剧的海外传播注入新的活力。

根据沈有珠（2015, p.92）考证，20 世纪 40 年代，马来西亚籍剧作家钟莉莉女士用英文编写了《龙凤配》（Battle of Dragon & Phoenix），标志着英语粤剧登上戏剧舞台。另外，2002 年新加坡敦煌剧坊用英语排演了粤剧《清宫遗恨》（Intrigues in the Qing Imperial Court）。该剧目的参演者均为海外粤剧爱好者，他们在念白和演唱中采用了英语。

上述例子表明，海外的粤剧传播者主动选用外籍人员作为演员、选用英语进行粤剧改编，体现了受众在传播媒介和内容的选择作用，拓宽了海外粤剧传播的媒介。海外的粤剧受众不仅是华人，更是母语非粤语的外籍人员，在粤剧的海外传播过程中以自身的语言文化反作用于粤剧，并且为粤

剧的翻译传播提供一定的指导。敦煌剧坊排演英语粤剧受到热烈欢迎，说明粤剧的翻译传播行为达到了一定效果，吸引更多非粤籍华人、外籍人员对粤剧艺术的兴趣。此外，用英语演出粤剧，不仅是粤剧的海外翻译传播站在受众层面展开综合的传播过程，更是创新了粤剧文化艺术的传播形式，扩大了粤剧在海外的影响力。

### （三）粤剧海外传播过程的效果分析

吴贇与林轶（2023, p.38）提出，翻译传播过程中的效果分析应聚焦于“非翻译”因素如何在不同层面上影响信息的流动与传递效果，以及其对他者认知和情感的影响。由于翻译传播过程的研究涵盖了传播过程的起源、动机、影响因素及其效果，针对翻译传播过程的效果分析应着重考察主体、媒介、受众和效果等要素如何影响翻译传播过程中的传播效果。

1847年，首批“契约华工”在古巴登岸，他们在当地进行组织粤剧演出、创立剧院等一系列传播活动，深受华人追捧。这表明，契约华工作为早期粤剧海外传播的主体，在主体层面影响粤剧的传播效果，发挥传播主体的主动性以保证一定的传播效果。

20世纪初，古巴的粤剧剧团开始招收当地的本土民众来学习粤剧，并多次在古巴多个省份进行巡演，广受欢迎。古巴的粤剧剧团将外籍人员引入粤剧的对外传播过程当中，扩大了粤剧的传播主体范围。在该传播过程中，外籍人员充当了媒介和受众的双重角色，在媒介层面拓宽了粤剧的海外传播主体，在受众层面增加了粤剧海外传播的反馈渠道，不仅在一定程度上经历了对粤剧及其文化的认知、接受过程，并在演出粤剧时逐步形成热爱，体现了粤剧海外传播的效果。

20世纪20年代后期，由于受到了电影业的冲击和政治因素的影响，粤剧迅速衰落，失业的粤剧演员数量激增。许多资深的粤剧演员不得不远走海外以寻求新的出路。在此阶段，粤剧的海外传播主体层面发生了变化。粤剧演员从海外的华人、华侨转变为国内著名歌伶，不仅以专业的表演一举造就粤剧在古巴及美洲地区红火的局面，更是以深厚的粤剧底蕴满足了粤籍侨胞的看戏需求，乃至吸引当地外籍人员对粤剧产生兴趣进而了解粤剧及其文化，在这一过程中粤剧的海外传播呈现出强大的传播效果。

## 三、粤剧海外传播的效果研究

翻译传播效果研究聚焦于目标受众在认知、情感和行为层面的变化，以及这些变化所引发的一切影响与结果的综合评估，包括受众对传播主体及其传递信息的接收和满意程度等（吴贇、林轶，2023, p.37）。效果研究需要加强对传统译学中处于次要地位的“受众”的关注。此外，媒介能够影响传播的方式和效率，因此媒介研究也是翻译传播效果研究的组成部分。本小节将从媒介效果、受众接受度效果和受众满意度效果三个方面分析粤剧的海外传播效果。

### （一）媒介效果

媒介是影响传播方式和效率的重要因素。粤剧的海外传播过程所依附的媒介有舞台演出、文本、唱片等传统物质媒介，也有电影、网站等现代多媒体媒介。我们依据相关文献整理出表2，分析不同媒介对粤剧海外传播的存在形态、生产制作方式、观演关系、传播模式和受众感知途径所产生的不同影响情况。

| 媒介   | 存在形态 | 生产制作  | 观演关系  | 传播模式  | 感知途径  |
|------|------|-------|-------|-------|-------|
| 舞台演出 | 演员演出 | 实时、可变 | 互动、集体 | 单一、集体 | 视觉、听觉 |
| 文本   | 图文叙述 | 重复、固定 | 单向、个体 | 复合、个人 | 视觉    |
| 网站   | 网页信息 | 重复、可变 | 互动、集体 | 复合、集体 | 视觉、听觉 |
| 电影   | 胶卷记录 | 重复、固定 | 单向、个体 | 复合、集体 | 视觉、听觉 |
| 唱片   | 唱片录制 | 重复、固定 | 单向、个体 | 复合、个人 | 听觉    |

表 2 粤剧海外传播的主要媒介

Table 2 The main media for the overseas communication of Cantonese opera

由表 2 可知，物质媒介的介入改变了粤剧在舞台上现场实时演出的灵活性以及观演两者之间的互动，转为文字、图案的平面表达，大大限制了读者的观赏体验，从而对粤剧的传播造成一定阻碍。而网站、电影作为现代媒介改变了物质媒介的局限，电影综合了舞台演出、唱片和文本等物质媒介的特点，但并无法将其他物质媒介各自的特点很好地发挥出来，此外还具有时空限制、无互动等局限。对比之下，网站显得更加灵活，既很好地综合了舞台演出、电影、唱片、文本等物质媒介地特点，又具有一定的互动性，时空不受限制，同时让受众可以在私密空间进行浏览，又可以通过论坛等与公众进行讨论。

随着科技的发展，短视频平台取代传统的物质媒介成为艺术传播的新兴媒介。作为流媒体的主导者，短视频平台能够为用户提供良好的体验，比传统媒介更具优势（Evens et al., 2023）。因此粤剧也可借助短视频平台进行海外传播，尤其是抖音、哔哩哔哩、TikTok、YouTube 等知名度高的短视频平台。不少官方或个人在平台发布与粤剧相关的视频，例如，YouTube 平台上的广东电视纪实频道发布的“粤唱粤好戏”栏目，作为中国面向海外的唯一一档粤剧栏目，自创建以来共发布 316 个视频，共有 21 万次观看记录，其中该栏目收录的视频最高播放量高达 43 万，可见该粤剧栏目深受粤港澳观众及海外华人的欢迎。

## （二）受众接收度效果

依据吴贇、林轶（2023, p.37），“接收度是‘量’的概念，反映信息的传播范围。”受众作为影响传播效果的重要因素之一，与地域差异、社会文化、历史背景等群体特性有密不可分的关联。粤剧的流行区域主要集中在使用粤方言的地区，包括中国广东省的中部、西部和西南部，广西壮族自治区的东南部，以及部分海外华人社区。

粤剧的海外传播主要流行于海外新老唐人街，即粤籍华人聚居地，比如：越南、新加坡、马来西亚、印度尼西亚、缅甸、柬埔寨、菲律宾、美国、加拿大、墨西哥、巴西、秘鲁、英国、法国、德国、瑞士、意大利、荷兰、比利时、奥地利、瑞典、丹麦、埃及、澳大利亚、新西兰等地。粤剧的传播范围十分广阔，涵盖了东南亚、美洲、欧洲、澳洲、非洲等地区，可见其在海外的受欢迎程度之高。



图 4 粤剧海外传播的途径与范围

Figure 4 The channels and scope of overseas communication of Cantonese opera

由图 4 所示，自 18 世纪初起，粤剧随着粤籍华工和艺人的海外迁徙而传播至世界各地，其传播途径与范围经历了从初期的北美和东南亚扩展至澳大利亚、欧洲乃至新西兰、缅甸、印尼和柬埔寨等地，形成了广泛的海外受众群体。粤剧的传播范围在不断扩张，其对应的受众群体也在不断扩大，侧面反映了粤剧海外传播的受众接收度在逐步提高，即粤剧的海外传播效果不断提升。

### （三）受众满意度效果

在翻译传播效果层面，吴贇、林轶（2023, p.37）认为：“满意度是‘质’的概念，反映信息的接受、认同程度，是原文本适合性、译本适读性、传播策略恰当性、传播媒介适配性等多种因素作用的总和。”

为了推广粤剧，海外粤剧团体致力于实现粤剧演出语言的多元化，打破语言与文化的限制。他们不仅将粤剧带入社区和学校进行演出，还通过提供当地语言的字幕，使非粤语观众也能理解演出内容。此外，粤剧已经出现了多种语言的演出和演唱版本，包括英语、马来语、法语等，说明粤剧的海外传播充分考虑受众因素的影响，将粤剧的传统传播语言转换为当地受众的语言，增加了译本适读性，同时也体现了传播策略的恰当性。

2009 年粤剧“申遗”成功，体现了受众对粤剧的认同度高，是粤剧海外传播中“质”的飞跃，使得粤剧在世界上的影响力进一步扩大。2019 年，以粤剧为主题的对外文化交流活动，先后在法国巴黎和荷兰鹿特丹进行。这项活动以粤剧申遗成功十周年为契机，汇报粤剧申遗成功十年来在保护、传承、发展等方面取得的丰硕成果，展示粤剧艺术独特的魅力，获得广大侨胞与法国、荷兰朋友的热烈追捧和高度赞赏。

## 结语

本文基于吴赞等学者提出的翻译传播学理论，从主体、过程和效果三个维度深入研究粤剧海外传播路径与传播策略。研究表明，粤剧的海外传播的行为主体以国家和政府的文化机构、海外剧团等民间组织为主，通过充分发挥主体、译者、受众的主体性，在粤剧的海外表演与文化阐释方面推动了粤剧的有效传播。在过程研究中，媒介、受众与效果三者互相牵引，共同塑造了粤剧在不同文化语境下进行翻译传播活动的整体动态过程，也进一步影响了传播效果。而效果研究中，起重要作用的是媒介与受众，一方面，通过对比分析粤剧海外传播的媒介及其传播方式、效率，得出不同媒介下粤剧的传播效果亦存在差别，另一方面则从受众的接收度与满意度出发，在传播范围的扩张、海外认同的提高等现象中得出粤剧海外传播的效果在不断提升。

然而，粤剧的海外传播过程呈现出明显的阶段性起伏，其传播策略也随着时代背景与文化需求的变化进行调整。从早期依赖华人社群的口传心授，到如今借助数字化平台、跨文化合作等方式，这些策略的演变既是粤剧的传播在逐步适应海外文化生态的体现，也影响了粤剧在国际舞台上的接受度、认同度以及未来发展方向。本研究进一步揭示，翻译与传播研究中各主体在过程与效果维度上的协调互动，有助于为粤剧海外传播提供实践指导，优化传播策略，拓展传播途径。未来，粤剧的海外传播应在延续既有经验的基础上，通过构建更加开放、适配的传播体系，进一步提升传播成效，增强文化输出的系统性与针对性。粤剧海外传播不仅能够提升中华优秀传统文化的国际影响力，亦能促进海外文化对中华文化的接受、认同与融合，实现真正的“文化走出去”。

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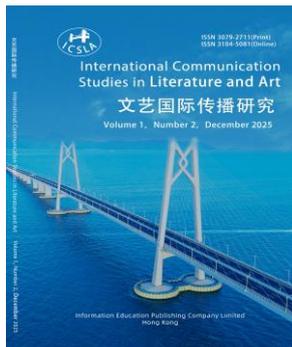
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## **An Analysis of the Interactive Mechanism between Dissemination Power and Influence of Legal-themed Films in the Streaming Media Era: A Case Study of the Korean Film *Silenced***

**Wu Yi, Chu Qinghua**

**Abstract:** This paper selects the Korean film *Silenced* as a case study, situating the research within the context of global communication of digital media. It focuses on discussing how legal-themed films leverage streaming media platforms to achieve cross-cultural communication and construct social value. Based on communication theories, this paper analyzes the reshaping effect of streaming media technologies on film dissemination ecology systematically. Then take *Silenced* as a typical case to analyze its diverse dissemination pathways, from traditional theatrical releases to streaming media platforms. Finally, it provides an objective analysis of the current practical dilemmas in the dissemination of legal-themed films and puts forward suggestions, such as integrating dissemination channels, innovating technological applications, adopting localized narrative strategies and so on. The research results indicate that, in the era of streaming media, legal-themed films have gained unprecedented social mobilization capacity and global dissemination influence. Their dual positive roles in cultural communication and social transformation should be fully utilized.

**Keywords:** Legal-themed films; *Silenced*; Streaming media platforms; Communication theories

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**标题：**流媒体时代法治题材电影传播力与影响力的互动机制探析——以韩国电影《熔炉》为例

**摘要：**本文选取韩国电影《熔炉》作为研究案例，立足于数字媒体全球化传播语境，重点探讨法治题材电影如何借助流媒体平台实现跨文化传播与社会价值建构。文章采用传播学理论，系统的分析了流媒体技术对电影传播生态的重塑作用。继而以《熔炉》为典型案例，剖析其从传统院线放映到流媒体平台传播的多元化传播路径。最终客观指出当前法治题材电影传播的现实困境，并提出整合传播渠道、创新技术应用以及本土化叙事策略等建议。研究表明，在流媒体时代，法治题材电影获得了前所未有的社会动员能力和全球传播影响力，应当充分发挥其在文化传播和社会变革中的双重积极作用。

**关键词：**法治题材电影；《熔炉》；流媒体平台；传播学理论

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## Introduction

Film is a kind of mass communication media which utilizes audiovisual language to artistically reconstruct social realities. Law and art, as different ways to understand the objective world, collectively constitute significant dimensions of the ideological superstructure. Consequently, legal-themed films, as an intersection between law and popular culture, typically employ a civilian narrative perspective to objectively portray the multidimensional conflicts involving justice, morality, and human nature, demonstrating distinct realist characteristics.

The evolution of media technology profoundly influences the discourse expression and the dissemination forms of films. As Kittler (1992) asserts, technology may constitute the foundational condition of discourse formation. Under the wave of digital transformation, the rapid development of streaming media technology is profoundly reconstructing the content production paradigm and dissemination ecology pattern of the film industry.

The Korean film *Silenced*, serving as a paradigmatic case study of cinematic works that combine artistic merit with profound social impact, is adapted from a real incident at a school for deaf-mutes in Gwangju, Korea in 2005. Through the narrative lens of art teacher Kang Inho, the film exposes systemic violence in school and institutional corruption within the educational system. The film culminates in a tragic resolution where the suspects escape lawful punishment, thereby delivering a potent societal indictment. Although the film was released over a decade ago, its continued influence in the streaming era still holds significant research value.

## **1. The Technology of Streaming Platforms and its New Applications**

As a fundamental material dimension of human existence, time and space constitute the most intuitive representational carriers of social structures and transformations. Technology changes, especially those involving communication technologies, accurately reflect the changes in time and space. However, in the broader context of these changes, the influence of technology does not play an isolated role. Castells (2014), in a study on the structure and dynamics of the network society, describes the emergence of new patterns or processes of space and time: flowing space and infinite time, which precisely capture the essential characteristics of the new spatiotemporal paradigm in the digital age. From this theoretical perspective, the evolution of technology and the reconstruction of time and space form a dialectical relationship between each other. Technology evolution is not only the explicit indicator of the transformation of spatial and temporal structure, but also the internal driving force to promote this transformation.

The rise and development of streaming media technology is the most representative material carrier of this shift in the spatiotemporal paradigm. It is a form of media that enables the real-time transmission of continuous information streams from content producers to end users through digital technology. When it is combined with broadband internet, streaming media technology has gradually overcome the technical bottlenecks related to receiving terminals and transmission channels. Today, it has been able to efficiently achieve the instantaneous transmission of high-definition audiovisual content, breaking the previous restrictions on data transmission quality and speed. (Chang Jiang, 2020, p. 4-10) In other words, through algorithm-driven content distribution networks, efficient information flow transmission is achieved, which has completely reconstructed the spatiotemporal coordinates of traditional audiovisual communication.

The arrival of the streaming media era has directly driven the comprehensive improvement of film and television production standards. In order to meet the demand for high-quality content from platforms, advanced production techniques, such as 4K or 8K ultra-high-definition production and the application of HDR technology, have become industry standards, leading to a substantial increase in the production costs of individual works. Furthermore, in terms of distribution and screening, streaming media platforms have broken the decades-long window period monopoly of traditional cinemas. The binary structure formed by the cinema space and screen time has been deconstructed, replaced by an algorithm-driven flowing space and flexible time. This change has not only brought about a shift in physical space but, with the support of digital infrastructure, has greatly altered the viewing experience. (Yun Ruijing, 2023, p. 27) Accordingly, the development of streaming media has reshaped the temporal and spatial dimensions of film aesthetics, shifting the fixed cinema's black-box space to a media-space viewing model primarily based on online platforms. It has eliminated the spatiotemporal barriers of traditional film dissemination, facilitated the high integration of film and digital technology, and achieved a deep mutual embedding and co-evolution of both.

At the same time, the dissemination effectiveness of streaming media platforms has undergone remarkable changes over the past decade. In terms of content ecology, through the technology and operational model, the platform has evolved from being solely on-demand services for film and television to comprehensive digital platforms that integrate entertainment, education, news and social networking, which

has greatly enhanced the reach rate and timeliness of the platform content and also realized the interactive transformation from passive acceptance to active participation in user experience. It further reshaped both the way of receiving and aesthetic experience of film as a cultural product. As a result, this multidimensional evolution has allowed streaming media to gradually establish its position in the contemporary digital communication ecosystem, becoming a core channel for cultural consumption and information dissemination today.

### **1.1 Expand the Audience Base**

With hundreds of millions of active users, streaming media platforms can provide a vast potential audience base for films. Take the U.S. streaming platform Netflix as an example. Netflix, with its extensive content and vast subscriber base, by 2024, had over 302 million paid subscribers across more than 190 countries and regions worldwide. It holds a 34% market share of streaming media viewing time in American households, significantly outperforming other competitors such as Amazon, Disney+, and Hulu. (Zhang Yan, Lai Ying, 2022, p. 80-89) Moreover, the platform's options for multiple languages in subtitles and dubbing make it easier for global audiences to understand the content and reflect more deeply on the social issues conveyed in the films. At the same time, Netflix's global promotional strategies differ from traditional theatrical releases. On one hand, it uses algorithms to offer personalized recommendations in line with user interest profiles. On the other hand, local operations can be carried out in combination with regional cultural characteristics. Based on this, the dual-track dissemination strategy of global localization is realized. For example, when promoting the film *Silenced*, Netflix would push it alongside similar themed films, documentaries, etc. This content overlap effect can deepen the audience's awareness of specific social issues.

### **1.2 Achieve Rapid Dissemination**

Relying on the immediacy of streaming media platforms, a global cultural phenomenon emerges where audiences can watch the same film simultaneously. Traditional theatrical releases must follow a standardized process that includes strict public screening permit approvals, scheduling plans, and distribution of physical copies, which results in a gradual release. Hence, this linear distribution system can lead to delays in the release of new films in marginal regions. On the contrary, streaming media platforms are not constrained by the need for physical copies and cinema scheduling cycles. They can release films globally at the moment of their premiere, enabling the borderless dissemination of the film content in the digital realm.

### **1.3 Interactive Functions Enhance Audience Participation**

The interactive functions provided by streaming media platforms offer audiences a more personalized and immersive viewing experience. Through built-in social functions and the algorithmic recommendation system, a cross-regional and cross-cultural audience discussion wave can form during the golden time after a film's release, creating a globally influential cultural resonance. Up to now, most mainstream streaming media platforms have commenting and rating functions, allowing audiences to directly participate in the evaluation and discussion of films. These comments and ratings will also become an important reference for other potential viewers when deciding whether to watch this film. What's more, platforms have set up social interaction mechanisms, encouraging users to share contents related to the film, take part in challenges or topic

discussions. Audiences engage in the process of reinterpreting the film's meaning through comments, bullet screen interactions, and social sharing. This interactive ecosystem validates Henry Jenkins' concept of participatory culture in the digital age. Jenkins (2016) emphasized the mobility of fans in *Textual Poachers: Television Fans and Participatory Culture* based on Desedoux's concept of "poachers" and the fan identity of "hunters". Because readers are free-floating agents, and the activities of fans within a community often go beyond interest in a specific text, even extending to many other works within the same genre.

This viewpoint has reached a new height in the current streaming media context, where streaming media platforms act as open cultural poaching grounds, and audiences are fans. Since media fan culture is not exclusive, the media fans will flow between different platforms. They rely on the network to establish connections between media, interact with other fans who have common interests in the streaming media platform, and form a fan community culture. It is possible to establish alliances between different fan communities. In the process of hunting, audiences will not only maintain cross-platform mobility, but also form temporary cultural communities through interactive functions. Therefore, this duality is the most distinct characteristic of participatory culture in the streaming media era.

## **2. The Dissemination Matrix and Reception of Contemporary Traditional Legal-themed Films**

The film *Silenced* undergoes a comprehensive transformation from "real-life case" to "novel creation" and finally to "film adaption", presenting the story through both literary and cinematic forms. Initially, the event is depicted in literary form, and later, through the audio-visual art form of the cinematic medium, the emotional depth and social significance of the story are more vividly conveyed to the audience, creating a powerful impact through the dual expression of literature and film. In consequence, since the release of the film, it has sparked widespread social discussions and received significant attention due to its profound social implications and intense topical relevance. In the current era of streaming media, its diversified dissemination pathways not only include traditional film distribution channels but also rely on multiple routes such as film festivals, social movements, and streaming media platforms, forming a three-dimensional dissemination matrix.

### **2.1 Traditional Theatrical Release**

Firstly, The *Silenced* is publicly released through traditional theater channels, attracting a large audience on account of its compelling social themes and high-quality production. The social realities revealed in the film, particularly the impact of issues surrounding disabled children being subjected to physical abuse, sexual assault, and bullying in school, catch the attention of society. This contributes to the rapid formation of a strong word-of-mouth effect, with many viewers recommending the film through word-of-mouth, social media shares, and other forms of communication.

### **2.2 Film Festival's Authoritative Certification and Cultural Capital Appreciation**

Film festivals, through the dual mechanisms of authoritative certification and the appreciation of cultural capital, can enhance a film's social influence and commercial value. The awards themselves serve as a form of quality certification, signifying that the film has reached industry standards in terms of artistry and technical

skill. Beyond that, the evaluations from professional juries also has the corresponding authority effect. As a result, when a film is selected for an international film festival or wins mainstream awards, it will help raise the film's visibility and exposure. It can also stimulate box office revenue and market sales, effectively expanding social discussions and cultural influence further.

*Silenced* got multiple nominations and won the Best Original Score award at the 32nd Blue Dragon Awards in Korea, in addition to receiving various nominations and honors at other Korean film festivals. This recognition from multiple awards has generated a prominent value-added effect, transforming professional recognition into public awareness. The exposure provided by these awards has notably enhanced the film's popularity, breaking through the limitations of the initial audience group and reaching a wider viewership. Audiences who have not yet seen the film develop higher expectations for its content, thus contributing to stimulating a secondary increase in box office revenue and prompting streaming media platforms to raise their copyright acquisition prices. Thus, this interaction between authoritative certification and capital appreciation makes film festivals a crucial intermediary that connects the art and commercial markets.

### **2.3 The Interactive Dissemination of the Social Movements and the Film**

Dennis Davis once proposed the theory of media invasion, which suggests that when political elites can no longer rely on local groups for support, they turn to the media to call for public backing. (Davis, 2004, p. 333) This theoretical framework is also applicable to explaining the penetration of the film medium into the socio-political realm. Films have played an undeniable role in the emergence and development of social movements. The release of the Korean film *Silenced* and the social effects it triggered provide a typical example of this. With the broadcast of this film, it caused different degrees of repercussions on the social level. The relevant resistance movement in Korean society also gained momentum, and a large number of civil activities, rallies, and petition campaigns gradually emerged. This bottom-up social force pushed the Korean government to reform laws and institutional policies regarding similar issues. On the sixth day after the film's release, an investigation was reopened into the case from that year.

Beyond that, the social impact of the film promoted the participation of more public nonprofit organizations and social groups, which began to carry out campaigns focused on the protection of victims of sexual assault, as well as the safeguarding of children's rights. Mass media played a crucial role in mobilizing the public, facilitating the rapid spread of movement-related information within specific social spaces and participant groups. This, in turn, led to the swift expansion of the movement in a short period of time, not only granting the movement a degree of legitimacy but also laying the groundwork for its broader political and social impact. Thus, it is evident that the release of the film and the social movement mutually reinforced each other, and their interaction effectively heightened societal attention to the issues highlighted in the film.

The film's influence on social movements and nonprofit organizations has also been observed in our country, particularly through its ability to spark public attention to social issues and motivate more people to engage in related charitable activities. For example, the 2021 film *Nice View*, a key film celebrating the centenary of the founding of the Communist Party, mobilized social organizations and enterprises across the country to hold public viewing events. Meanwhile, the film's promotional partner, *Qing Song Chou*, made

full use of an internet platform to pioneer a “star + charity” model, where celebrities leveraged their influence to attract fans to participate in charitable activities, contributing to igniting public enthusiasm for charity work. Similarly, Peter Chan’s film *Dearest* was based on real events, focusing on the protection of minors. The film raised awareness of abducted families. Besides, the national child searching league founded by the film’s real-life counterpart, Sun Haiyang, helped spur the establishment of more charity organizations focused on locating missing children.

#### **2.4 Achieve Cross-circle Dissemination through Streaming Media Platforms**

The dissemination of films through streaming media platforms has become an essential component of the modern film industry. With the advancement of internet technology, traditional ways of film distribution and promotion have gradually transitioned to the online sphere, where digital platforms provide innovative channels and strategies for film dissemination.

The development of internet technology has fostered the rise of streaming media platforms, which have transformed the production and consumption models of the global entertainment industry. Such as Netflix, Disney+, Tencent Video, and iQIYI and other platforms, have become crucial channels for film release. These platforms not merely provide global distribution opportunities for films, but also generate profits through subscription and pay-per-view models. For instance, the film *Silenced* takes advantages of the membership-based streaming platform Netflix, enhancing its distribution channels and extending its influence in international markets.

Participatory culture serves as a space where production, consumption, and content converge, thus requiring a perspective of collaborative creation and engagement in understanding film dissemination. (Ciszek, 2013, p. 187-213) With the rapid development of the internet and streaming media services, cyberspace has gradually emerged as a vital platform for people’s daily activities, including production, living, learning, and communication. Long-form and short-form videos have also become considerable components of daily media use, and even reshaping traditional social interaction methods and profoundly impacting the patterns of information dissemination, cultural exchange, and economic operations. Many users engage in the secondary creation of film content, producing and uploading clips, reviews, and analysis videos to platforms such as Bilibili, TikTok, and Kuaishou. This has given rise to a sizable category of “film-related secondary creation videos”, setting off a wide range of “secondary dissemination” boom.

In the era of traditional media, “secondary dissemination” held a subordinate position, serving as a complement to “primary dissemination”. However, in the streaming media era, “secondary dissemination” has changed from a subordinate position to a dominant position. This shift has invisibly strengthened the cohesion of the audience, accompanied by actions such as comments and sharing. It has facilitated interaction and discussion among viewers and has enabled audiences to view films from richer and more diversified perspectives, expanding the social influence and word-of-mouth dissemination of films. On social platforms Weibo, Twitter, Facebook, Douban and so on, various creative content, activity challenges, hashtag topics, celebrity interactions, and rating participation attract user attention and stimulate discussion, helping to build the film’s reputation. Furthermore, audience sharing and commenting are conducive to the rapid formation of

network effects. User-generated content (UGC) enhances the community sense and participatory experience of films as well, turning it into a phenomenon of collective creation and cultural sharing.

### **3. The Connotation and Significance of Enhancing Dissemination Effects of Legal-themed Films.**

Because of the wide audience reach, film can become an effective tool for constructing and disseminating mainstream discourse, enabling even those who are uneducated or illiterate to comprehend and engage with this set of codes and symbolic systems. As an important genre within the cinematic arts, legal-themed films possess unique social influence. When studying Korean films adapted from real-life events, we should pay more attention to the social reality presented by the directors through the camera, as well as the deeper thoughts and emotions they try to convey. (Hao Jie, 2015, p. 33) Since the creation of legal-themed films is often closely tied to the real-world development of the rule of law, these films play a crucial role in showcasing social realities, promoting legal knowledge, transmitting rule of law concepts, and enriching the cinematic world.

#### **3.1 Draw Attention to Vulnerable Groups**

The collective issues addressed in this type of film are often extensive and even societal in nature, reflecting widely shared moral judgments and commonsense intuitions. Therefore, for the audience, the process of watching a film is not merely an act of entertainment consumption but rather a profound social experience that allows viewers to gain a more comprehensive understanding of and reflect on the struggles and challenges faced by vulnerable groups. By approaching the narrative from the perspective of these vulnerable individuals, the film conveys its deeper meanings better. This perspective is not limited to showcasing the suffering and predicaments of the vulnerable but rather emphasizes their strength, dignity, and the efforts they make to change their fate. In general, many Korean films attract international attention by revealing social phenomena, simultaneously demonstrating the filmmakers' strong sense of social responsibility and highlighting the unique role of cinema as an art form in reflecting reality and promoting social change. These works reinforce the social value of film as a cultural and artistic medium by providing profound analyses of societal issues.

The vulnerable group in the film *Silenced* consists of the school deaf students who unable to articulate the pain they endure because of their physical impairments. Even after experiencing severe abuse and violations, they cannot resist. Through the perspective of teacher, the film delves deeply into the students' predicaments and sufferings. Although he attempts to unite with a rights defender to seek justice for the children, owing to the deflections and corruption within various sectors of society, the perpetrators escape the rightful punishment. For both the teacher and the rights defender, they are another form of vulnerable group too, as they struggle to challenge the entire societal system by means of their individual efforts. This evokes a profound sense of helplessness and frustration in the audience, provoking the powerlessness of marginalized groups. So after its release, the film caused significant shock and reaction in Korean society, sparking increased attention to the rights of vulnerable groups and prompting reflection on the legal and institutional systems. The public called for stronger oversight of special education schools to protect the rights of vulnerable groups.

### **3.2 Promote the Popularization of Legal Awareness and Social Responsibility**

Under normal circumstances, legal-themed films present legal issues through real-life legal cases or fictional scenarios, highlighting the significance of law in social life. Within the context of film as a mass cultural form, these films, through specific narratives, make complex legal topics more accessible and understandable to general audiences. They recreate events that have occurred in real life and depict potential future scenarios. In this way, films can issue warnings, thus affecting our real lives and becoming a mechanism that exerts a counteracting effect on society. (Zhang Man, 2017, p.27) Hence, their impact on the public and society holds profound significance. The audience can understand the basic legal knowledge such as legal provisions and court procedures, and at the same time while stimulating societal discussions and reflections of these legal issues in the society, which can precisely reflect the emotional trends and value judgments generally recognized by the whole society.

The reason why *Silenced* can achieve high box office results is because of the cohesion of widespread social concern. It is driven by this high level of attention and concentrated focus that the film is able to transform the power of light and shadow from the abstract into the concrete, breaking the boundaries of dimensions and achieving the effect of reshaping reality. Through its visual representation, the film reveals the persecution a specific group may endure, raising greater awareness of the issue. The story encourages viewers to respect the law and trust in the rule of law, while fostering social awareness of legal principles. This is particularly significant in the everyday lives of ordinary people, motivating them to internalize the spirit of the rule of law as a conscious behavioral standard.

### **3.3 Promote the Improvement of the Legal System**

Legal-themed films can promote public awareness of the law by exposing the deficiencies within existing legal systems. They can also have a profound impact on legal reform, judicial independence, and social justice. Korean filmmakers often use this medium to extend artistic reflection on society to the judicial system for reflecting the phenomenon of judicial corruption and advocating for a more robust legal framework.

For this reason, *Silenced* gained widespread societal attention and directly contributed to the enactment of significant laws such as the Sexual Assault Prevention Amendment and the Social Welfare Act Amendment. The promulgation and implementation of these laws symbolize a strengthening of human rights protections, profoundly altering the social structure and marking a transformative step forward.

Furthermore, the film exposes the corrupt practices and transactions between privileged groups, such as judges and prosecutors, as well as deeply ingrained judicial malpractices. These depictions offer a stark reflection of corruption and injustice within the Korean judicial system, eliciting public outrage over the absence of fairness in legal proceedings. People are deeply aware of the shortcomings of law enforcement in Korea, and in order to pursue a more just and perfect legal environment, and then promote social reform. This process has stimulated the public's extensive review and supervision of the functions of the existing rule of law institutions, hoping that relevant legal provisions, policies and regulations can be revised and improved to prevent future official corruption and power interference.

#### **4. Dissemination Dilemmas and Solutions of Legal-themed Films in the Streaming Media Era.**

##### **4.1 Superficial Treatment of Social Problems**

As an important medium for disseminating legal knowledge and reflecting social realities, legal-themed films primarily focus on legal cases to portray conflicting phenomena. However, they sometimes tend to present these issues in a superficial manner. This superficial treatment is often manifested in the simple recreation of legal cases and the superficial exploration of social contradictions, lacking a deeper investigation into the underlying societal issues. This approach makes the film's portrayal of legal cases appear shallow, preventing the audience from gaining a profound understanding of legal and social problems.

Given the educational nature of films, the storytelling in legal-themed films inevitably impacts the audience. However, unlike other genres, legal-themed films are subject to certain constraints in their narrative creation to avoid the propagation of harmful values. By analyzing the scriptwriting of legal-themed films, one can clarify how to better mitigate the potential risks arising from the specific nature of the genre.

From the creative perspective, as a form of art with a public education function, a film must have clear objectives starting from the creation of the script. This requires filmmakers to strike a balance between artistic expression and the depth of the legal theme, and this balance will ultimately determine the film's artistic quality and ideological depth. In legal-themed filmmaking, the balance between artistry and legal depth is not always an either-or situation. Directors can effectively integrate both through techniques such as character development, plot design, emotional engagement, and visual presentation. Whether by using characters' internal conflicts as vehicles for legal themes or employing non-linear narratives to enhance the artistic sense of the story, the most important thing is to maintain the depth of the legal subject matter without oversimplifying it, while ensuring the artistic aspects remain grounded in reality and avoid becoming too abstract.

##### **4.2 Rely on the Long-tail Effect and Word-of-mouth Dissemination to Save Investments**

In the era of digital platforms and streaming media services, the long-tail effect has impacted the film industry to some extent. In theory, the long-tail effect can enable lesser-known or less popular films to reach specific audiences through word-of-mouth and algorithmic recommendations. But with the diversification of film content and the rapid increase in the number of films available on platforms, audiences may fall into a choice paradox. More critically, in the practical operation of the long-tail market, niche works that lack marketing resources are often drowned in the vast content libraries of platforms, making it difficult for them to gain sufficient exposure.

In addition, the in-depth development of offline channels is equally essential. Activities like legal education programs and community screenings can reinforce the social educational function of the film, creating a positive feedback loop between online and offline channels. Emerging technologies such as VR or AR can offer innovative interactive experiences for legal-themed films. Virtual courtroom scenes built with VR technology allow viewers to participate in the full judicial process from a first-person perspective, effectively enhancing the impact of legal education. AR technology, which blends virtual and real elements, enables legal cases to move from the screen into reality, deepening viewers' understanding of legal knowledge

through interaction. This technology-powered, immersive communication is creating a new paradigm for legal promotion and education.

### 4.3 Global Dissemination and Audience Adaptation

The smoothness of overseas distribution channels for films determines whether they can open international markets. Currently, Chinese films still face a notable gap in scale when compared to film distribution companies from other countries. Despite the presence of institutions such as the China Film Group Corporation's Film Import and Export Branch, North America's Huashi Films, and China Film Overseas Promotion Company that focus on promoting Chinese films abroad, their overall influence and market share still struggle to compete with top international distribution companies. Moreover, most filmmakers tend to choose third-party overseas distribution agencies, which usually possess richer international market experience and resources, enabling them to help films better cater to the needs of different audiences and effectively expand their presence in international markets. However, this reliance on third-party overseas distribution agencies inevitably results in a lack of control and participation for Chinese films in the cross-cultural communication process. Therefore, for China, whether in the context of films on the rule of law or new mainstream cinema, there should be an active exploration of new overseas distribution models. By formulating scientific and comprehensive distribution and marketing strategies, China can enhance the competitiveness of its films in cross-cultural communication.

In the light of international communication strategy, the success of Korean films is worth learning. In response to cultural differences and distinct modes of thinking in Western markets, Korean films have gradually moved away from the traditional "didactic" narrative approach and adopted a "story-driven" style that is closer to the preferences of Western audiences, thus improving the acceptability of Korean films across various cultural contexts. (Hua Ziqi, 2023, p. 97-100)

Netflix's global communication practices also demonstrate a higher-dimensional "transcultural" strategy where different cultures achieve creative transformation through collision, forming new cultural forms. Taking *Silenced* as an example, the film not only spread as a piece of film but also evolved into a global social and cultural phenomenon, drawing collective attention to child protection issues across countries. This creative insight of elevating local issues to a shared human concern provides valuable inspiration for the internationalization of Chinese legal-themed films.

Legal-themed films occupy an important position in the international film market. When Chinese legal-themed films draw on international experiences, they must pay attention to the cultural adaptation challenges of the audience. Taking China and Korea as examples, although the two countries are geographically close and confront similar social issues, there are obvious differences in how these topics are handled. China's traditional cultural concepts and current censorship system create barriers for works like *Silenced*, which confront dark social issues directly. Accordingly, Chinese filmmakers need to explore narrative approaches that can reflect social realities and evoke international resonance, while adhering to the national context. In recent years, there has been a new opportunity for the development of realist law-themed films, and the

concept of building a community of shared human destiny has provided a new dimension for cross-cultural communication. Respect for cultural diversity has become an important premise for upholding the idea of a community of shared human destiny. (Wei, 2023, p. 1-7) As a result, the increasing global attention to issues such as gender violence and social justice has led to a surge of realist legal-themed films in the market. From the nationwide discussion caused by the Korean film *Silenced*, to the reflection on medical policies prompted by the Chinese film *Dying to Survive*, to the revelation of campus violence in *Better Days*, the definition of justifiable defense in *Article 20*, and the Oscar-winning Hollywood film *Spotlight*, the global film market is witnessing the transformation of legal-themed films from the margins to the mainstream.

Although China has a long history of film festivals, events such as the Beijing International Film Festival and the Shanghai International Film Festival have not yet fully played their role as international bridges. In contrast, the Busan International Film Festival in Korea has become an important hub for Asian films to reach the world through differentiated positioning and international operations. So the Chinese film industry should integrate resources to create internationally distinctive film festival brands and build professional international platforms for genres like legal-themed films. At the same time, it should strengthen the deep cooperation between domestic Chinese film festivals and the global film industry chain to create a comprehensive international communication system that covers creation, distribution, and screening, thereby truly enhancing China's international discourse power in legal-themed films.

## **Conclusion**

The development of legal-themed films is closely associated with the progress of social rule-of-law construction, as their content is tightly linked to social realities. We can use the propaganda function of film to play the role of promoting legal awareness. However, legal-themed films possess a double-edged sword characteristic. Involving sensitive factors such as crime and violence, they may lead to uncertain social impacts. In the process of advancing the rule-of-law construction, it is crucial to carefully and prudently balance the effective use of films as a powerful medium while mitigating potential risks.

In the era of streaming media, the global dissemination of Chinese culture faces unprecedented opportunities and challenges. As an essential vehicle for cultural export, how to integrate humanistic spirit into the works through optimizing communication channels, innovative content and localization strategies, promote international cooperation and cultural exchanges, and then enhance the international discourse power and influence of Chinese films to show unique creativity and aesthetic style has become a critical issue to be solved urgently.

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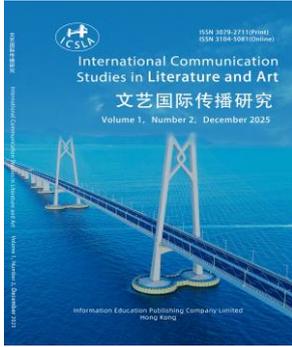
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## 中华文化国际传播的叙事革新与审美赋能 ——从国产动画《哪吒之魔童闹海2》看文化软实力构建路径

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**摘要:**在全球化与数字化深度融合的背景下,动画电影已成为中华优秀传统文化国际传播的重要媒介。近年来,随着国产动画电影的内容与形式不断革新,以《哪吒之魔童闹海2》为代表的新神话叙事逐渐成为中华文化“走出去”的重要样本。该片不仅在票房与口碑上实现突破,更通过对中国传统神话体系的再解构、审美机制的视觉重塑以及国际传播策略的系统部署,为中华文化的跨文化表达与软实力构建提供了实践范式。本文从文化叙事、审美转译与传播路径三方面切入,分析其如何在内容编码中实现文化原型的全球适配,在视觉风格中完成东方美学的电影化转化,并借助AI等技术优化传播效率与受众精准触达。进而结合海外市场反馈,探讨其在认知、情感与行为三维度实现的软实力转化机制,指出该片如何在保持文化主体性的同时,完成对“国际语法”的有效适配。文章最后总结其在文化传播逻辑、叙事重构原则与技术赋能边界方面的启示,以期为今后中华优秀传统文化的国际传播提供可借鉴的路径参考。

**关键词:** 哪吒2; 中国故事; 文化叙事; 文化软实力; 国际传播

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**Title:** Narrative Innovation and Aesthetic Empowerment in the International Communication of Chinese Culture: Exploring the Construction Path of Cultural Soft Power through the Domestic Animation *Ne Zha: The Legend of the Sea 2*

**Abstract:** Against the backdrop of the deep integration of globalization and digitalization, animated films have emerged as a pivotal medium for the international communication of fine

traditional Chinese culture. In recent years, with the continuous innovation in the content and form of domestic animated films, the new mythological narrative represented by *Ne Zha: The Legend of the Sea 2* has gradually become a significant model for Chinese culture to “go global”. The film not only achieved breakthroughs in box office and public reputation but also provided a practical paradigm for the cross-cultural expression of Chinese culture and the construction of cultural soft power through the re-deconstruction of China’s traditional mythological system, the visual remodeling of aesthetic mechanisms, and the systematic deployment of international communication strategies. This paper starts from three dimensions—cultural narrative, aesthetic translation, and communication paths—to analyze how the film achieves the global adaptation of cultural prototypes in content encoding, completes the cinematic transformation of Oriental aesthetics in visual style, and optimizes communication efficiency and precise audience reach with the help of technologies such as AI. Furthermore, combined with overseas market feedback, it explores the soft power transformation mechanism realized by the film in the three dimensions of cognition, emotion, and behavior, and points out how the film effectively adapts to the “international grammar” while maintaining cultural subjectivity. Finally, the paper summarizes its enlightenment in terms of cultural communication logic, narrative reconstruction principles, and the boundaries of technological empowerment, aiming to provide a referential path for the international communication of fine traditional Chinese culture in the future.

**Keywords:** Ne Zha 2; Chinese Stories; Cultural Narrative; Cultural Soft Power; International Communication

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## 引言

习近平总书记指出：“要更好推动中华文化走出去，以文载道、以文传声、以文化人，向世界阐释推介更多具有中国特色、体现中国精神、蕴藏中国智慧的优秀文化。”当代中国文化“走出去”战略日益强调叙事主体性与文化适配力的统一（习近平，2017，2022）。随着全球媒体格局变化与文化消费的审美转向，以中国故事为核心的影视文本如何有效进行国际传播、如何在全球受众中激发文化共鸣，成为国际传播研究的重要命题（赵坤&刘同舫，2021）。近年来，国产动画电影凭借强化叙事逻辑、审美更新与技术赋能，逐步成为中国文化对外输出的关键载体（习近平，2014）。其中，《哪吒之魔童闹海2》（简称《哪吒2》）不仅延续了前作的票房奇迹与文化热议，更以其深度融合传统神话母题与现代价值叙事，成为新一轮“神话国潮”语境下的标志性文本。

作为封神神话体系中的核心人物，哪吒承载着强烈的反叛精神与命运转化意象。《哪吒2》在继承神话母体叙事结构的同时，透过角色塑造、视觉风格与价值转译等层面实现了文化再造：一方面巩固本土文化的情感归属（习近平，2023），另一方面以通用叙事语法对接全球观众的文化心理，体现出中国叙事的“去猎奇化”与“再本土化”之间的张力平衡。尤其值得注意的是，影片在国际传播过程中，借助AI生成美学、平台分发算法与多模态营销，拓宽了文化传播路径，提升了受众触达效率与审美影响力，展现出文化表达与科技手段融合共进的实践潜力。

本文以《哪吒2》为个案，聚焦其作为中国神话动画在国际语境中的内容建构与价值输出，从“叙事革新”“审美转译”与“跨文化传播策略”三个层面展开讨论。在此基础上，进一步结合海外

观众反馈、平台舆论与用户行为，评估其跨文化接受效果与软实力转化表现，并尝试总结可复制的文化输出模型与策略逻辑，以期为中国文化国际传播的理论探讨与实务操作提供可参照的分析框架与经验样本。

### 一、文化基因的叙事革新：《哪吒2》与中华文化的国际传播路径重构

国产动画电影《哪吒之魔童闹海2》（以下简称《哪吒2》）作为继《哪吒之魔童降世》之后的续作，不仅延续了对传统神话题材的现代性表达，更在叙事结构、人物设定与文化编码上实现了系统性革新。影片以中国古代神话人物“哪吒”为核心载体，通过戏剧冲突的强化、多重文化母题的融合以及系列文本之间的互文关联，推动了中华文化在国际传播语境下的内容再构，为文化软实力建设提供了新范式（赵坤和刘同舫，2021）。

#### （一）中国神话的现代表达：从“魔童”到“英雄”的叙事转型

在传统神话系统中，哪吒作为“反叛神童”常被赋予对抗权威、冲破命运的象征意涵。《哪吒2》在保留这一文化底色的基础上，进一步强化了人物的“叙事弧光”（character arc），将其由“桀骜不驯的魔童”转化为“牺牲自我、守护众生”的英雄形象，实现了从单一性格标签向多维人物性格的建构转变。这一叙事上的革新不仅回应了学界关于中国文化传播主体性与跨文化适配性的讨论（赵坤和刘同舫，2021），也与当代国产影片在海外观众中逐渐提升的接受度相契合（黄会林、黄昕亚和祁雪晶，2022）。

影片通过设置更为复杂的情节张力与人性矛盾，如亲情的撕裂与修复、责任的逃避与承担，使哪吒的成长过程具备现代戏剧中的“内化转变”特征。这种叙事上的升级不仅增强了观众的情感代入，也使得哪吒这一文化符号突破本土语境，具备了跨文化的情感传播能力（相德宝和王静君，2020）。

此外，影片对“命运”这一主题的重构尤为显著：哪吒不再被动接受“天命所归”，而是在自我觉醒中实现了命运的自主书写，展现出一种高度贴合当代观众价值观的主体意识。这一价值叙事的转向，正是中华文化在全球语境中实现文化表达重构的重要表现。

#### （二）多元文化母题的跨界融合：命运观、抗争意识与重生叙事的全球对话

从叙事母题视角看，《哪吒2》并未局限于对传统神话的“直接再现”，而是通过多重文化母题的嵌入与跨文化语义的激活，实现了中华文化叙事逻辑的全球化表达。这一趋势正契合了学界关于中国文化“走出去”过程中叙事适配与受众期待的讨论（罗立彬，2017；李怀亮，2018）。其中，宿命论、反抗精神与循环重生三大母题的并置处理，使影片兼具东方哲思与西方叙事惯例的融合张力，也折射出国产影片在全球传播中的“接受焦虑”与再创造动力（褚金勇，2018）。

宿命论作为中国传统神话的重要母题，在影片中被作为叙事起点：哪吒仍是“命中注定之人”，但却通过不断反抗、挣扎、牺牲等行为完成自我否定与重塑。这种设定既保留了“天命”叙事的文化底色，也融入了“个体意志凌驾宿命”的现代主张。与此同时，影片中关于“重生”与“轮回”的处理，则体现出浓厚的东方哲学意味。哪吒在死亡与复生之间完成自我进化，其人物命运呈现出一种“破而后立”的循环叙事结构，与佛道哲学中的“涅槃”意象相通。

更为关键的是，这些母题并非孤立存在，而是通过剧作机制彼此交错、相互推动，使整部作品的文化意义获得了多元开放的解释空间。正如学者指出的那样，中国文化产品在跨文化传播中往往需要依托多元母题实现“破圈”扩展，以回应不同文化背景受众的价值期待（吉平和高晓谱，2023；罗立彬、于芳霖和宋晋冀，2020）。这不仅为中华文化的全球化传播提供了结构支撑，也折射出当代中国电影在国际传播体系中的能动转型。

#### （三）系列化IP的互文建构：《哪吒》与“封神宇宙”的协同叙事策略

《哪吒2》并非孤立作品，其叙事逻辑和人物设定在“封神宇宙”这一更宏大的文化工业叙事框架中得以延展。这种系列化的文本互文策略，标志着中国动画电影已迈入“系统构建—世界观搭

建一多元 IP 联动”的叙事工业阶段（刘静忆和李怀亮，2019）。

影片不仅通过对《哪吒 1》中剧情的延展与人物性格的深化，完成了“叙事闭环”的建构，同时又通过引入《封神》体系中的角色、设定与背景，为后续多部作品之间的联动奠定了基础。通过“哪吒—杨戬—申公豹”等角色在不同作品中的交叉出现，观众被引导进入一个“熟悉又陌生”的叙事宇宙。这种“IP 全球化”策略不仅强化了文化记忆的持续性，也赋予中华神话体系一种可再生产、可国际消费的文化生命力（袁靖华和戴文慧，2023）。

可以说，《哪吒 2》在继承传统神话文化的同时，通过现代叙事手段、审美机制与文化工业模式的综合运用，完成了对中华文化内容的深度重构。这种从“再现”到“再造”的转变，不仅增强了中国文化在全球语境中的竞争力，也为讲好中国故事、推动中华文化“可感、可信、可亲”的传播模式提供了生动范式。

## 二、叙事与审美双轮驱动：《哪吒 2》的国际传播机制

在全球化传播语境中，文化产品能否突破文化边界，不仅取决于其内容的本土价值，也依赖于其叙事表达与审美样态的适配能力。在国际传播研究中，学者指出文化文本的“对话性”与“跨文化交流”是实现电影全球化的重要途径（袁靖华和戴文慧，2023）。这说明《哪吒 2》的叙事不仅仅是国内文化的再生产，更通过互文机制实现了跨文化意义的再造。《哪吒 2》作为文化软实力输出的重要文本，通过构建具有普世情感共鸣力的神话叙事结构、重构东方审美的国际化呈现路径，并以技术手段优化跨语境传播机制，实现了叙事逻辑、视觉符号与传播策略的三重赋能，为中国文化“走出去”提供了有效的策略模型。软实力的核心在于通过吸引而非强制来塑造国际认同（Nye & Power, 2004）。因此，《哪吒 2》所承载的中国叙事，不仅是文化消费产品，更是中国软实力的一种具象化呈现。

### （一）神话原型的全球化叙事：人类共通情感的文化嫁接

哪吒的成长弧光符合“英雄之旅”的典型叙事结构：从出走、抗争到牺牲与重生，这种循环模式使其能够跨越文化边界被普遍接受（Campbell, 2008）。神话作为一种具有跨文化共性的叙事范式，承载着人类共通的情感经验与精神意涵。《哪吒 2》在延续中国传统神话主题的基础上，将哪吒的成长路径设置为“从异类到认同、从抗命到牺牲”的完整叙事闭环。这一模式与《狮子王》《哈利波特》《蜘蛛侠》等全球流行文化中的成长型人物结构相契合，具备较强的情感移植性。

影片在叙事中处理亲情、宿命、牺牲、希望等普世母题，通过将“东方文化情境”内嵌于“全球情感逻辑”之中，使海外观众能够在陌生的文化设定中找到熟悉的情感锚点，实现从理解到共鸣的情感通道开启。哪吒不再是中国文化专属的“妖童”，而是成为全球语境中“为爱逆天改命”的文化化身，具备了跨文化情感消费的可能性。

### （二）东方美学的国际表达：传统视觉元素的现代荧幕转化

视觉美学作为文化传播中最直观的感官接口，是构建文化认同的重要手段。《哪吒 2》在美术风格、人物设定、场景布局中，大量融合了中国传统美学元素，如对水墨留白、山水写意、金箔神像等视觉符号的数字化重构，以及对敦煌壁画、青绿山水、江南民居的程式化抽象再现，在形式上延续了“新国风动画”的视觉体系。

更为重要的是，影片并未陷于传统视觉元素的静态移植，而是通过动态光影语言与节奏性镜头语言将东方美学“电影化”。例如，在哪吒“自焚转生”的高潮段落，火焰、尘烟与鼓乐交错呈现出强烈的“悲壮之美”，不仅视觉冲击力强，更深植于中国传统“烈火重生”的文化心理。正是这一融合传统意境与现代视听语言的手法，使《哪吒 2》的东方美学获得了全球观众的接受通道，完成了从“美的输出”到“审美共感”的有效转译。

### （三）文化内核的当代转译：从“天命”到“自我觉醒”的价值重塑

在以往中华文化的国际传播实践中，“他者视角”所造成的“猎奇化解读”始终是一大难题。《哪吒2》通过重新建构“天命”概念，逐步将其从神权指令的被动接受，转化为主体意识下的主动选择，完成了价值语义的现代重译。在叙事内核上，《哪吒2》更是将具有东方哲学的叙事内核融入了“逆天改命”的侠义精神，弱化宿命论，强化个人奋斗，呼应了传统文化中对命运的抗争和时代正气追求的结合。这种叙事方式不仅体现了中式美学对人生哲理的深刻思考，

哪吒的形象不再停留在“神权的叛逆者”，而是被重新定义为“责任的承载者”与“命运的创造者”。这种价值叙事的迭代，使“反抗天命”不再是中国式个体抗争的奇观表演，而是可供全球年轻人理解与共鸣的“个体自我塑造”叙事。这种从“文化再现”到“价值对话”的语义演化，正是文化传播中“去猎奇化”策略的关键路径。

### （四）技术赋能传播创新：数字视觉艺术与多平台分发策略

现代传播生态的复杂性要求文化产品不仅要“内容好”，还要“传得快”“传得广”“传得准”。从传播过程的角度看，观众对影视内容的解码过程往往与创作者的编码意图存在差异，这正呼应了霍尔的“编码/解码”模型（Xie, Yasin, Alsagoff, & Hoon, 2022）。这一点解释了《哪吒2》在不同文化受众中可能出现的多重解读。《哪吒2》在国际传播过程中，充分借助AI图像建模、语音合成、角色渲染与算法分发等技术手段，构建了兼具艺术性与传播效率的数媒生态系统。

影片推出多语种版本，在北美、东南亚及日韩市场同步上线，并借助社交平台短视频切片传播（如TikTok上的二创动画片段、角色配音模仿），形成了多模态、多场景、多受众的传播矩阵。同时，结合AI推荐机制，《哪吒2》相关内容在国际观影平台上迅速实现用户精准触达，显著提升了传播效能。

这一过程不仅体现了技术对文化表达的支撑，也标志着中国文化产品在全球数字传播体系中的深度嵌入与技术自觉。

### （五）文化差异的对话机制：弹性叙事与语境适配

跨文化传播的过程中，语境错位与文化误读难以避免。《哪吒2》并未通过“统一化”消除文化差异，而是采用“叙事弹性”策略，构建出一种兼容并包的理解结构。

影片在结构上设置“多重结局”或“开放式结局”模块，通过对角色命运的语义模糊处理为不同文化背景的观众提供多种解读路径。这种结构既保障了叙事张力，也为不同文化背景的观众提供了参与解读与情感共建的空间，有效避免了“单向输出”带来的认知排斥。

此外，《哪吒2》通过幕后花絮、创作手记、导演访谈等“补叙材料”形式，在社交媒体上开展“解释性传播”，引导观众从文化深层理解影片意涵，构建起一种富有韧性的跨文化传播机制，实现从“信息灌输”向“文化对话”的转向。

## 三、跨文化传播效能的多维审视：市场反馈与文化认知

文化传播的效果并非单一维度的“输出—接受”路径，而是在全球观众的文化经验、审美趣味与媒体语境中不断交织、转译与再生成的动态过程。《哪吒2》作为中国动画电影“走出去”的典型样本，其在海外市场的商业表现与文化传播的审美接受度呈现出复杂且具有启示意义的耦合逻辑，体现了中国文化从“输出形象”向“认知共鸣”递进的传播趋势。

### （一）海外市场的双向验证：票房与口碑的协同效应

在商业层面，《哪吒2》延续前作热度，自上映以来迅速登陆北美、东南亚及欧洲多国院线，全球总票房突破150亿元人民币，成为史上票房最高的非英语动画电影之一。在流媒体平台上线后，

影片也在Netflix、Disney+等国际平台实现高点击率与高互动量，成为全球视野中的“中国现象级作品”。

艺术评价层面，《哪吒2》在IMDb评分高达8.1分，在烂番茄网站获得91%的新鲜度，MetaCritic上也被评为“文化特质鲜明、情节张力充沛”的高质量动画片。值得注意的是，这种评价并非源于技术层面的视觉特效炫技，而是对其叙事逻辑、情感张力与文化立意的积极回应。这种“商业成功+文化认同”的双重验证，说明影片不仅完成了市场层面的“文化产品输出”，也实现了更深层的“价值观内嵌式传播”。

## （二）中国文化的接受层级变迁：从符号消费到价值共鸣

《哪吒2》在全球传播过程中，最初吸引观众的往往是其强烈的“东方符号”：诸如哪吒脚踏风火轮、莲花化身、乾坤圈等高度视觉化的神话意象。这些元素一方面强化了中国文化的“视觉辨识度”，另一方面也构成了西方观众对“东方奇观”的第一感知入口。

然而，影片并未止步于符号层面的文化“他者化”呈现，而是通过情节推进与人物情感铺陈，使得观众在理解“符号意义”的同时，进入其“价值世界”。哪吒的逆天之旅、李靖的父子冲突、敖丙的牺牲与转化，这些角色命运所传达出的情感张力，超越了文化隔阂，实现了审美心理上的“文化内化”。

这表明，《哪吒2》实现了一种由“视觉奇观吸引—文化符号理解—价值观共鸣”递进的跨文化编码路径，为中国文化传播提供了更具人类学深度的审美迁移机制。

## （三）猎奇叙事的消解与文化真实性的提升

长期以来，东方文化在西方媒体叙述中往往被塑造成“神秘的他者”，存在着被凝视、被简化、被标签化的叙述惯性。中国神话题材也常陷入“猎奇”范式：要么是符号堆砌的感官展演，要么是浅层转译的异国装饰。《哪吒2》试图突破这一叙述陷阱，其文化叙事并未一味突出“东方奇观”，而是在真实情感与人性冲突中嵌入文化意涵，以日常化的叙事节奏、复杂的人物弧光、含蓄而深沉的价值表达，将中国文化“讲出来”，而非“秀出来”。

影片中父子关系的裂痕修复、英雄身份的自我建构、群体命运与个体牺牲的张力平衡，都指向了更具普遍性与真实性的叙述追求。这种叙事策略在文化传播层面意味着：不再以文化差异为奇观，而以文化理解为前提；不再以符号刺激为中心，而以情感逻辑为基础。这种从“猎奇接受”向“深度认同”的叙事逻辑转向，正是中国文化产品破除“异国化观看”的核心路径之一。

综上所述，《哪吒2》作为文化传播实践案例，已不再满足于短期效应层面的“文化输出”或“文化消费”，而是在持续引导国际观众从中国故事中看见共通情感、理解文化逻辑、接受价值内核。其跨文化传播效果的积极回响，既为中国动画产业走向世界提供了经验样本，也为中华文化软实力的全球建构积累了深层意义。

## 四、文化传播中的实践价值：文化软实力构建的“三维”路径

文化传播并非单一的信息流动，而是一种跨文化认知、情感与行为的互动生成过程。在《哪吒2》的国际传播实践中，中华文化的表达不仅实现了“可视”，更在认知接受、情感共鸣与行为影响等多个维度产生实效，体现出文化软实力由潜在影响力向现实实践力的转化逻辑。

通过高度视觉化与情节化处理，《哪吒2》有效提升了中国文化元素的全球可识别性。以莲花、风火轮、乾坤圈等为代表的传统神话意象，在叙事背景与视觉语境中被赋予新的语义与审美形式，使其不仅“看得见”，更“看得懂”。这类具象化文化编码在多平台曝光与用户自传播的加持下，已超越文本本身，形成广域文化识别标记，显著提升了中国文化在国际语境下的“被见度”与认知强度。

《哪吒2》在情节构造上紧扣“牺牲”“守护”“选择”等普遍人类命题，通过人物情感的细腻刻画与叙事节奏的推进，使海外观众在陌生文化中找到熟悉的情感路径，实现由“文化震撼”向“价值认同”的转换。尤其是对哪吒“为众生而生”的英雄原型建构，强化了跨文化的道德共鸣，为中华文化的国际传播提供了更具人类学普适性的情感结构支撑。

文化软实力的实现，最终要落脚于“他者行为”的变化。《哪吒2》在全球引发大量观众自发创作、讨论与消费行为，形成从观看到参与、从认知到行动的文化链条。例如，角色cosplay、二次创作、跨语种影评及神话研究，已在YouTube、Reddit等平台形成内容自循环，推动中华文化从“输入性体验”向“主动性转化”转变，初步实现软实力的可持续输出。

### 结语

《哪吒之魔童闹海2》的成功出圈，为以动画为媒推动中华优秀传统文化的国际传播提供了经典样本，成为中华文化“走出去”的一次有效传播实践。作为中国文化出海的重要代表作品，该片在神话叙事重构、美学形式转化与传播方式创新等方面，提供了具有参考价值的方法路径。它既体现出本土文化与全球视野之间的动态融合，也展示了中国故事在国际语境中如何被感知、引发共鸣并获得认同。影片坚持文化主体性，避免简单套用西方叙事模式，践行了“内容扎根自身、形式融通世界”的传播策略。在对传统神话资源进行现代转译的过程中，《哪吒2》并未止步于复述传说，而是通过刻画角色成长、强化心理动机与文化冲突，实现了文化符号向叙事动能的深层跃迁。同时，影片借助技术手段提升视觉表现力，并在其中延续东方美学的独特气质，真正做到了以科技助力文化表达。

中国电影作为一种大众传播媒介，作为一个国家时代精神和文化风貌的集中体现，理应成为全人类共享的文化资源。正如习近平总书记在文艺座谈会上指出的，“优秀文艺作品反映着一个国家、一个民族的文化创造能力和水平。吸引、引导、启迪人们必须有好的作品，推动中华文化走出去也必须有好的作品”。然而，动画出海的实践并非一蹴而就，中国动画电影应继续深耕中华优秀传统文化资源，挖掘具有世界性的中华优秀传统文化符号，国产动画电影在从“走出去”到“走进来”的过程中，要持续发掘中华优秀传统文化的精髓并进行现代化的创新和创造，促使传统文化焕发出新的生命力，精准触达全球受众，从而在全球文化舞台上讲好中国故事、传播好中国声音。借助文化产业的国际合作，中华文化视听可以探索多元化的文化出海模式，逐步实现从内容出海到平台出海、产业出海的转型升级，从而为提升中华文化的国际影响力与传播力持续注入强劲动力。

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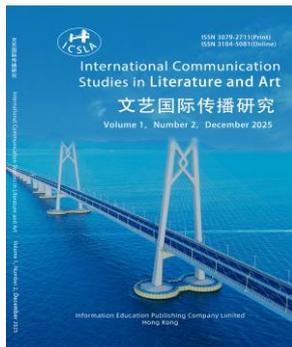
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## 节庆载体与非遗国际传播的范式建构：

### 第九届羊城粤剧节的实践路径与优化策略

熊 健（Xiong Jian），王晓通（Wang Xiaotong）

**摘要：**作为非物质文化遗产，粤剧国际传播效能是衡量中国文化“走出去”战略成效的重要维度。以第九届羊城粤剧节为个案的研究，通过多维分析方法，系统考察其以官方主导展演、新媒体矩阵传播与“粤剧+文旅”融合为核心的国际传播实践路径。研究发现，该届粤剧节在拓展海外受众与激活海外社群方面有一定成效，但同时也暴露出受众圈层固化、传播内容浅层化、活动长效性不足及线下运营管理失范等深层困境。基于此，研究提出应从受众精准分层、内容形式创新、构建海内外联动机制三方面进行优化，并进一步提出通过主题化策展与长效化运营来提升节庆活动作为非遗国际传播平台的综合效能，同时也可作为以节庆为载体的传统艺术国际传播提供具有一定意义的策略参考。

**关键词：**粤剧；非物质文化遗产；国际传播；羊城粤剧节；传播策略

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**Title:** International Dissemination Practices, Reflections, and Strategies for Cantonese Opera: A Multidimensional Analysis Based on the Ninth Cantonese Opera Festival

**Abstract:** As an intangible cultural heritage, the international dissemination effectiveness of Cantonese opera serves as a crucial dimension for measuring the success of China's cultural outreach strategy. Taking the 9th Cantonese Opera Festival as a case study, this research employs a multidimensional analytical approach to systematically examine its international

communication practices centered on government-led performances, new media matrix dissemination, and the integration of “Cantonese opera + cultural tourism.” Findings reveal that while the festival achieved notable success in expanding overseas audiences and activating international communities, it also exposed deep-seated challenges: audience segmentation, superficial content dissemination, insufficient long-term sustainability, and inadequate offline operational management. Based on these findings, the study proposes three optimization strategies: precise audience segmentation, innovative content formats, and establishing domestic-international coordination mechanisms. It emphasizes enhancing the festival’s comprehensive effectiveness as an intangible cultural heritage international communication platform through thematic curation and sustainable operations. These insights also offer meaningful strategic references for the international dissemination of traditional arts using festivals as vehicles.

**Keywords:** Cantonese Opera; Intangible Cultural Heritage; International Dissemination; Cantonese Opera Festival; Dissemination Strategy

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## 引言

在当今世界文明交流互鉴日益深入的大背景下，中国传统表演艺术面临着新的传播机遇与挑战，一方面，国与国之间文化交流深度、广度增加，来自不同国家、地区的各类文化艺术潜在受众增多，对于异质文化的理解与包容有了新的提升空间；另一方面，不同国家间的文化艺术形态与产品成为隐性竞争对手，纷纷为了抓取海内外受众的注意力实施多元化策略。在竞争之中，更顺应时代的强势文化艺术形态及产品拥有着海内外广大市场，而代表着传统的部分文化艺术形态则需要被挤压的生存空间中生发新的力量，在传承与创新、传统与现代之间维持平衡，进一步吸引新的受众。

粤剧具有国际性，目前成立粤剧粤曲社团活动的国家有美国、加拿大、墨西哥、古巴、牙买加、巴拿马、秘鲁、巴西、委内瑞拉、南非、埃及、印度、英国、法国、德国、荷兰、比利时、丹麦、瑞士、日本、澳大利亚、印尼、菲律宾、新加坡、马来西亚、泰国、越南、毛里求斯等等，部分海外粤剧社团还呈现出英语粤剧、印度语粤剧、马拉语粤剧、法语粤剧、德语粤剧等等(陈超平，1997)。从粤剧的在地化与创新来看，粤剧具有极强的包容性与适应性。粤剧作为粤港澳大湾区极具代表性的人类非物质文化遗产，在国家文化“走出去”的战略布局与地方文化宣传需求中有着其独特的价值与传播职能。羊城粤剧节作为粤剧国际传播的重要平台，以粤剧为媒能深化粤剧粤曲海外社团的共同体意识，通过打造粤剧文化品牌、举办大型粤剧文化盛事实现其国际传播功能，向海内外呈现来自发源地的粤剧传承与创新实践新表现。

### 一、节庆平台的构建：第九届羊城粤剧节的国际传播实践路径

羊城粤剧节是国内粤剧领域规模最大、规格最高且最具有权威性的粤剧文化国际交流平台，更是一张向内弘扬粤剧、对外宣传粤剧的文化名片。羊城粤剧节除首届与第二届间隔六年外，一般四年一度，迄今已举办九届。自1990年首届羊城国际粤剧节创办起，就激起海内外的关注与热烈反响，使得粤剧舞台多年来的冷清景象得到改变。首届羊城国际粤剧节的参演社团除了来自受粤剧文化影响深远、与粤剧颇有渊源的新加坡、马来西亚与泰国，还有日本、美国、英国、法国、加拿大等国家，羊城粤剧节从一开始已奠定其作为粤剧文化国际传播平台的地位。

首先，羊城粤剧节是官方主导下的传统文化展演与交流实践，从首届羊城国际粤剧节创办以来纵向看，第九届羊城粤剧节是最全面、多维度、立体化展现粤剧文化与粤剧事业发展的一次大型文化盛事，于2024年11月20日至30日在广州举行，由中国戏剧家协会指导，广州市文化广电旅游局、广州市文学艺术界联合会、广州市振兴粤剧基金会主办，广州粤剧院承办。粤剧节上共有47场粤剧粤曲文化展演及11部粤剧电影新作展映，并开展了粤剧文旅融合活动。尤其值得关注的是，此届粤剧节还完成了《粤剧表演艺术大全》的竣工庆典，通过“传统例戏篇”、“传统与经典唱腔”、“传统南派技艺篇”、“优秀剧目篇”等向海内外粤剧观众展现《大全》最后一卷剧目卷的成果，系统化呈现与完成了粤剧表演艺术体系，具有重大文化传承意义，也为粤剧创新提供了文化根基。同时，羊城粤剧节期间常伴随有官方举办的粤剧学术研讨会的进行，专家学者们就当时粤剧发展的现状与问题展开讨论，如2000年举办的第三届羊城国际粤剧节研讨会的中心议题是“当前粤剧（粤曲）的现状与21世纪的走向”，争论焦点集中在如何对待粤剧的传统与如何认识粤剧的现状两个方面，讨论内容最多、涉及面最广的则是21世纪粤剧的走向问题（文若，2001）。部分学者及粤剧人士在当时已认识到互联网对粤剧发展的作用，何静韵从建立粤剧粤曲网站“水冷曲苑”的自身经历展开讨论，提到互联网对传统粤剧及粤剧传播媒介的发展（何静韵，2001），谢小明指出粤剧艺术形式与剧本创作的相互作用，栾菊芳从观众角度谈论粤剧要如何吸引粤剧观众，刘尚智对于粤剧舞美的创新与走向提出建议。2004年举办的第四届羊城国际粤剧节研讨论坛焦点集中在粤剧的现状、粤剧的现代化与粤剧的变革上（罗丽，2004）。2008年举办的第五届羊城国际粤剧节期间，对粤剧艺术体系进行系统性整理的《粤剧大辞典》首发，粤剧节的学术地位进一步提升（福生，2009）。2012年举办的第六届羊城国际粤剧节恰逢粤剧“申遗”成功这一大事，美东华人社团联合会总会副主席李迦佺指出“申遗”能够促进粤剧文化在全球其他各国的文化更好地融合，互相吸收，从而为粤剧注入更鲜活、更强大的生命力（罗丽，2013）。自粤剧申遗成功后，粤剧受到的关注与投入日益提升，其官方属性也进一步增强，官方主导性质使羊城粤剧节不仅在弘扬粤剧文化、促进各方交流合作、推动文旅发展方面起到关键作用，还更有效、更综合、更准确地发挥其国际传播的作用，进一步强化粤剧粤曲海外社团的共同体意识。

其次，第九届羊城粤剧节依托互联网新技术整合社媒资源，充分运用广州文旅十大全球新媒体传播矩阵，通过新媒体为传统文化的域内传播与海外传播赋能，实现粤剧文化的有效传播与精准传播。一方面，借助“爱游广州”新媒体宣传品牌矩阵，在微信公众号、微博、微信视频号、抖音、小红书、哔哩哔哩等六大主要面向国内受众的主流新媒体平台上，根据不同平台特性推送个性化的粤剧定制宣传图文、视频等内容；另一方面，通过四大海外社媒矩阵 Facebook、X（原 Twitter）、Instagram、YouTube 充分整合海外传播资源，并在海外社媒命名上进行区分，如 Facebook 账号为

Guangzhou Travel, X 账号为 Guangzhou City, Instagram 账号为 Visitguangzhou, YouTube 账号为 Guangzhou China, 分别根据第九届羊城粤剧节的时间推进进行不同侧重点与维度的宣传。海外社媒矩阵还以艺术共鸣作为出发点与传达点, 构建跨文化视角, 以西、法、英、俄、韩、日、阿拉伯语等八大语种为载体, 深挖粤剧艺术与他国象征艺术的共同特点, 设计八大语种创意概念宣传海报, 实现对目标受众的精准传播。宣传海报将中国粤剧与他国的代表性表演艺术置于一张海报图中, 突出跨文化艺术具有共通性的特点, 如针对西语受众群体设计的概念海报中, 海报左右两侧皆以红、黄作为主色调, 左侧为英武的粤剧武旦表演者形象, 身着色彩浓烈、刺绣精美、纹饰繁复的华丽戏服, 右侧为以油画绘画的弗拉门戈舞者背影画面, 舞者身着热烈的红色大裙摆舞裙, 展现弗拉门戈舞的生命力与张力, 海报将两种不同的艺术融合在一起, 同时在海报中置入西班牙语 *Ritmo, pasión, expresión*, 展现粤剧与弗拉门戈艺术在节奏、激情、表现力上的契合与一致, 强调两种艺术在表达上的共通性。针对韩语受众群体设计的概念海报中, 海报以紫色为统一背景色调, 左侧为威严的粤剧小生表演者形象, 身着绣有龙纹的白色戏服, 头戴盔头, 右侧为韩国长鼓舞舞者形象, 身着粉紫相间的韩服, 手持鼓具演奏, 海报选择韩语음악적, 악기, 감정作为海报的主题文字, 体现粤剧与韩国长鼓舞在音乐性、乐器以及情感上的共通性。针对日语受众群体设计的概念海报中, 左侧为粤剧旦角的传统扮相形象, 头戴精致钗饰, 身着粉色纹花卉戏服, 右侧为日本歌舞伎演员形象, 头戴传统发饰, 身着和服, 在日语文字上选择仪式感、きちんとした、エレガント作为海报主题, 强调粤剧艺术与日本歌舞伎艺术在表演上皆具有的仪式感、整齐化、优雅感特点, 体现两种皆具有高度程式化特征的表演艺术在表达上的共通性。第九届羊城粤剧节在粤剧海外宣传上进一步打破了艺术间的壁垒, 传递出传统艺术无国界、跨语言、跨文化的理念, 突出体现粤剧在国际传播中“和而不同, 美美与共”的思想内涵, 引发不同国家、地区与族群的情感共鸣, 拓宽粤剧表演艺术的国际传播视野与维度。

最后, 第九届羊城粤剧节通过“粤剧+文旅”实现文旅融合, 让粤剧文化成为城市生活空间的一部分, 塑造粤韵城市文化形象。一方面从较为传统的形式出发, 设置粤剧艺术展, 围绕粤剧面谱、粤剧服饰、粤剧乐器、粤剧舞台画等传统形式进行展览, 向海外观众呈现粤剧艺术最传统最基础的元素; 另一方面从创新的形式出发, 首创“粤剧嘉年华”, 开发粤剧潮玩市集、粤剧快闪演出与AR互动活动, 通过科技与文化融合, 打造粤剧主题的沉浸式AR体验空间, 并推出戏曲换装体验活动等, 赋予海外观众新体验。同时, 基于文旅角度出发, 粤剧节响应“144小时过境免签政策”, 推出“粤”进系列活动将粤剧元素拆解重组与餐饮、景区等进行融合, 开展粤剧艺术普及活动为海内外观众进行粤剧知识科普, 同时规划周边精品线路, 如“广州新文化场馆体验一日游”线路, 整合、联动广州丰富的粤剧文化资源, 使海外观众不仅能在粤剧节期间观剧、观影、听曲, 还能实现观游、赏景、品食等多维度的旅游体验。通过一系列粤剧文旅融合活动, 使海外观众深入体验粤剧文化, 增强粤剧表演艺术在海内外的影响力, 也将粤剧包容兼收的世界观融入在城市文化形象中, 进一步塑造广州国际化、开放化的城市文化形象。

## 二、成效与困境：粤剧节国际传播的多维分析

第九届羊城粤剧节作为目前最全面、多维度展现粤剧文化的国际性交流传播平台, 其整合海外传播资源、协调宣传布局的创新得到业界认可, 于2025年获第八届DMAA国际数字营销类整

合营销金奖。粤剧节期间，广州文旅海外社媒内容覆盖 45 个国家，囊括了来自 35 种语言的海外受众，全网曝光量超 6500 万次，同时本届羊城粤剧节有 61 个境外社团参与，通过设计 8 大语种宣传海报进行海外社媒传播，以海外受众为目标群体，具有针对性地发布粤剧图文、视频等内容，在国际传播上具有一定成效。

此届羊城粤剧节的国际交流与传播实践不仅促进了海外受众对粤剧的文化认知，同时还激发了粤剧海外社群活力，这得益于广州文旅海外社媒矩阵的精准布局、粤剧海外社群的深度联动与粤剧文旅深度融合的策略。在海外社媒同步羊城粤剧节宣传资讯的过程中，许多海外受众增加了对粤剧文化的了解与认知，一部分甚至转化为粤剧爱好者。此外，粤剧的海外传播不只是由中国本土粤剧完成，还包括了本身在海外发展的粤剧。粤剧节中，海外粤剧与本土粤剧共同组成了粤剧传播的整体。如本届粤剧节上新加坡敦煌剧坊展演了英语粤剧《牡丹亭之游园惊梦》，以跨文化改编的形式，从粤剧推广出发只改语言，按照梆黄体系进行英语唱词填词，同时保留粤剧的锣鼓、器乐、水袖功等程式化表演，在服道化上亦遵照传统粤剧的规范。此前该剧坊曾在第七届羊城粤剧节上演出英语粤剧《清宫遗恨》，得到一些学者及粤剧人士的认可，他们认为敦煌剧坊的创新是联结了东方的粤剧艺术与西方的语言工具（魏宗，2004），通过英语粤剧这种在地化的粤剧创新形式，粤剧在海外推广中消除了一定文化壁垒，使得不熟悉粤语的海外观众无需字幕便可以直接了解故事的情节与情感变化，吸引了许多不了解粤剧的海外观众，进一步提高了粤剧的国际传播效率与传播效果。在羊城粤剧节期间，绝不是本土粤剧的一家独唱，诸多海外粤剧粤曲社团也一同参与交流与演出，参演社团包括美国洛杉矶粤升音乐社、法国广东粤剧社、欧洲粤剧总会、澳洲粤曲雅集等等，共同上演了 25 台华人华侨社团粤剧粤曲联展。有海外参演社团成员认为：“羊城粤剧节可以让全世界的粤剧演员聚集在一起，发扬粤剧文化。”本土粤剧与海外粤剧的深入交流与联动传播进一步激活了粤剧海外社群的活力。

虽然此届羊城粤剧节取得了一定成效，但同时也存在许多问题，使粤剧在国际传播中始终难达到预期效果。一方面，粤剧因语言、表达壁垒等因素，粤剧海外受众范围多受局限，粤剧的交流、传播多是在海外华人华侨圈之中，整体受众范围窄、总体关注人数较少；另一方面，粤剧是一门有门槛的艺术，即使是本身会粤语的人也难以在短时间内深入了解与懂得如何欣赏粤剧，而针对有语言壁垒的海外受众，粤剧传播存在着传播深度、广度与长效性不足的问题，本届羊城粤剧节及历届粤剧节皆存在着这类问题。粤剧海外社媒矩阵虽有针对性、分众地向海外观众宣传粤剧，但海外社媒上关于粤剧的讨论却冷清低迷，其中的粤剧观众转化率亦十分低下。尤其是本届羊城粤剧节主要以线上形式展开粤剧海外传播，在粤剧本身作为一种准入门槛高、需要耗费长时间熏陶及需要实际体验、观看的表演艺术基础上，还大部分依靠浅层的、短期的海外社媒传播，总体呈现出的国际传播效果自然不会太好。此外，本届羊城粤剧节在线下的活动规划与执行中存在部分处理不合理、不到位的问题，线下活动主要针对的是海内外粤剧观众及海外粤剧社团成员。粤剧节期间，虽推行了粤剧惠民活动，但预留了太多送票名额，开放的抢票名额少，许多粤剧观众“一票难求”。票务、场务在处理演出突发事件时专业度不够、效率低下，引发观众不满、影响了对粤剧的体验，粤剧节的限定打卡集章活动也因规划不合理、未提前告知奖品派发完、临时改规则等原因使部分参与者长时间排队却未获得相应奖品，并在社媒上发布相关活动避雷帖，也进而使得羊城粤剧节的形象、专

业度受到影响与质疑，海外观众看到此类消息亦会降低对羊城粤剧节及粤剧文化的好感度与期待值，不利于粤剧文化的国际传播。

总体来看，粤剧作为非物质文化遗产，存在着传统文艺国际传播中普遍出现的结构性困境。其一，体现在粤剧海外传播中的“文化折扣”与跨文化接受壁垒。粤剧高度程式化的表演、粤语方言唱腔及与梆黄音乐体系，对于不熟悉中国文化的海外受众而言具有一定的接受壁垒，以至于许多粤剧的音乐、造型、唱腔之美在传播过程中大打“文化折扣”。此届粤剧节虽通过多语种海报试图达到文化与艺术上的共鸣，但这种方式多停留在符号的浅层类比，未能有效拆解与再传达粤剧艺术的关键元素，使得传播难以深入。其二，体现在粤剧海外传播中的“供给驱动”模式。当前传统文艺的海外传播中具有强烈的“供给导向”趋势，将国内公认的优秀文艺作品置于粤剧节等大平台上传播，在战略意义上通过高质量供给去创造海外文化新需求，这固然有一定作用，但从效果上来看这种策略传播效能低，传播力不足。当没有从海外受众“想看什么”“能看懂什么”的“需求导向”出发时，再好的文艺作品也无法实现有效传播。如海外传播过程中，新媒体推送的内容多为节庆资讯和片段集锦，缺乏对剧目背景、角色行当、故事内核的深度解读，使得传播流于表面，无法培养稳定的海外受众群体。其三，体现在节庆活动的短期“项目式”运营局限。羊城粤剧节作为一种周期性、项目式的活动，其运营管理不可避免地带有短期性和阶段性特征。这导致了传播资源投入随着活动结束而中断，缺乏长期、连贯的受众培养计划。同时，线下活动的管理失范，暴露出目前将大型文化节庆作为一项系统工程进行精细化、专业化运营方面的能力短板，同时直接影响受众的体验与观感，不利于其官方平台文化品牌的塑造与传播。

### 三、优化与提升：强化节庆传播效能的策略建议

总体来看，本届羊城粤剧节在促进海外观众对粤剧文化的认知、激发粤剧海外社群活力上取得了一定成效，同时也存在着一系列问题，如海外受众范围受限、海外传播深度与长效性不足、线上海外传播较浅层、活动规划不合理等等。

首先，针对羊城粤剧节期间粤剧国际传播中存在的海外受众范围受限问题，需要对海外受众进行精准定位与受众分层，可将受众细分为华人华侨社群、海外中国文化爱好者、海外年轻观众群体。针对华人华侨社群来看，目前仍应以其作为主要粤剧传播对象，将其由粤剧观众转化为参与者甚至传播者，再逐渐辐射到海外其他族群。粤剧海外传播并非一蹴而就的事，由于语言与传统的天然优势，海外华人华侨始终是主力军，当这一部分的粤剧受众首先壮大起来，在当地具有一定声量、话语权与影响力，才有更多的可能让粤剧的海外受众破圈层。针对海外中国文化爱好者来看，该群体是粤剧海外传播的潜在受众，其一般具备对中国传统文化、艺术的一定了解，并对此具有一定兴趣与好奇心，应打通国内与海外的粤剧社团或组织合作渠道，在羊城粤剧节期间举办相应的粤剧文化活动，日常举办粤剧文化讲座与体验活动，邀请海外中国文化爱好者参加，为其提供个性化、深度的、具有审美体验的粤剧普及与参与活动，进一步将爱好者转化为参与者、传播者。针对海外年轻观众群体来看，这一群体实际上在市场上占有较大的比重，年轻观众一般更愿意尝试新的文化与艺术形式，基于此，应降低其对粤剧的准入门槛，在羊城粤剧节期间通过粤剧元素与当地流行文化结合等跨界方式激起海外年轻观众的兴趣，推动其成为粤剧的参与者与传播者。同时，也应从粤剧海外传播的内容、形式创新上着手。在内容创新上，一方面选择价值观共通的现有粤剧剧本或新编能

适应海外受众观念的粤剧剧本，另一方面，在粤剧的海外演出中调整节奏，并通过双语字幕与提前向观众介绍粤剧行当等方式，降低海外观众的粤剧观赏门槛，使海外受众的粤剧体验娱乐化、轻量化。在形式创新上，利用科技赋能粤剧海外传播，通过数字化手段将粤剧“活化”，借助 VR 等新手段让海外观众进入虚拟的粤剧舞台场景进行体验，激发其对粤剧的兴趣。

其次，针对海外传播深度与长效性不足、线上海外传播较浅层等问题，需整合海内外官方机构、社团资源，将国内如广东粤剧院这般的官方机构与海外华人华侨社团以及海外的中国文化艺术爱好者等等多方联动，共同打造一个整体、全方位的粤剧海外传播结构体系。基于联动的粤剧海外传播体系，在欧洲、美洲、澳洲等海外重点城市同步设置羊城粤剧节联动会展及演出活动，打通传播渠道，与当地文化馆、艺术机构等开展固定合作，孵化当地粤剧人才，同时在羊城粤剧节期间推出与国内相应的粤剧演出与粤剧体验活动，并以更加在地化的方式进行活动展开与剧目演绎。同时，深化线上粤剧海外传播内容，一方面，针对不熟悉粤剧的海外受众，通过短视频或纪录片等形式将粤剧的基本元素简单、轻松地进行解读，进而选择羊城粤剧节期间演出的部分剧目，深入讲述故事梗概与角色行当、唱腔服化，培养忠实、真正感兴趣的粤剧海外观众。另一方面，不能仅仅将粤剧传播停留在展示阶段，还应深入到互动、参与阶段，如采用数字化技术使海外受众沉浸式体验粤剧程式、唱腔、妆造等等，或开发粤剧互动式游戏，让海外粤剧观众在游戏中与粤剧产生互动与联结，既促进其对粤剧的认知与了解，同时也推动海外观众成为一个粤剧爱好者、传播者。

最后，针对羊城粤剧节活动规划不合理等问题，一方面，主办方应突出主题、以受众为中心进行精准策展与活动安排，从受众的便捷性出发，合理安排粤剧场次与粤剧电影放映时间。同时，粤剧节在策展时应分众化设计呈现内容，针对传统戏迷，应以传统古装戏、经典粤曲、名家演出作为策划核心进行活动安排；针对海内外年轻观众，应设计跨界化、娱乐化的粤剧活动，结合文旅资源，注重活动的互动性与社交性；针对国际性、学术性等观众，应开展国际粤剧学术讲座、会议，并呈现“英语粤剧”等海外粤剧创新形式。另一方面，优化粤剧活动管理机制，将快闪打卡、互动等粤剧宣传活动纳入线上实时监测，便于及时调整活动内容。同时，加强对粤剧活动工作人员的培训，提前做好预案，及时应对意外情况。此外，还应该将羊城粤剧节构建为一个持续性发展的粤剧品牌活动，即使在每届羊城粤剧节活动结束后，也可以将粤剧节的一些优秀内容定期进行海内外展示，如可以在海内外打通渠道定期放映粤剧电影，推动粤剧与粤剧电影的海外传播，或是将每届最优秀的一些剧目作品进行海内外巡回演出，提升粤剧海外传播的长效性。羊城粤剧节作为展示粤剧这一非遗文化的重要国际交流、传播平台，需要通过主题化精准化策展、分众化精细化运营，以及建立长效化的国际传播机制进一步提升自身的文化影响力，最大限度发挥其粤剧海外传播的效果。

#### 四、结语

粤剧作为粤港澳大湾区极具代表性的人类非物质文化遗产与粤剧国际文化交流传播平台，在践行传统文化艺术“走出去”的路径中具有重要意义。第九届羊城粤剧节通过官方主导，借助粤剧海外社媒矩阵，依托粤剧文旅融合，以最全面、多维度的活动策划与布局推动了粤剧的国际传播，在拓展海外受众、激活海外粤剧社群方面取得一定成效。同时，受限于语言、文化等因素，粤剧的国际传播面临受众范围局限、传播深度及长效性不足、传播浅层化及活动规划欠合理等问题。针对以上问题，应对海外受众进行精准定位与受众分层，整合海内外资源联动打造整体的粤剧海外传播结

构体系，同时精准化策展与合理规划，将羊城粤剧节作为一个可持续发展的粤剧国际传播品牌运营，充分有效发挥其粤剧国际传播作用。

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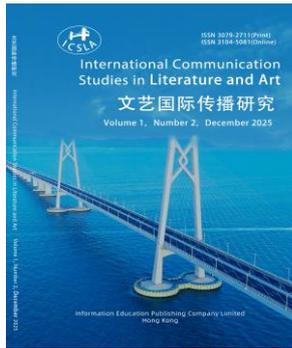
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## Tagore's Localized Construction and Its Implications for Civilizational Dialogue: A Review of *Tagore and 20th-Century Chinese Literature*

**Zhao Shuangyue**

**Abstract:** Li Yuejin et al.'s *Tagore and 20th-Century Chinese Literature* is an academic monograph that systematically examines the reception history of Rabindranath Tagore in China. Grounded in rigorous archival research, this work delves into how Tagore and his writings have been translated, interpreted, and assimilated in China over the past century. The study reveals the dynamic evolution of Tagore's image in the Chinese context, demonstrating how shifting sociocultural milieus profoundly shaped the reception of foreign cultural figures across different historical periods. Particular attention is paid to the translation history of Tagore's works. The text analyzes transformations in translation strategies and their role in constructing his perceived identity, while extending this analysis to propose the academic framework of "Localized construction of foreign writers", a contribution that advances the discipline of comparative literature. Emphasizing Tagore's significance as a pioneer in cross-civilizational dialogue, the monograph synthesizes poetic insight with scholarly depth. It not only establishes a pivotal paradigm for Tagore studies but also furnishes theoretical insights and intellectual resources for research on transcultural exchange, literary dissemination, and mutual learning among civilizations.

**Keywords:** Rabindranath Tagore; Civilizational Dialogue; Medio-translatology; Localized Construction of Foreign Writers

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**标题:** 泰戈尔本土化建构与文明对话启示: 评黎跃进等的新著《泰戈尔与 20 世纪中国文学》

**摘要:** 黎跃进等著《泰戈尔与 20 世纪中国文学》是一部系统研究泰戈尔在华接受史的学术著作。该书以详实的文献考据为基础, 深入探讨了泰戈尔及其作品在近百年间如何被中国译介、阐释和接受。研究揭示了泰戈尔形象在中国的动态演变过程, 展现了不同时期中国社会文化语境对异域文化接受的深刻影响。著作特别关注泰戈尔作品的翻译史, 分析了翻译策略变迁及其对形象塑造的作用, 并拓展出“异域作家本土化建构”的学术命题, 推动比较文学学科的发展。著作强调了泰戈尔作为文明对话先驱的意义, 其研究兼具诗性感悟与学术深度, 不仅为泰戈尔研究提供了重要范例, 也为跨文化交流、文学传播及文明互鉴提供了理论启示和思想资源。

**关键词:** 泰戈尔; 文明对话; 译介学; 异域作家本土化建构

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## 1. Introduction

The study of Eastern literature has long been a relatively marginalized discipline. Yet, some scholars have been diligently working in this field, adopting a macro perspective to transcend the limitations of national literature studies. They holistically examine the development and evolution patterns of Eastern literature and strive to construct a disciplinary system for Eastern literature with Chinese characteristics. Professor Li Yuejin is one such scholar. He places greater emphasis on evidence-based research grounded in solid textual criticism, using specific individuals and events as vehicles to explore the collision and integration of literature and culture. From the dimension of mutual learning among civilizations, he reflects on Eastern literature as something that develops dynamically through exchange.

Opening the hefty volume *Tagore and 20th-Century Chinese Literature* (Peking University Press, 2025) is like opening a window to the civilizational dialogues of the twentieth century. The book systematically traces the multidimensional and sustained reception and responses provoked in the Chinese context over nearly a century by Rabindranath Tagore (1861-1941), the Indian literary giant who was both a poet and a philosopher. It presents a detailed case study of cross-cultural dissemination and local reception, clearly demonstrating how a foreign writer and his ideas are translated, interpreted, constructed, and gradually integrated into the spiritual landscape of a specific culture.

## 2. Multi-dimensional Perspectives on Tagore's Image

Tagore was never confined to a single region. This work begins by placing him within the overall modern

world context for a macroscopic examination. This greatly broadens the reader's horizon of expectation, extending from the Indian subcontinent to the exchange and integration of Eastern and Western cultures; and elevating from China's reception of Tagore to reflections on the modern transformation of local traditional culture.

"The Orient is not a natural existence" (Edward Wadie Said, 2019, p.6). In the early 20th century, when globalization was nascent, this Indian poet-philosopher, with his unique Eastern perspective, pioneered a new paradigm for dialogue among civilizations at a time when Western centralism prevailed.

Winning the 1913 Nobel Prize for Literature for his self-translated *Gitanjali* signified Western recognition and acceptance of Eastern civilization. Furthermore, Tagore used Visva-Bharati University as a crucible for cultures, placing various Asian civilizational traditions on a platform of genuine equal dialogue. His vision of an Asian community transcended geographical boundaries, aiming at the essence of civilizational exchange: seeking harmony amidst differences and achieving renewal through dialogue. This wisdom of transcivilizational learning appears remarkably forward-looking today against the backdrop of the Belt and Road Initiative.

The preface delicately depicts Tagore's visit to China in 1924. Upon setting foot on this land, the elder murmured, "I don't know why, but coming to China feels like returning to my native home" (Li Yuejin, 2025, p.1). These simple words convey a profound sense of kinship rooted in the shared bloodline of Eastern civilizations. Tagore regarded China as a model of "human warmth and spiritual belief" (Li Yuejin, 2025, p.3), an insight both unique and profound. Through intertextual analysis of a wealth of letters, speeches, and literary works, the author reveals how Tagore viewed China as a spiritual homeland and how this sentiment influenced his creative works and thinking. This multidimensional interpretation based on texts makes the historical figure vividly relatable.

The book longitudinally constructs three cognitive frameworks of "Tagore" that show deep insight. Based on over a century of translated texts domestically, and by clarifying the reception and interpretation of Tagore in different periods, the author acutely points out that the conservative and mystical Tagore of the early 20th century, the patriotic and nationalist Tagore of the 1950s-60s, and the Tagore as a successful practitioner of East-West cultural integration in the post-reform era together form a spectrum of Tagore's image in the Chinese view. This diachronic analysis reveals a key issue: our understanding of foreign cultures is a dynamic construction, deeply influenced by the local cultural context and the aesthetic trends of the time. This dialogue between history and the present also elevates the book beyond mere literary research, giving it a dimension of cultural strategic thinking.

### **3. Balancing Poetics and Scholarship**

Academic research often emphasizes rigor and rationality, sometimes struggling to fully encompass the poetic qualities of its subject. However, *Tagore and 20th-Century Chinese Literature* achieves an organic unity of poetic sensibility and scholarly depth. The author analyzes the uniqueness of Tagore's poetic philosophy when examining his philosophical thought; when discussing Tagore's influence on Chinese writers,

the focus remains on the intrinsic texture of literary aesthetics. Tagore “maintained a dynamic creative passion throughout his life” (Zhang Yu, 2004, p.1). Professor Li Yuejin’s choice to study the Indian poet-philosopher Tagore perhaps stems precisely from the unique spiritual appeal found in Tagore’s poetry, the poetic wisdom flowing through his words possesses a beauty and emotion that transcends time and space.

This balance between the poetic and the academic stems from respect for the nature of the subject. As a poet-philosopher, the poetic dimension of Tagore’s thought necessitates a corresponding aesthetic sensitivity in its study. This book avoids letting academic frameworks constrain the subject’s essence, instead using scholarly analysis as a pathway to poetic understanding much like the spirit of Visva-Bharati University, where knowledge is transmitted not in closed classrooms but under the shade of trees where teachers and students sit together in conversation.

True understanding requires the synergy of rational analysis and perceptual appreciation. For instance, when dissecting Tagore’s concept of the “Religion of Man”, the work traces its roots in traditional Indian philosophy while also elucidating its practical significance through characters like Anandamoyi in his novel *Gora*. This multi-faceted analysis gives abstract concepts a concrete and vivid form of expression.

In the current context of increasing academic specialization, *Tagore and 20th-Century Chinese Literature* offers an enlightening path: rigorous scholarly inquiry should cherish the unique value of the poetic spirit. When delving into the study of a poet, a scholar’s analytical ability is needed, but so is the pure heart of a poet. It is this dual attention that has kept the reception of Tagore in China an open and rich space for interpretation, continuously providing new directions for thinking about cross-civilizational dialogue.

#### **4. The Trajectory of Translation and Reception Over a Century**

“Literary translation activity is an important pathway for the intercultural exchange and mutual learning of heterogeneous cultures.” (Li Yuejin, 2024, p.45). With a broad academic vision, the author systematically analyzes the century-long journey of translating and introducing Tagore’s works in China. The research focuses on the history of the translation and publication of Tagore’s works in China, clearly outlining its developmental trajectory: from sporadic translations and preliminary explorations in the early 20th century (such as Chen Duxiu’s first translation of selected passages from *Gitanjali* in 1915) to the systematic, large-scale translation practices state-led in the 1950s and 60s (e.g., the *Tagore’s Dramatic Works* published by China Drama Publishing House in 1958) and further to the comprehensive and diversified translation and dissemination efforts in the new period, particularly since the 21st century, which are more source-text-based and aspire to completeness (e.g., the 24-volume *Complete Works of Tagore* by Hebei Education Press in 2000, and the *Complete Collection of Tagore’s Works* by People’s Literature Publishing House in 2015). Despite remaining shortcomings, these efforts have significantly expanded the scope of translation.

The study of this history of translation and reception in *Tagore and 20th-Century Chinese Literature* is supported by solid textual research. Through systematic comparisons of periodical literature archives, translators’ manuscripts, and editions from different periods, coupled with quantitative analysis of dissemination data, it deepens the understanding of the reception process of Tagore’s works in China. This

establishes a referential framework of documents and methodologies for subsequent research.

Simultaneously, the “Tagore” in China is essentially a cultural symbol whose meaning has been reconstructed through translation. With the evolution of translation strategies and focus, progressing from early reliance on indirect translation via languages like English and Japanese towards later efforts to translate directly from the original Bengali; shifting from fragmented, selective translation concentrating on genres like poetry and drama to systematic collections covering all categories including poetry, novels, plays, and essays; and moving from an emphasis on the literary texts themselves to in-depth interpretation of his philosophical thoughts and cultural concepts, Tagore’s image has undergone a process of filtration through the local culture and active shaping by the receptive context. This recognition deconstructs the myth of translation seeking the “original flavor”, revealing the historically creative nature of translation and introduction activities. When Tagore’s poetry gains new aesthetic life within the Chinese linguistic context, its significance transcends mere linguistic transfer, standing as a quintessential practice of cross-cultural engagement.

### **5. The Academic Implications of “Localized Construction of Foreign Writers”**

The “Tagore” in China has undergone three significant image reconstructions: from a defender of Eastern traditions, to a patriotic national poet, and further to a practitioner of cultural fusion. These three images reflect changes in the socio-cultural mindset of China. Beneath these surface-level changes operates an inherent rational mechanism of “localized construction of foreign writers”. The reception of any foreign writer is not a passive transplantation, but an active construction. In this process, factors such as the historical background, socio-political context, cultural needs, and aesthetic trends of the receiving side play crucial roles. As evidenced by the evolution of Tagore’s image in China, the “localization” of a foreign writer is often a dynamic and pluralistic process. This process also prompts readers to reflect on the issue of “authenticity” in cultural exchange. The differences revealed through dynamic changes are not simply “misreadings”, but rather the inevitable result of cultural exchange and “cultural filtering”. The core idea here is not to pursue a singular, absolute, pure definition or “original state”, but to recognize that cultural dissemination is inherently a process of creative transformation, where construction is always in the present continuous tense.

The academic proposition of “localized construction of foreign writers” was gradually developed from the case study of the “Chinese Tagore”. Reflecting on this typical case study, the theoretical framework constructed possesses universal methodological value. The study begins by placing its subject within the broader modern world context. Through a diachronic analyzation of the translation, interpretation, and evolution of a representative figure from a foreign culture within the local context, it reveals the dynamic construction undertaken by the receiving entity throughout history. For graduate students and scholars in related fields who have not yet formed an independent research methodology, undertaking similar projects (e.g., “Natsume Soseki and China”, “Lu Xun in Russia”) can directly draw upon its research model and analytical pathways. This model, on one hand, avoids simplistic comparisons with Western theories; on the other hand, through empirical historical analyzation, it reveals the symbiotic nature of “misreading” and “creative transformation” within the process of “cultural filtering”. This model not only provides a practical

entry point for research but also, through collective scholarly effort, contributes to the theoretical exploration of the “localized construction of foreign writers”, potentially promoting “Eastern Literature studies in China to become a more prominent discipline”. (Wang Xiangyuan, 2007, p.160).

## 6. Unfinished Topics and Reflections

The book concludes with a valuable appendix. This section, titled “A Basic Bibliography of Tagore Studies”, compiles core literature in Chinese and English (such as Zheng Zhenduo’s early translations and the 24-volume Complete Works published by Hebei Education Press), and also incorporates new achievements from the digital media era, providing a traceable and expandable coordinate system of documents for subsequent research. This systematic integration of academic resources highlights the work’s value as a reference tool and its consciousness of disciplinary construction.

Closing the book, its contents inevitably provoke extended reflections. In today’s world, where globalization and anti-globalization forces contend with increasing intensity, what new challenges does Tagore’s advocated ideal of civilizational dialogue face? Furthermore, can the theoretical framework of the “localized construction of foreign writers” be applied to non-literary fields (such as art dissemination or intellectual history studies), and if so, how? Moreover, the deep development of digital media has significantly reshaped the filtering mechanisms of cultural transmission; its specific manifestations and impact mechanisms require further investigation. Finally, the application of artificial intelligence (AI) technology in academic research presents both a potential methodological innovation and new challenges regarding academic ethics and knowledge production models. Although the book does not directly answer these subsequent questions, its insightful analyses provide inspiration for considering and exploring them.

Overall, *Tagore and 20th-Century Chinese Literature* provides the academic community with a research paradigm exemplified by the “Chinese Tagore”, laying an important foundation for subsequent related studies. It summarizes the academic proposition of the “localized construction of foreign writers”, promoting the development of comparative literature as a discipline and “expanding the research space of world literature” (Li Yuejin, 2024, p.40). Simultaneously, this work is imbued with deep respect and enthusiasm for Tagore, embodying the academic convictions of Professor Li Yuejin and his fellow contributors. For readers, the book contributes not merely knowledge of a specific history of cultural interaction, but also a profound intellectual resource concerning dialogue among civilizations. This substantial scholarly monograph can inspire contemporary readers to think deeply about relationships between different civilizations, to focus on cultural transmission, literary exchange, and mutual learning among civilizations, helping us find that key to transcending cultural barriers.

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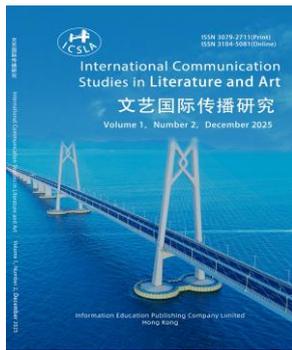
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## **An Innovative Interpretation of Misreading through a Functional Perspective: A Review of *Civilization's Unfilial Sons: Chinese Narratives in Modern American Drama***

**Zhou Xia**

**Abstract:** In the fields of traditional cultural dissemination and comparative literature, the study of “the image of China” was once confined to a simplistic framework preoccupied with judging its “authenticity,” while “misreading” was largely viewed as a stumbling block in cross-cultural communication. Although 21st-century cross-cultural narrative research has transcended the true/false paradigm, the significance of “misreading” remains a subject of ongoing academic debate. Professor Gao Ziwen’s work, *Civilization’s Unfilial Sons: Chinese Narratives in Modern American Drama*, uses the evolution of modern American theater as a case study. It reveals how American playwrights drew inspiration and intellectual nourishment from traditional Chinese culture, reconstructing it through a modernist artistic language to expand the boundaries of American drama. Taking this book as its central object of analysis, this paper examines its theoretical breakthrough in studying misreading from a functional perspective and explores its implications for fostering a mature national mindset among citizens in a contemporary major power.

**Keywords:** Image studies; Cross-cultural; Misreading; functionality

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**标题：**功能视角之下“误读”的创新性解读——评《文明的逆子们——美国现代戏剧的中国叙事》

**摘要：**在传统文化传播与比较文学研究的领域中“中国形象研究”一度陷入“真伪评判”的单一框架，而“误读”视为跨文化交流的障碍，进入21世纪，跨文化叙事研究虽跳出了以“真伪”为唯一标准的窠臼，但是对于“误读”的意义学界一直莫衷一是。高子文教授的著作《文明的逆子们——美国现代戏剧的中国叙事》以美国现代戏剧的发展历程为研究载体，揭示美国剧作家们如何从中国传统文化中汲取灵感和养分，现代性的艺术语言进行重构，拓展美国现代戏剧的边际。本文以该著作为分析对象，剖析其从功能角度研究误读的理论突破，探讨其对当代大国公民心态建设实践的启示意义。

**关键词：**形象研究；跨文化；误读；功能性

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## Introduction

In the fields of cultural transmission and comparative literature, the image of China in the Western perspective has always been one of the core topics in academia. Early research often judged based on whether it aligned with the true face of China, categorizing Chinese narratives in Western texts as either idealizing or demonizing, subsequently criticizing Orientalist biases or affirming their objective presentation. With the development of communication studies, this view of judging the success or failure of cross-cultural communication based on the truthfulness of images has gradually waned in academic circles. However, within cross-cultural communication, how to view the phenomenon of China or Chinese culture being misread, and understanding the complex social and artistic meanings behind this misreading, remains a topic with diverse and numerous viewpoints in academia, without a consensus.

Professor Gao Ziwen's work *Rebels of Civilization: The Chinese Narrative in American Modern Drama* (China Drama Press, 2020; hereafter referred to as *Rebels of Civilization*), using American modern drama (from the early 20th century to the end of the 1990s) as a unique field of study and focusing on the Chinese narrative as its core, achieves a paradigm shift in traditional image studies. The book does not discuss whether the image of China in American drama is authentic or explore how inauthentic misreadings arose. Instead, it elaborates from multiple, interlocking perspectives on the function the Chinese narrative served within the American cultural context, and how the American theatre world used Chinese culture as a mirror for self-innovation and civilizational reflection. From this perspective, the core academic value of this book lies in: defining misreading as an intermediary for cross-cultural innovation, pushing traditional image studies towards broader functional-level research. Simultaneously, on a practical level, it not only provides methodological references for the contemporary going out of Chinese culture but, more importantly, the American theatre world's approach to appropriating Chinese culture offers a reference for how we might introduce Western cultural resources to achieve innovation and development in Chinese culture and civilization.

## **1. Resetting the Value Judgment Standard for Misreading**

In the study of cross-cultural communication, *Orientalism* is a towering peak that all learners cannot ignore. Using rich historical materials, the book elaborates in detail how Western societies distorted, imagined, and constructed the image of the Orient to serve certain Western political, economic, or cultural needs. Professor Gao Ziwen raises questions about this in his own book, constructing his own system for judging misreading.

### **1.1 Theoretical Foundation: Function as the Criterion—A Paradigm Shift from Pursuing Truth to Pursuing Utility**

Professor Gao Ziwen clearly points out the unreasonable aspects of Said's argument in his work. This is because the theory Said relied upon for his study of Orientalism originates from Gramsci's cultural hegemony theory, which understands Eastern and Western civilizations as something rigid and immutable, thus viewing culture as a closed, pure system with fixed meanings. From this perspective, naturally, any interpretation of a foreign culture that deviates from its original meaning (i.e., misreading) is seen as error, distortion, or even cultural aggression.

In the real world, however, civilization is a dynamic process. Viewing the birth and growth processes of all known civilizations on Earth, we can easily find that almost all civilizations have undergone or are undergoing changes. The obsession with a fixed civilization may not align with the facts of historical progress.

Functionalists also focus on culture, but they focus on the role and effect a cultural phenomenon or behavior plays in a specific context. Professor Gao skillfully applies this perspective to the field of cross-cultural studies. Thus, the focus of judgment shifts from "Is it true?" to "What does it do?" and "What effect does it produce?". This transforms misreading from an error that needs correction into a cultural phenomenon that can be analyzed and evaluated. This shift is entirely possible in theory because it moves the field of discussion from truth judgment to value creation.

This is not only entirely possible but also an inevitable requirement of practical reality. *The Yellow Jacket* is a typical example of producers intentionally using a foreign civilization for cultural innovation.

The play revolves around a Chinese prince named Wu Haojie, telling the story of his birth, growth and revenge. Scholars generally believe that the possible prototypes for *The Yellow Jacket* are two Chinese opera stories: *The Orphan of Zhao* and *The Cat and the Prince*. However, in the context of traditional Chinese narrative, the orphan or the crown prince is never the protagonist of the story. Looking back at the story of *The Orphan of Zhao*, I often doubt whether the orphan's motivation for revenge stems from his own active personal choice or is a behavioral norm coerced by Confucian loyalty ethics.

In terms of the story's core, *The Yellow Jacket* is completely different from these two traditional Chinese opera stories. In *The Yellow Jacket*, Wu Haojie is the absolute protagonist—his growth, love, and revenge form the core of the play, with all plots and scenes revolving around him. But in *The Orphan of Zhao*, it is difficult to determine who is the true protagonist, Zhao Wu or Cheng Ying. *The Yellow Jacket* consists of three acts: the first depicts his birth, the second shows his growth and adventures, and the third writes about his final successful revenge. This follows the protagonist's growth paradigm in traditional European chivalric romances and heroic epics, where the story ends with the hero overcoming temptations and monsters,

ultimately finding the yellow jacket that symbolizes his fated Holy Grail.

While the story seems Chinese, the characters' motivations and the handling of dramatic conflicts fully follow the conventions of Western psychological realist theater. It fits a story that should have been presented through stylized performance into a Western framework of family ethical tragedy. The playwright merely borrowed the form of China while completely filtering out its inherent aesthetic themes. The Chineseness of *The Yellow Jacket*, as an effective cultural strategy, used exoticism as a cover to smoothly conduct a local theatrical experiment, avoiding the risks that might come from directly challenging the audience's aesthetic habits. Ultimately, what it generated was not a profound understanding of Chinese culture, but an Americanized form of Chinese drama.

Therefore, since misreading is inevitable and the creative intention is fundamentally functional, the most effective and constructive critical approach is to acknowledge this reality and directly analyze the functions these misreadings achieve.

### **1.2 Practical Verification: How Misreading Creates Value**

Let's still take *The Yellow Jacket* as an example.

Compared to its borrowing from traditional Chinese opera stories and appropriation of cultural symbols, the most successful aspect of *The Yellow Jacket* is its absorption of the forms of Chinese opera stagecraft. It can be said that its most artistically valuable contribution to the stylistic innovation of American modern drama lies in broadening the range of stage forms.

The most important of these is the borrowing of the stagehand from Chinese opera. In Chinese opera, the stagehand is a very interesting convention. His main function is to change props on stage, but sometimes he can also participate in the plot, and he can also explain the plot, connecting the scenes. However, the stagehand in *The Yellow Jacket* is different from that in Chinese drama; he cannot speak. The functions he carries are completed by the Chorus in the play. The Chorus introduces the background, plot, and changes of time and space for the entire performance. It is precisely because of its existence that the audience can maintain a clear understanding when the storyline of *The Yellow Jacket* switches flexibly in time and space.

Perhaps inspired by the use of the stagehand, *The Yellow Jacket* went even further in its innovation of non-realistic staging, especially in the handling of the mother's soul ascending to heaven after her death, using a ladder to present a view of life where death does not represent finality.

The borrowing and imagination of Chinese non-realistic staging in *The Yellow Jacket* was a very important innovation, greatly influencing the development of American theatrical stage art. It offered a possibility for formal innovation to the then rigid American realist theatre. It allowed American audiences and playwrights to see that the stage need not be bound by realistic sets, that narrative could break the Three Unities, and that performance need not be completely immersed within the Fourth Wall. It directly inspired later theatrical innovators, the most notably is Thornton Wilder. The empty stage and the Stage Manager narrator used by Wilder in *Our Town* were inspired precisely by *The Yellow Jacket*.

When any cultural symbol or civilizational concept enters a new context, it inevitably needs to be interpreted through the cultural filter of the receiving party. The recipients, with their inherently different

cultural backgrounds, historical experiences and aesthetic habits, are destined to understand it through a creative reception that may differ from the original intent or Chinese cultural reality. This misreading is an unavoidable reality in cross-cultural communication.

Although the starting point was a misreading, it opened up a new possibility for cross-cultural dialogue, making the flow of meaning no longer one-way. New understandings and negotiations are generated in the collision.

## **2.Reconstructing the Value of Cross-Cultural Misreading**

In *Rebels of Civilization*, Gao Ziwen repeatedly mentions that artists need two civilizations, just as the Renaissance needed Greece. From this perspective, by interpreting and analyzing modern American drama, this book unravels how the American theatrical community has utilized Chinese cultural symbols and the power of imagination to construct a battlement for criticizing Western culture, and explores the value of the misreading of heterogeneous culture or the other in this process of self-renewal.

### **2.1 Misreading as the creative starting point of Cross-Cultural Narrative**

Early cultural transmission studies believed that misreading always stemmed from cultural barriers or subjective bias, leading to cognitive deviations in the audience's understanding of foreign cultures. Therefore, misreading needed to be eliminated. After the turn of the new century, communication scholars found the phenomenon of misreading to be very complex, and misreading in cross-cultural communication often brings more positive significance. Through cases such as the adaptation of Zen in Stevens' verse plays and the appropriation of Taoist thought in O'Neill's dramas, Gao Ziwen proves that misreading is the creative starting point for the generation of cross-cultural narratives – when cultural symbols leave their native context and enter a foreign field, interpretations that deviate from the original meaning precisely provide space for the localization and reconstruction of the symbols, transforming them from unfamiliar cultural specimens into carriers of meaning that can resonate with the local audience.

John Cage's *Happenings* are a typical case. John Cage was fascinated by Chinese culture, especially Zen and the *I Ching*. His works repeatedly used concepts such as change and nothing to elaborate his views and construct his theoretical system. This conceptual innovation ultimately gave birth to a type of work called chance music – namely, the piano solo piece *Music of Changes*.

In this work, he chose to use the *I Ching* to structure the music. He first used the method of throwing dice and coins to select words from the *I Ching*, then used the *I Ching*'s predictions to determine key elements of musical composition such as melody and duration. His musical construction was not driven solely by personal creativity, nor was it constrained by traditional rules, but relied entirely on a random decision-making process. The design of this random system benefited from divination activities unrelated to the creator's thinking. Although it seems absurd and difficult to understand, in practice, the choice of the *I Ching* and the use of divination were the result of Cage's careful consideration, because he saw in it the existence of the core concept of change: all phenomena in the world are constantly changing, but do these changes follow certain patterns? Cage's purpose was to show the world change and unpredictability, hence he adopted this form as a

component of his work.

And Wallace Stevens, who repeatedly introduced the imagery of Zen, did not follow the philosophical connotation of seeing one's nature in Zen or the practice tradition of meditation, but simplified Zen into a state of mind that transcends worldly troubles. For example, at the end of the play *Three Travelers Watch a Sunrise*, he describes the worldview he believes in through the words of the third Chinese person; in *Carlos Among the Candles*, Stevens attempts to re-examine the living conditions of modern people through the Zen concepts of concentration and wisdom, expressing reflection on capitalist commercial civilization.

From the perspective of cultural communication theory, neither John Cage's use of the I Ching nor Wallace Stevens' understanding of Zen represents the culture in its original form, but rather their personal insights or imaginations. However, for American playwrights, Chinese culture is actually an external force and an ideal—by drawing on this force, they resist Western traditions and develop new ideas. Thus, misreading is not only an inevitable product of cross-cultural communication, but also a catalyst for cultural innovation.

## **2.2 Misreading as the Intermediary between Formal Innovation and Content Expression**

In cross-cultural communication, the process by which heterogeneous culture is accepted is not merely a process of being influenced. Instead, creators often selectively interpret and reconstruct it according to local needs, ultimately serving local cultural innovation, artistic reform, or social reflection. The core feature of such misreading is that function takes precedence over truth—it does not pursue the faithful restoration of original cultural symbols, but rather focuses on whether they can fulfill specific cultural or artistic functions in the local context. The adaptation of the traditional Chinese opera *The Lute (Pipa Ji)* into the Broadway musical *Lute Song*, as discussed in Professor Gao Ziwen's works, provides us with an interesting and typical research case.

We can view *Lute Song* as a bold experiment in integrating elements of Chinese opera into American theatre. The play incorporated a large number of Chinese opera elements in its music, stage design and performance forms, such as the virtual acting and lyrical singing styles of Chinese opera. It is important to note that *Lute Song* did not strictly follow the procedural conventions of Chinese opera, for example, the integrated performance system of singing, speaking, acting, and acrobatics in Peking Opera was deconstructed. More importantly, *Lute Song* adapted the text of *The Story of the Pipa*.

First, *Lute Song* reorganized the temporal and spatial arrangement of *The Story of the Pipa*. The traditional dual-line narrative mode of the male and female leads in the original opera disappeared, replaced by a well-made play with a more orderly timeline and coherent plot, making the core storyline more concentrated. The creators' courage to interpret traditional Chinese opera in the way American theatre understood it is admirable.

The biggest change in the plot is at the end. In the original, after undergoing hardships to find her husband, Wuniang reunites with him, and the story ends with one husband and two wives. In Broadway's *Lute Song*, Wuniang takes no active action to find her husband; instead, Miss Niu helps her reunite with Bojie. At the end of the story, Miss Niu steps aside, and Wuniang and Bojie live together as a monogamous couple until old age. Here, Miss Niu's actions are closer to the Broadway theatrical ideal.

This is a very interesting adaptation. The most important theme in the opera *The Story of the Pipais* filial piety, while the American *Lute Song* has Bojie choose between the two women at the end, a treatment that significantly weakens Cai Bojie's characteristic of filial piety. Furthermore, the change from polygamy to monogamy in the ending of *Lute Song* was likely because the vast majority of audiences in the 1940s could not identify with the former.

On the one hand, we admire Broadway's inclusiveness in embracing *Lute Song*—a work with a narrative style and story entirely rooted in the East; on the other hand, we must clearly recognize that this is by no means a passive acceptance, but rather should be understood as an active utilization. Cultural integration has never been an either-or model of survival of the fittest (lit. you die or I live); instead, it is inherently a process of growth through metabolism. A foreign civilization can stimulate the weaker parts of the local civilization and culture, providing it with nutrients and facilitating its growth. Viewing misreading from this angle, so-called misreading is actually the intermediary through which local culture achieves innovation.

### **3. Extending Practical Significance/ The practical significance of extending reality**

The value of the discussion on functional misreading in *The Rebels of Civilization* extends far beyond academic exploration, it holds extremely important practical significance for the contemporary world where globalization and deglobalization coexist, and obstacles frequently arise in China-West dialogues.

#### **3.1 Shaping the Cultural Mentality of Citizens of in a Major Power**

In the new century, alongside China's rapid development in economy, technology, etc., as China gradually moves to the center of the world stage, the relationship between China and the world is also in a delicate transition period. At this juncture, the Chinese people's psychology faces a core challenge: how to shift from a sensitive and defensive mindset to a calm and confident one. The most profound practical insight of Professor Gao Ziwen's book is that it provides a viable approach to fostering a mature and rational cultural mentality of citizens in a major power.

The experiences of the past century of modern history and long-term unequal discourse exchange between China and the West have made our public opinion prone to fall into a either black or white binary opposition when facing cross-cultural phenomena. This simplistic cognitive framework is inherently inadequate in addressing the intricate global reality. The dramatic cases presented in Professor Gao Ziwen's work are extraordinarily complex, and his analysis reveals that the motivations and effects of cultural interaction are highly diverse: well-intentioned practices may lead to negative outcomes, while seemingly offensive acts may stem from a deeper desire for learning. Such understanding and acceptance of the world's complexity constitute the core essence of citizens' rational mindset, enabling us to avoid overreaction and make more precise and strategic responses.

When confronting misreading in cross-cultural communication, there is a desire to be recognized and be vindicated, hoping that the outside world will see an authentic China. Behind this appeal lies more or less an uncertainty about the value of one's own culture, which needs to gain self-affirmation through the recognition

of others. Professor Gao Ziwen reveals a profound cultural law in his book: all dynamic cultures are inevitably subject to continuous misreading and will also misread others. Civilizations and cultures have never been rigid entities with clear boundaries; only through collision, misreading, and re-creation can culture maintain an endless source of vitality. Being unafraid of adaptation, appropriation, or misreading is itself a process of participating in shaping global culture and world civilization. When we no longer rush to refute how the world sees us but focus on jointly shaping the future of the world, this shift in mindset is an indispensable internal dimension for China to truly become a cultural power.

### **3.2 Broadening Global Perspectives**

In *The Rebels of Civilization*, Professor Gao Ziwen shows us that whether it is Eugene O'Neill's Westernized translation of Taoist thought, Bertolt Brecht's defamiliarization transformation of traditional Chinese opera, or Wallace Stevens' adoption of Zen—all these practices satisfy their specific creative needs through the selective absorption, transformation, or even intentional misinterpretation of Chinese cultural elements. Such seemingly unfaithful interpretations have yielded unexpected innovative effects. They draw inspiration and nourishment from traditional Chinese culture, but reconstruct it with modern artistic language, revitalizing ancient cultural resources in the contemporary context.

Thus, Professor Gao's work reveals a profound cultural connotation: true cultural vitality does not originate from self-enclosed purity, but lies in open dialogue and creative collision.

However, it is noteworthy that American theater has always maintained a distinct sense of subjectivity when absorbing Chinese cultural elements. Instead of simply replicating the superficial features of Chinese culture, they proactively select, transform, and utilize Chinese elements to express their own concerns, starting from their own social and cultural needs. This model of cultural borrowing reveals an important insight: engaging in global dialogue by no means implies losing oneself; on the contrary, it is precisely through dialogue with others that we can gain a clearer understanding of ourselves and define who we are. In the process of Chinese culture going global, there is an equal need for such a confident sense of subjectivity—not passively accepting external influences, but proactively selecting, absorbing, and transforming foreign cultural elements to serve the modern transformation and innovative development of Chinese culture.

Our cultural workers should, like those American playwrights, face foreign cultures with an open and confident attitude, boldly engage in creative misreading and transformation, thereby stimulating the inherent vitality of Chinese culture and promoting the innovative development of Chinese civilization in the modern context. This creative transformation based on cultural confidence is the true meaning of our introduction of Western cultural resources.

### **Conclusion**

The core value of Professor Gao Ziwen's *Rebels of Civilization* lies in the fact that it redefines the criteria for judging misreading from a functionalist perspective, redefines misreading as the starting point and

intermediary of innovation, provides theoretical tools for understanding the dynamic logic of civilizational interaction, and opens up new paths for cross-cultural communication and comparative literature research. In the present era where globalization and cultural diversity coexist, this research approach that breaks through traditional frameworks and focuses on functional value can not only promote academic development but also provide theoretical support for dialogue and mutual learning among different civilizations. After all, the ultimate goal of cross-cultural communication should not be eliminating misreading, but to use misreading to drive cultural innovation and equality of power. This is also the most precious insight that this book offers to the academic community.

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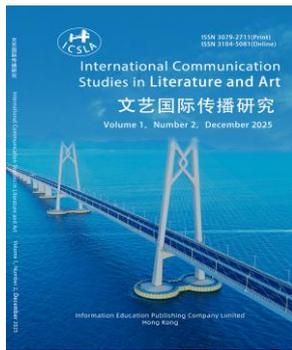
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## Navigation Routes, Mesology, and Lyricism: A Review of Gao Jiaqian's *Maritime Poetry Road: East Asian Routes and Nanyang Mesology*

**Huang Jiajun**

**Abstract:** Traditional Chinese literary studies have been anchored in terrestrial perspectives, with maritime dimensions often relegated to the periphery. Gao Jiaqian's *Maritime Poetry Road: East Asian Routes and Nanyang Mesology* employs East Asian shipping lanes and the South China Sea as analytical frameworks, examining transnational poetry and prose by envoys, maritime merchants, and other groups from the Song-Yuan dynasties through the modern era, thereby revealing the dual literary and epistemological attributes of “maritime poetry routes”. This work can be understood through three key concepts: first, the “Navigation Routes” perspective transcends land-centered approaches, tracing the evolution of maritime routes across different periods and their corresponding literary transformations. Second, it examines Nanyang’s natural characteristics and cultural history through the lens of “Mesology”, echoing the New Southern writing movement. Third, “Lyricism” presents the subjective imagination of the Chinese diaspora's transformation from “sojourner melancholy” as temporary migrants to “settled” identity as permanent residents. This work responds to the current flourishing of “New Southern Writing”, providing fresh perspectives for understanding its “cosmopolitan” dimensions.

**Keywords:** *Maritime Poetry Road: East Asian Routes and Nanyang Mesology*; shipping lanes; Nanyang mesology; diaspora lyricism; New Southern Writing

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**标题:** 航道、风土与抒情: 评高嘉谦《海国诗路——东亚航道与南洋风土》

**摘要:** 传统中国文学研究以陆地为锚点, 海洋常处边缘。高嘉谦《海国诗路》以东亚航道与南海为视域, 探讨宋元至近现代使臣、海商等群体的跨境诗文, 揭示“海上诗路”的文学与知识双重属性。该著作可以从三个关键词出发去理解: 一是以“航道”视角突破陆地中心, 梳理各时期航道演变及文学转型; 二是以“风土学”观照南洋的自然特质与文化历史, 呼应新南方写作; 三是凭“抒情”呈现离散华人从“客愁”侨民到“定居”邦民的主体性想象。该著作回应了当下如火如荼的“新南方写作”, 为理解其“世界性”提供新视角。

**关键词:** 《海国诗路》; 航道; 南洋风土; 离散抒情; 新南方写作

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In the current field of Sinophone literary studies, Gao Jiaqian occupies a distinctive critical position. As a Malaysian Chinese scholar who now resides in Taiwan, his mobile identity and positionality have shaped a uniquely situated critical perspective. From his early research on martial arts fiction, to subsequent studies on early Yue-ou (粤讴) in the Nanyang region, classical Chinese poetry, and contemporary Mahua literature—spanning both ancient and modern periods, inward and outward contexts—Gao’s scholarship covers an expansive portion of Sinophone literary territory, while maintaining what can be recognized as a distinctly “Gao Jiaqian” vantage point. His importance to Mahua literary criticism is already widely acknowledged: the independent compilation and publication of his critical writings in *The Complete Works of Mahua Literary Criticism* edited by Zhong Yiwen and Chen Dawei sufficiently illustrates this recognition.

It is also notable that Gao studied under David Wang(王德威) and Huang Jinshu(黄锦树)—the former a leading figure in overseas Chinese literary scholarship, and the latter one of the most significant Malaysian writers and critics since the 1990s. Gao has unquestionably benefited from and been influenced by both. Following his 2016 monograph *Remnants, Frontiers, and Modernity: Southern Chinese Poetry’s Diaspora and Lyricism (1895–1945)*, Gao published his most recent work in 2024: *Maritime Poetry Road: East Asian Routes and Nanyang Mesology*.

*Maritime Poetry Road* takes East Asian navigation routes and the South China Sea as its primary analytical horizon. It examines transnational poetry and prose produced by envoys, maritime merchants, literati, and migrants from the Song-Yuan period through the modern era—especially from the eighteenth century onward—analyzing how these texts encode Sino-foreign encounters, geopolitical tensions, colonial expansion, and wartime memory. The book reveals the dual literary and epistemological nature of maritime poetry routes, while its three major sections — “Island Perspectives” “South Sea Poetry Routes” and “South

of the Flames”—interweave discussions of technological knowledge, the politics of sound, the construction of local sensibilities, and the transmission of Chinese education overseas. It ultimately demonstrates a process in which Chinese literature engages in “worlding”—where China moves toward the world while the world likewise moves toward China.

Compared with previous studies of Nanyang Chinese literature that either prioritize a China-centered viewpoint or focus on Malaysia, Singapore, or Indonesia as fixed frames of reference, this work—traveling along sea routes—foregrounds greater mobility and even fluidity. Drawing on the three principal keywords Navigation Routes, Mesology, and Lyricism, the following discussion asks: How does Gao Jiaqian reinterpret Chinese poetry produced along maritime routes? How does a sea-based perspective re-narrate the literary formation of the Nanyang? In what ways does Nanyang Mesology become a distinctive marker of the literary Nanyang? How does the work respond to the current flourishing of New Southern Writing? And how do diasporic Chinese connect local mesological conditions with historical experiences to construct unique lyric subjectivities?

### **1. Navigation Routes: A Mobile Perspective for Overseas Chinese Literature**

Looking back at the traditional horizon of Chinese literary studies, the “land” has always served as the anchor—the center of perspective. Since *the Book of Songs* (《诗经》), literary narratives have largely unfolded around the Central Plains and inland landscapes, while the ocean has often been relegated to a symbol of the “periphery” or the “foreign,” or merely treated as a backdrop for sea-crossing journeys. In *Maritime Poetry Road*, however, Gao Jiaqian reorients the ocean from the margins to the center by taking East Asian navigation routes and the South China Sea as the fundamental spatial coordinates, thereby re-narrating the early trajectories of Chinese literature’s worlding.

In this book, “Navigation Routes” are far more than a geographical notion. They represent routes of literary, cultural, and historical mobility. Indeed, throughout the maritime writings of East Asian Sinitic poetry, the journeys of envoys, merchants, intellectuals, and monks circulating between China, Japan, Ryukyu, and Korea had already made the sea routes a crucial site of literary production. From Wuhu Gate in Fujian to Naha Port in the Ryukyus, from the South China Sea archipelagos to the Strait of Malacca, Gao incisively traces how the evolution of maritime routes is intertwined with shifts in literary practice.

The Song–Yuan period marked a critical turning point in China’s maritime knowledge. During this time, the state encouraged private overseas trade, and navigators began to articulate increasingly precise distinctions between “sea” (hai) and “ocean” (yang). In the Song dynasty, maritime regions were classified by direction into the “Southern Ocean” (Nanyang) and “Northern Ocean” (Beiyang); in the Yuan dynasty, within the South China Sea, a further distinction emerged between the “Eastern Ocean” and the “Western Ocean”—“the former referring to continental routes, the latter to island routes” (p. 6). Texts such as *Island Barbarian Gazetteer* (《岛夷志略》) and *A Record of Cambodia* (《真腊风土记》) recorded sea routes and local products, already demonstrating an incipient “maritime vision”.

Gao Jiaqian argues that such “navigation-route cognition” directly shaped literary expression. Unlike the largely imaginative representations of the sea in Han–Tang poetry, the works of Song–Yuan maritime merchants and literati began to incorporate concrete seafaring experiences. Even collections such as the Yuan-dynasty *Ode on the Whale’s Back* (《鲸背吟》)—thirty-three quatrains composed during a maritime voyage—though not intended as systematic manuals of oceanic knowledge, nonetheless transformed the “ocean” from an abstract poetic image into a sensory and experiential itinerary, documenting the passage of grain-transport ships at sea. Meanwhile, literati of the same period began to record coordinates such as the “Seven-Islands Ocean” and the Strait of Malacca, and to observe climatic phenomena like the southwest monsoon and northeast monsoon, granting the “ocean” in literature, for the first time, tangible, embodied geographical coordinates.

Entering the Ming–Qing period, understandings of Navigation Routes further expanded, and literary representations of maritime pathways diversified into multiple perspectives. A striking example is *the Selden Map* (《塞尔登地图》, 1617–1644), also known as *The Ming-Dynasty Navigation Map of the Eastern and Western Oceans* (《明代东西洋航海图》). Centered on Quanzhou and covering the maritime regions from East Asia to Southeast Asia, the map breaks away from a land-based Sinocentric worldview and instead renders the ocean through sea routes as its central organizing logic. As Gao Jiaqian observes, this map “breaks free from the imperial framework and reveals the freedom of maritime navigation and trade among non-state actors” (p. 18). Such “navigation-route thinking” also shaped contemporary poetic and prose creation.

Members of Zheng He(郑和)’s maritime expeditions, such as Ma Huan(马欢) and Fei Xin(费信), recorded their journeys in works like *Overall Survey of the Ocean’s Shores* (《瀛涯胜览》) and *Overall Survey of the Star Raft* (《星槎胜览》), using poetry to document their travels. Therein, five-character ancient-style verses describe sights along the routes—envoys from Melaka, the fengtu of Java—making poetry an early medium for inscribing maritime experience along the Navigation Routes.

During the Qing dynasty, Xu Baoguang(徐葆光) served as a surveying officer on a mission to confer investiture upon the Ryukyu Kingdom. His poems and his Record of *Transmission from Zhongshan* (《中山传信录》, 1721) form an intertextual pair: the former contains verses such as “At noon we encountered the summer solstice and returned; the imperial vessel, divinely protected, departed from the southern station” (“午日初逢夏至回，皇轮神护出南台”)and “At Taiping Harbor the investiture ship lay anchored, its reflection floating alongside the star-tower,” integrating precise observations of “compass bearings, nautical distances, and islands.”(“太平港口驻封舟，倒影星塔共浮”)The latter records detailed sailing instructions and geographical measurements. Together, they fundamentally transformed traditional Chinese poetic imagination of the ocean: maritime poetry came to embody both lyric expression and rigorous geographic knowledge, replacing purely sentimental oceanic imagery with embodied, empirical navigation.

At the same time, the maritime writings of non-official groups further enriched the oceanic dimension of Ming–Qing literature. Ryukyuan students dispatched by the court to study in China crossed the sea to Fuzhou alongside tribute missions, and their writings were later compiled into *Ryukyu Poetic Affinities* (《琉球诗

缘》, 1844). Many poems in this collection titled Songs on Watching the Tides at Sea (《海上观潮歌》) present perspectives distinct from those of investiture missions.

Ruan Xuanshao(阮宣韶)'s depictions of turbulent waters—"The east wind roars in fury, adding force to the waves, as though in one night it might roll up the vast deep" ("东风号怒助声势, 一夕欲捲沧溟乾") and "Our light boat, but one leaf, follows the rushing torrent" ("轻舟一叶随奔湍")—record the perilous immediacy of sea crossing. Meanwhile, Zheng Xuekai(郑学楷) imagines tribute journeys in lines such as "No longer are there raging waves or charging whales; the sky's radiance and the sea's mirror shine with gentle ripples" ("奔鲸骇浪不复有, 天光海镜清涟漪"), combining personal seafaring impressions with the Qing Dynasty's civilizational belief in a pacified, wave-less sea (hai bu yangbo).

Together, these writings supplement imperial perspectives with lived maritime experience, demonstrating that by the Ming–Qing period, navigation routes were no longer merely diplomatic corridors but dynamic cultural spaces in which diverse groups engaged in literary dialogue and transregional exchange.

Although the dream of the "Celestial Empire" would not fully collapse until 1840, in the early Qing period some "coastal-defense geographers already observed the invasion and enslavement of Southeast Asian polities, and some had acutely sensed the impending danger of Western colonial aggression, calling for strengthened maritime defense" (Ma Shuhua 马树华 & Qu Jinliang 曲金良 2012, p.125). Yet such warnings were dismissed as exaggerations about threats beyond the imperial frontier, ultimately contributing to the Qing's turn toward a closed-door policy.

Thus, from the nineteenth century onward, as "sea routes" entered the steamship era and colonial expansion drastically reconfigured geopolitical space, the literary radius of mobility simultaneously widened. From the British India Steam Navigation Company's regular line linking "Britain—Calcutta—Penang—Singapore—Hong Kong" to later transoceanic routes established by France and Japan, these colonial itineraries constituted imperial maritime networks and catalyzed new literary forms.

During his diplomatic mission to Japan, the late-Qing envoy Huang Zunxian(黄遵宪) composed Liuqiu ge (《流求歌》 Songs of Ryukyu), recording the fall of the Ryukyu Kingdom. Lines such as "White-haired old ministers lean against walls in tears, hairpins loosened, garments dyed in sorrowful green (白头老臣倚墙哭, 颓髻斜簪衣惨绿)" and "Too distant the northern Pole Star, the heavens will not open; though the Eastern Sea runs dry, the kingdom cannot be restored (北辰太远天不开, 东海虽枯国难复)" lament the collapse of maritime defenses and serve as literary testimony to shifting geopolitics.

By contrast, the Meiji-period Sinophone poet Mori Kainan(森槐南), accompanying Itō Hirobumi(伊藤博文) on his 1887 tour of Okinawa (formerly the Ryukyu Kingdom), articulated an imperial vision. In verses such as "Washing feet in the mighty waves of the Eastern Seas, one need not boast as Yuanlong once did (濯足东瀛万里涛, 元龙意气未须豪)" and "Ryukyu so near I sing in triumph—this event seems dreamlike in its passing (中山咫尺讴歌壮, 此事翻疑梦寐过)," he refigures the Ryukyu maritime sphere as a symbol of Japan's territorial expansion; his phrasing "to destroy and annex this vassal to imperial Japan (破是附庸皇日本)" stands in sharp contrast to Huang's mourning.

In addition, the overseas community leader Zhang Yunan (张煜南) compiled *Haiguo gong jilü* (《海国公辑录》 Collected Records of Sea-bound Public Affairs), weaving together diplomatic travel poetry and Penang exile poetry to map an oceanic poetic route—further transforming the “sea route” into a connective space for transnational literary communities.

From the formation of maritime knowledge in the Song–Yuan period to the reconstruction of colonial sea routes in the modern era, each expansion of Navigation Routes profoundly reshaped literary narrative and imaginative horizons. Gao Jiaqian’s *Maritime Poetry Road* (《海国诗路》) creatively adopts “Navigation Routes” as both analytical perspective and methodological lens, re-entering the field of Sinophone poetry in the Nanyang since the eighteenth century. In this work, Gao does not treat maritime routes merely as physical channels of transportation; rather, he conceptualizes them as dynamic structures of humanistic and epistemic flow. Within the intersections of maritime experience, geopolitical realities, and cross-regional cultural exchange, poetry, observational writing, lyric expression, and cartographic documentation intertwine, linking imperial visions with local sensibilities. In this way, Navigation Routes become a crucial entry point for understanding how the literary imagination shapes the spaces of East Asia and the South China Sea. The work reveals the triple formation of affective structure, mesological experience, and poetic expression, offering a lens through which to observe the worlding of the Chinese poetic tradition in maritime spaces over time.

## 2. Mesology: New Southern Writing and Memories of the “South of the South”

“Mesology” constitutes another core concept in *Maritime Poetry Road*, Gao Jiaqian does not reduce it to mere depictions of local scenery; rather, he draws on David Wang’s notion of “Sinophone” (华夷风) and Tetsurō Watsuji (和辻哲郎)’s theoretical framework of Mesology and human existence (风土人间学):

The “wind” that propelled maritime journeys in antiquity functions not only as the physical movement of air in the natural environment, but also as a cultural force encompassing currents, trends, directions, and the broader mesological conditions. This follows David Wang’s discussion of “wind” (风), inspiring reflections on the push and pull of maritime travel. The cultural interactions and social developments among maritime states and archipelagos, and the resulting configurations of human–mesology relations, create a mutually entangled and motivating field, which can be understood as a relational network of wind. Within this field, the interweaving of humans with the sea and terrestrial environment generates emotional resonance and inscribes knowledge traces, resonating with Tetsurō Watsuji’s humanistic insight that one discovers the self in Mesology. Only humans, he argues, can embody the totality of worldly existence. The maritime “wind”, in its concreteness, subtly indicates the entangled cultural, social, and historical networks. It thus carries a topos-oriented dimension, highlighting the dynamic “emotion-realm” that emerges when humans are embedded in mesological spaces (p. 20).

Here, Mesology encompasses not only tangible natural features such as tropical monsoons, climate patterns, and Nanyang local products, but also the historical imprints arising from the encounter between Sino-foreign

cultures and the influence of colonial regimes. These constitute the two analytical dimensions through which Gao Jiaqian approaches the study of Nanyang Mesology.

The first dimension concerns the shaping of literature by the natural environment of the Nanyang. Gao Jiaqian argues that the region's tropical climate and marine ecology directly influenced the imagery and affective tone of poetry and prose. The book provides several examples: Wang Dahai (王大海) records in *Hai Dao Yizhi* (《海岛逸志》) that in Java “summer and autumn storms destroyed both people and ships” ( “夏秋飓风，人船俱没” ); Singaporean physician Xie Songpeng (谢颂彭), in *Nanyang Shiwenshi* (《南洋湿温病》), notes that “residents of the southern islands favor cold-water baths and have a particular taste for coffee and chili” ( “南岛居民好冷水浴，性嗜咖啡辣椒” ). Such mesological habits were subsequently inscribed in Yue-ou (粤讴) and bamboo-branch poems (竹枝词), forming cultural and lifestyle traces of the Chinese diaspora.

Huang Zunxian (黄遵宪) in his *Miscellaneous Poems from Singapore* (《新加坡杂诗》) vividly depicts tropical products: “Abandoning shadows, red beans, dangerously leaning bananas” ( “舍影红豆，险覆蕉” , poem 10) and “Red-ripe peach-flower rice, yellow-sealed coconut wine” ( “红熟桃花饭，黄封椰酒浆” , poem 9), embedding region-specific plants and foods such as red beans, bananas, durians, and betel nuts into the Sinitic poetic universe. For the first time, the tropical natural mesology of the Nanyang is clearly reflected in Chinese poetry. Likewise, Zuo Binglong (左秉隆), in *Xili* (《息力》), writes that “Wild bamboo remains green in winter; secluded flowers are more fragrant at night” ( “野竹冬仍翠，幽花夜更香” ), employing the perennial greenery of Singapore to subvert the traditional autumn–winter imagery of withered vegetation, highlighting how the tropical climate influenced poetic selection of natural motifs.

It is noteworthy that Gao links bodily experience with Mesology, arguing that the natural environment also shaped distinctive Nanyang corporeal sensations. Ming–Qing physicians observed that the southern region's damp lowlands tended to cause “sha illness” (sha zheng) and skin eruptions (guang chuang), which later became metaphors for the homesickness of literati arriving from the north. Huang Zunxian's *Illness Poems* (《痾诗》) subtly encode this connection between natural mesology and bodily experience: in one line, “Instruct the monkeys to pick away, thirsty for tea and wine my throat dries” ( “分付猿攀摘去，渴茶渴酒正枯喉” , poem 4), he depicts local labor practices of driving monkeys to harvest coconuts, reflecting the unique work imposed by tropical ecology, while simultaneously alluding to his own affliction with pulmonary and skin ailments due to the damp, tropical climate.

The second dimension concerns the collision of Sino-foreign cultures and the historical writing of the Chinese diaspora in the Nanyang. In the “contact zones” along the Strait of Malacca, such as Batavia and Penang, interactions between Chinese, Malay, Dutch, and British communities created a culturally hybridized Nanyang. Wang Dahai (王大海) in *Hai Dao Yizhi* (《海岛逸志》) records that “the Chinese in Penang spoke a mixture of Mandarin, Malay, and Dutch” ( “吧城唐人汉语夹马来语、荷兰语” ) and describes “legal disputes arising from intermarriage between Chinese and local populations” ( “唐番通婚引发的法律纠纷” ). Huang Zunxian (黄遵宪), in his *Fan Ke Pian* (《番客篇》), focuses on weddings of locally born Chinese, depicting scenes such as “White people brought baskets of flowers in hand” ( “白人挈姍来，手揣

花盈筐” ), “the native shamans came, half-naked leading the sheep” ( “蚩蚩巫来由, 肉袒牵羊” ), and “all instruments played, inviting guests into the hall” ( “诸乐作, 引客来登堂” ), vividly portraying the coexistence and interaction of Europeans, indigenous Malay groups, and Cantonese Chinese. These instances of Sino-foreign cultural fusion disrupted the traditional narrative of “Chinese superiority and foreign inferiority” (Hua zun yi bei), revealing the subtle transformations of Sino-foreign relations in the modern period.

At the same time, Zuo Binglong (左秉隆), founder of the Huixian Society (会贤社), promoted intellectual exchanges between Chinese and local communities through institutionalized forms, such as collecting essays by local literati for monthly thematic sessions ( “每月课题, 征集当地士人文章” , p.214). Later, Straits Chinese in Singapore and Malaya composed bamboo-branch poems within various associations, using Cantonese vernacular to describe marketplaces and labor in rubber plantations, combining dialectal mesology with the lived experiences of migrants. In this way, mesological writing became a form of historical testimony.

During the Second World War, the writing of mesology acquired the additional dimension of war memory. After the outbreak of the Pacific War in 1941, Japanese southward expansion occupied Penang and Singapore (renamed Syonan), turning the Strait of Malacca into a “corridor of fire”. The representation of mesology was no longer peaceful or quotidian, but bloody and traumatic: following the martyrdom of teachers and students at Penang Ling Zhong School, Chinese-language educator Guan Zhenmin (管震民) recorded in verse “Ashes cover the ground; corpses are hard to find” ( “劫灰满地” , “尸骨难寻” ). From this point onward, mesological writing became intertwined with the survival of Chinese-language education and cultural resistance.

From the perspective of mesology, Gao Jiaqian’s *Maritime Poetry Road* can be understood as a response to the recently prominent concept of “New Southern Writing”. The term was first proposed by Chen Peihao (陈培浩) in his study of Chen Chongzheng’s (陈崇正) novels, aiming to uncover the literary world south of the Yangtze River as recognized in traditional “Southern writing” (Chen 2020, p.1). Following the introduction of the concept, many scholars and writers participated in the discussion through articles published in journals such as *Nanfang Wentan* (《南方文坛》) and *Guangzhou Literature and Art* (《广州文艺》).

In 2021, Professor Yang Qingxiang (杨庆祥) published the influential article “New Southern Writing: Subjectivity, Territory, and the Sovereignty of Chinese-Language Writing” (《新南方写作: 主体、版图与汉语书写的主权》), which established the research focus, scope, and academic significance of contemporary New Southern Writing, generating widespread attention in the field. At the outset of the article, Yang also highly praises the Malayan Chinese writer Huang Jinshu (黄锦树), acknowledging his critical role in the “discovery of the South”: Huang, he notes, “approaches Lu Xun infinitely closely, and also approaches the core codes of modern literary culture infinitely” (Yang 2021, p.49). This high evaluation of Huang Jinshu reflects the growing scholarly attention to the South, particularly within the context of Malayan Chinese literature.

Many scholars have since begun to reconceive and reimagine the “South”, reassessing its aesthetic and cultural values, among them David Wang of Harvard University. In his 2023 article “Written in the South of the South: Tides, Plates, Corridors, and Mesology” (《写在南方之南：潮汐、板块、走廊、风土》), Wang not only introduces cutting-edge overseas theories of tidal dynamics and archipelagos, but also incorporates the concept of tectonic plate movement, the corridor perspective that breaks traditional regional boundaries, and mesology (风土学) understood as the “structural moment” (结构性时刻) in which humans are situated between heaven and earth. These frameworks guide readers to re-examine the geographic and literary wonders of the southern frontiers.

As a disciple of David Wang, Gao Jiaqian’s *Maritime Poetry Road* clearly reflects his mentor’s influence. This is evident both in Gao’s emphasis on mesology and in his innovative Navigation Routes perspective, which corresponds to Wang’s corridor concept. As a concrete response to New Southern Writing, *Maritime Poetry Road* situates its objects of study in the “South of the South”, namely the Nanyang world where Gao was born and raised, thus largely compensating for the current scholarly limitations in exploring the “South of the South—of the South.”

Furthermore, Gao’s meticulous investigation of Nanyang mesology provides historical depth for New Southern Writing: the diversity, mobility, and marginality emphasized in contemporary Southern writing were already nascent in Nanyang poetry and prose a century ago. The Chinese diaspora figures presented in the book leave a set of poetic images that carry significance for the cultural history of Nanyang customs and the history of Chinese migration, enriching the canon of Central Plains Chinese poetry of the period. Importantly, as Yasuo Tomioka (汤浅泰雄) observes, “If nature constitutes the shared foundation of all human cultures, then these cultures should relate not only diachronically, but also synchronically across space” (Tomioka 1981, p.119).

In Gao Jiaqian’s work, Nanyang is not a marginal extension of Chinese literature; rather, it is a dynamic platform for dialogue between Chinese literature and the world. The southern dimension of Chinese literature has never been limited to the terrestrial South; it extends to the maritime South and even to the more distant “South of the South”. In other words, these overseas Chinese poems may be seen as the earliest conceptual and formal expressions of Overseas Sinophone Literature, rooted in a transnational migratory context, forming a historical trajectory that cannot be overlooked when writing and understanding Chinese-language literature across regions.

### **3. Lyricism: The Formation of Chinese Subjectivity in a Diasporic Context**

If we follow David Der-wei Wang’s theory of the “Sinophone (华夷风)”—the resonance between word(文) and winds(风)—or Watsuji Tetsurō’s mesological vision that “Mesology manifests human existence,” then the notion of “lyricism” in *The Poetic Routes of the Maritime Realm* is far from the traditional idea of solitary sentiment “arising from emotion.” Rather, it is a mode of subjectivity produced through the interlacing of maritime Mesology and diasporic Chinese experience. In Gao Jia-qian’s writing, “lyricism” is always situated within the historical context of the “maritime realm”. Excavating each lyrical trace reveals how “Mesology

forms the substance while emotion provides the function,” and further illuminates the dialectic between “self” and “other,” “homeland” and “foreign land” as experienced by Chinese moving across regions.

In fact, lyricism has long been a central concern of Gao. His earlier work *Remnant Subjects, Borderlands, and Modernity: Southern Diaspora and Lyricism in Modern Chinese Poetry (1895–1945)* foregrounded this interest. Yet the two works diverge subtly but critically. In *Remnant Subjects, Borderlands, and Modernity*, lyricism emphasizes rupture and resistance: focused on “remnant subjects,” it bears the scars of imperial collapse and colonial oppression, its orientation fundamentally conservative—a look back toward the cultural homeland of China. By contrast, the lyricism in *The Poetic Routes of the Maritime Realm* highlights movement and emergence: centered on “sea routes,” it stresses cross-regional interaction—such as the emotional resonance between envoys and migrants, or the mutual supplementation of laborers’ and literati’s experiences. Its core is constructive rather than retrospective—discovering and building a literary Nanyang and diasporic subjectivity through lyric expression.

In the early phase of Chinese arrival in the Nanyang, “guest-sorrow” (客愁) formed the dominant lyrical mood. It expressed both attachment to the homeland and alienation in foreign lands. Yet, through its encounter with the Nanyang mesology—the lived intertwining of climate, place, and human sensibility—this emotion gradually shifted from a feeling of drifting to a motive force toward rootedness.

This trajectory is best exemplified in the lyricism of Zuo Binglong (左秉隆), the first Qing consul in Singapore. Upon his arrival, his poems overflowed with the solitude of a sojourner—“in this lonely harbor, autumn rains fall again; sitting in the silent yamen, I wound my own spirit.” Facing British colonial governance, the customs of Cantonese migrants, and diplomatic difficulties, Zuo assumed the posture of a “guest,” lamenting that “there is no public justice in the world, only brute power; tongues wear out and lips dry, all in vain.”

Yet this “guest-sorrow” never devolved into passive lamentation. Instead, it generated a sense of responsibility toward the overseas Chinese community. Zuo established charitable schools, organized literary circles, and opened a literary space through *Lat Pau* (《叻报》). His line “Singapore has achievements for a thousand autumns; do not sigh over being a drifting guest” marks a key shift in his diasporic subjectivity. He no longer regarded himself as a temporary envoy, but envisioned Singapore as a site where lasting cultural and civic endeavors might take root. In this sense, lyricism becomes not mournful withdrawal but a form of generative world-making across maritime routes, where the diasporic self emerges in relation to a new mesological ground.

Gao Jiaxian observes that this transformation of guest-sorrow becomes even more nuanced in the works of folk poets. Xiao Yatang (萧雅堂), who lived in British Malaya and Singapore, writes in “With Longing” (有怀): “Even if I return home, I will seem a guest; wherever I go, it is the edge of the world.” This line lays bare the diasporic condition—the homeland is no longer the homeland of memory, yet the Nanyang has not fully embraced the self either.

Yet Xiao does not remain imprisoned within this dilemma. Instead, he weaves guest-sorrow into a lyrical engagement with the mesology of the Nanyang. In *Sen cun* (森村), he departs from the traditional Chinese

utopia of the Peach Blossom Spring and faces the frontier reality of the South Seas: “The land is thin—what can people do? The family poor—yet children study.” What emerges is a recognition of life forged through hardship—“Though this place is no paradise, a village stands here in its quiet solitude.”

The significance of this lyricism lies in the diasporic subject’s acceptance of the Nanyang mesological ground. When Xiao Yatang begins to record the labor of rubber plantations and the everyday life of Chinatown, it signals that the self has shifted—from a sojourner nostalgic for the homeland to an embedded inhabitant of the South Seas. In this sense, lyricism becomes not an escape into memory, but a mode of root-making within displacement, where emotion, landscape, and lived environment co-produce a new locus of belonging.

When Japan’s Southward Advance (Nanjin) brought the flames of war across the Nanyang, lyricism again became a strategy through which the Chinese diaspora confronted trauma. The lyric practice of Guan Zhenmin (管震民), a Chinese-language teacher at Chung Ling High School in Penang, exemplifies this process. After Penang fell in 1942 and the Japanese army launched mass purges, Guan’s son, Guan Liangong (管亮工)—a physical-education instructor at Chung Ling and formerly a trainer of anti-Japanese mechanics—was tortured to death. Guan Zhenmin wrote, “His collar torn by the prison hounds, cruel wires rending flesh without mercy” ( “领子偏遭狱犬伤，无情螺线肆摧戕” ), each character saturated with paternal grief.

Yet he does not remain confined to personal sorrow; instead, he transforms his pain into collective mourning for the teachers and students of Chung Ling High School who perished. In his *Memorial Prose for the Martyred Teachers and Students of Chung Ling* (《祭钟灵殉难师生文》), he denounces the Japanese troops as reenacting “the pits and flames of old, cruelty surpassing Qin” ( “焚坑重演，毒过嬴秦” ), and with the lament “White bones lie exposed in the wild; loyal souls circle their homeland” ( “白骨露于野，忠魂绕故园” ), he summons the diasporic consciousness to defend the cultural lifeline of Sinophone education.

Gao Jiaxian insightfully observes that Guan’s lyricism remains embedded in the mesology of wartime Nanyang: his depiction of “main streets and alleys cut off, people staring in terror at those wrapped in tiger-skin coats” ( “通衢小巷断人行，蒙马虎皮众目惊” ) vividly recalls the Japanese purge in Penang, while the fear that “the name Chung Ling itself became a danger to utter” ( “钟灵二字怕人知” ) speaks to a shared trauma across occupied Chinese communities.

Yet this writing of trauma ultimately galvanizes diasporic subjecthood. When the school was rebuilt after the war, Guan Zhenmin declared, “An eight-foot monument stands proudly in the hall, names carved in stone and engraved in gold for eternity” ( “丰碑八尺立堂楹，石镂金贞勒姓名” ), transforming individual grief into collective memorial. The power of such lyricism lies in its recognition that suffering is not isolated: to protect Sinophone education is to safeguard the cultural roots of the entire Chinese diaspora.

After World War II, the newly independent mesology of Malaya introduced another stage in diasporic lyricism—one of identity reconstruction. Rather than clinging to a binary between “homeland” and “foreign land,” Chinese migrants began negotiating a selfhood shaped by multiethnic coexistence, transforming from Tang-people sojourners to citizens of a new polity and completing a diasporic cycle of belonging. Gao Jiaxian’s reading of Guan Zhenmin’s late poetry vividly illustrates this shift.

Before the Federation of Malaya gained independence in 1957, Guan's verse still carried the uncertainty of "Where lies a Peach Blossom Spring to escape Qin's tyranny?" ( "桃源何处避秦人" ), expressing a longing for refuge amid instability. Yet after independence, he wrote, "Sojourners now are citizens; Malays and Chinese live as brothers" ( "侨民今已列公民, 马巫相处如兄弟" ), reorienting his identity from Tang sojourner toward Malayan citizen. When the government promoted the national language movement, he responded supportively—"The movement thrives in National Language Week; wise governance leads the new nation" ( "运动风行国语周, 新邦善政占先筹" )—and even appealed for solidarity: "Under one sky we are brothers; Chinese, Malay, British, Indian, let us cherish each other" ( "四海一家兄弟似, 华巫英印互相亲" ).

This transformation was not a passive "compromise," but a deliberate embrace of the Nanyang mesology. Having lived in Penang for nearly thirty years, Guan had long regarded its tropical textures—"yards filled with coconut and plantain, areca palms encircling the house" ( "椰蕉满院、槟榔绕屋" )—as the everyday fabric of life. In "Self-Consolation While Residing at Home" (屋居自遣), he writes, "I love my humble dwelling, another heaven of its own; vine bed and bamboo chair bring delight" ( "吾爱吾庐别有天, 藤床竹椅亦怡然" ), treating a rented house not as a transient inn but as a settled home. Even during renovations he reflected, "Long residence makes one forget being a guest; this Peach Blossom Spring is but a temporary refuge from Qin" ( "久住浑忘身是客, 桃源暂作避秦人" ). Here, the Peach Blossom Spring no longer signifies a nostalgic projection of the homeland, but the new soil of Malaya itself.

As Gao notes, the significance of this lyricism lies in showing that diasporic subjectivity need not remain forever "suspended." Rather, through sustained engagement with the new mesology, it "ultimately settles in a lyrical return, bearing witness to a reorientation of national identification and the self's emplacement" (p. 312). In his later years, Guan Zhenmin's subjecthood completes its metamorphosis—from a homeland-yearning sojourner to a rooted citizen of the Nanyang—and the plural mesology of post-independence Malaya becomes the ultimate ground for this identity.

### **Conclusion: Worlding Chinese Literature**

In the context of "New Southern Writing", *Maritime Poetic Road* opens up a "maritime China" horizon for reading Chinese literature. Here, "maritime poetic routes" are not merely a literary lineage; they operate as a knowledge network, carrying multiple layers of oceanic geography, Sino-foreign encounters, and colonial histories. Through the three analytical threads of routes, mesology, and lyricism, the book reveals the worlding dimension of Chinese literature. The so-called moment when Chinese literature "went global" did not begin with the late-Qing encounter with Western learning. Rather, beginning in the Song-Yuan era, the seasonal monsoons of the South China Sea had already carved maritime passages that enabled Chinese literature to participate in worlding through natural circulation. In other words, Chinese literature has never been a sealed, self-contained formation; it is a tradition that has continuously moved, transformed, and grown through its entanglements with the world. For readers seeking to understand the deep origins of Chinese literature's worlding impulse—and the early literary cultures of the Nanyang—this book is indispensable.

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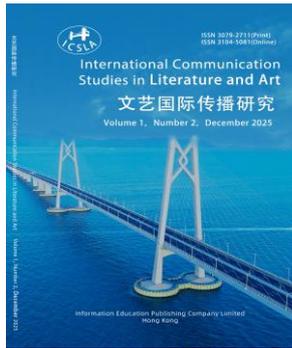
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## The Revelation of the “Dual Other” under the Cross-Cultural and Gendered Gaze: A Review of *A Study on the Image of China in American Films and Its Influence*’s Examination and Reflection on the Images of Chinese Women in American Cinema

**Wang Shan, Lu Liying**

**Abstract:** The book *A Study on the Image of China in American Films and Its Influence* (Zhou Wenping, 2015) systematically analyzes the image of China in Hollywood films while also dissecting the construction of Chinese female images within them and their cultural significance. It argues that American films have long constructed the image of Chinese women through “stereotypical images” (such as the “Dragon Lady” and the “Lotus Flower”). These Chinese female characters possess a dual “Otherness” attribute—they are simultaneously symbols of Eastern culture under the Western gaze and objects of desire within gendered power relations. This type of stereotypical narrative has also led to the phenomenon of “self-orientalization” in Chinese cinema. The proposition of “stereotypical images” falsifies the “progressive narrative” of female images crafted by the West, revealing that the underlying ideology is one of power dominance and contestation. The perspective on the construction of Chinese female images as “Otherized” exposes American Orientalism and the predicament of Chinese women—and China at large—being rendered voiceless and powerless. Finally, the critique regarding Chinese cinema’s embarkation on a path of “self-orientalization” sheds light on how the shaping of China’s screen image has long been trapped in a dual cultural cage: external Otherizing imagination and an internal impulse for self-colonization.

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**Keywords:** Image of Chinese Women; Orientalism; Stereotypical Images; Other

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**标题:** 跨文化与性别凝视下的“双重他者”揭示——评《美国电影里的中国形象及其影响研究》对美国电影中国女性形象的审视与反思

**摘要:** 《美国电影里的中国形象及其影响研究》一书在系统分析好莱坞电影中国形象的同时也剖析了其中中国女性形象的塑造及其文化意涵（周文萍，2015）。论述了美国电影长期通过“定型化形象”（如“龙女”与“莲花”）建构中国女性形象，中国女性形象具有双重“他者”属性——既是西方凝视下的东方文化符号，也是性别权力关系中的欲望客体。这类刻板的定型化形象叙事也导致了中国电影的“自我东方化”现象。“定型化形象”的提出证伪了西方所塑造女性形象的“进步叙事”、揭示出其背后的意识形态是权力的支配与博弈；对中国女性形象“他者化”的构建的观点则是揭示了美国的东方主义与中国女性乃至中国失语失权的处境；最后批判性提出了中国电影走上“自我东方化”道路的观点，则透视了中国银幕形象的塑造长期受困于双重文化囚笼——外部的他者化想象与内部的自我殖民冲动。

**关键词:** 中国女性形象；东方主义；定型化形象；他者

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As a core medium of cross-cultural communication, cinema fundamentally shapes collective national memory and encodes cultural identity. In the evolution of the global film industry, the Hollywood system, through its dominant production models and value projection, has established a pervasive network of cultural power whose influence remains markedly evident in contemporary Chinese cinematic and television ecosystems.

Zhou Wenping's monograph, *A Study on the Image of China in American Films and Its Influence*<sup>1</sup> (World Book Publishing Company, 2015, hereafter “Zhou's work”), examines the representation of China in modern American cinema and its societal impact, analyzing the methods and principles underlying the construction of China's image and the narration of Chinese stories. Imagery carries profound cultural symbolism.

As Daniel-Henri Pageaux, a leading figure in comparative literature imagology, argues in “From Cultural Image to Collective Imaginaire,” an image constitutes both “a society's collective interpretation of a foreign

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<sup>1</sup>Zhou Wenping (2015). *A Study of Chinese Images in American Films and Their Influence*. World Book Publishing Company.

country” and “the synthesis of perceptions about the foreign and the familiar, formed through a process that is simultaneously literary and social” (Meng Hua, 2001, pp. 7-37).

Consequently, the construction and representation of imagery in film are intrinsically linked to national imagination and the perception of the nation-state. In this context, Zhou’s critical examination and reflection on the Chinese image crafted by Hollywood hold significant relevance.

While Zhou’s work provides a systematic analysis of China’s image in American films, its most noteworthy contribution lies in its interpretation of Chinese female representations. This article will take the portrayal of Chinese women, as delineated in Zhou’s work, as a focal point for in-depth analysis. By virtue of their distinct gender identity and symbolic resonance within Orientalist discourse, Chinese female characters embody a dual alterity: they are simultaneously the cultural “Other” beyond the Western-centric paradigm and the gendered “Other” within patriarchal power structures. Under this dual framework, Hollywood’s construction of Chinese women undoubtedly serves as a profound exemplar for studying Western societal perceptions, imaginations, and influences regarding Chinese culture. From the “Dragon Lady” to the “Lotus Blossom,” these doubly “Othered” female representations reflect American cinema’s ambivalent psyche—simultaneously desiring and rejecting the exotic—while subtly influencing Chinese cinema’s own trajectory of self-representation. Therefore, Zhou’s critical reflection on female imagery, and by extension China’s image, carries substantial significance for contemporary Chinese cinema as it seeks to assert cultural discourse power, transcend the Hollywood-orchestrated Orientalist filter, and express authentically Chinese narratives.

Zhou’s work meticulously documents the specific archetypes of Chinese women portrayed in American films and interrogates the cultural attributes and cognitive frameworks they reflect. Has the evolution of these roles over nearly a century genuinely demonstrated progress, diversity, and depth? What cultural ideologies are implicated in the transformations and persistences of these portrayals? Since the past invariably informs the present, critical retrospection is essential for contemporary development. Based on this premise, this article analyzes the value, significance, and insights of the perspectives articulated in Zhou’s work.

From early cinema to contemporary works, the Hollywood portrayal of Chinese women has been characterized by distinct representational modes across different periods—from the humiliated sex worker, the mystified Dragon Lady, the Western-reinterpreted Mulan, to the spectacle-driven Spider Woman and the objectified concubine (Sun Meng, 2010). These figures collectively refract specific cultural connotations, forming cultural symbols marked by distinct Western gaze. Zhou’s work traces the evolution of female representations in Hollywood from the early 20th to the early 21st century, noting that despite superficial variations, their essence remains an imaginary construct of the “Other,” articulated primarily through the discursive practice of “stereotyping.” It offers a focused analysis of representative female stereotypes—the “Dragon Lady” and the “Lotus Blossom” (Zhou Wenping, 2015)—thereby elucidating the inherently “Othering” nature of China’s image in American cinema.

## **1. “Stereotypical Images”: Falsifying the “Progress Narrative” and Revealing Power Dynamics**

Zhou's work introduces the concept of the “stereotypical image” of Chinese women shaped by Hollywood in American cinema and explores its creative characteristics. It offers a deep interpretation of stereotypical Chinese female archetypes such as the “Dragon Lady” and the “Lotus Blossom,” with its academic and practical significance manifesting in two dimensions: firstly, it exposes the underlying ideology of gendered imagery—namely, the domination and contestation of power; secondly, such stereotypical images provide a critical impetus for the creative transformation of Chinese cinema itself. The portrayal of women in Chinese films must break free from stereotypical templates and global clichés, striving instead to depict the diverse spectrum of Chinese women.

The so-called “stereotypical image” is a common method for depicting foreign figures, reducing complex perceptions of another country to a singular, monolithic representation conveyed through a fixed form and meaning (Zhou Wenping, 2015). In other words, while these constructed images of Chinese women may appear varied on the surface, their essence remains fundamentally unchanged. The two archetypes of the “Dragon Lady” and the “Lotus Blossom” are particularly evocative, recalling the “witch” and the “Madonna”—the former denounced as a dangerous aberration, the latter mythologized for her selfless maternal virtue. Both deny women their complex humanity. These templates virtually encompass all Eastern and Western female portrayals in American cinema of that period. Furthermore, Zhou’s work points out that such “stereotypical images” are not merely simplistic representations; they inherently involve hierarchies and power relations, effectively constituting a method of “Othering” the perceived foreign entity.

### **1.1 The Dragon Lady**

The first stereotypical image Zhou’s work elaborates on is the “Dragon Lady,” detailing its origins, characteristics, and evolution. Influenced by the racial discrimination and “Yellow Peril” sentiment of the time, Western cultural production gave rise to the highly symbolic figure of “Fu Manchu”—a veritable amalgamation of Western malign perceptions of China, embodying the negative imaginations of Eastern peoples held by white society. His female counterpart was the “Dragon Lady,” an incarnation of Oriental-marked lust and evil. She is a symbolic existence, inheriting her father’s malevolent will. Her external appearance is bold and exposed, imbued with the mystique and decadence of a distant, exotic land. Her methods are exceptionally vicious and cruel, blending seduction with danger, reflecting the West’s voyeuristic “spectacular” imagination and desire.

The stereotypical pattern of the “Dragon Lady” is: “She” is beautiful yet venomous, often employing the seduction of white men to execute her criminal plans, but in the process, she frequently genuinely falls for them (Zhou Wenping, 2015). The author not only categorizes this “femme fatale” image but also reveals the dual ideology implicit within it: on one hand, it reinforces the mystique of the Eastern woman as a sexual symbol; on the other, it consolidates the dominant status of Western men in terms of race and gender. It is precisely through this paradoxical emotional structure that the “Dragon Lady” archetype has achieved

enduring prototypical power within Hollywood cinema. Through cumulative repetition, it has become a paradigmatic sample for representing Chinese women under the Western gaze.

### **1.2 The Lotus Blossom**

The other major stereotypical female image is the “Lotus Blossom.” This role stems from the Madame Butterfly-esque narrative of sacrifice. Unlike the seductive and dangerous “Dragon Lady,” the “Lotus Blossom” is endowed with sanctified, suffering traits—beneath an appearance of pious devotion and purity lies an imagination that aligns with the West's contradictory framing of Eastern women: possessing both the pure, gentle beauty of the traditional Orient and an implied sexual attraction to white males. The essence of this image construction places the Eastern woman in the position of a gazed-upon object. They are imagined as contradictory beings combining pure exteriors with potential licentiousness, thus perfectly fitting the desire projections within a colonial context.

Moreover, the “Lotus Blossom” image reflects a psychological mechanism of internalized racial hierarchy. The “Lotus Blossom” is self-consciously aware of the inferiority and low status of her yellow race identity; she is a servant, inherently lesser, whose role is solely to wait, be saved, and devote herself. This stereotypical image reinforces the dominant relationships of Western centrism, not only objectifying the identity of Eastern women but also providing an emotionally legitimizing veneer for the power structures of colonialism.

Zhou's work reveals that whether it is the “Tempress”—the captivating yet fearsome “Dragon Lady”—or the “Victim”—the pure, waiting-to-be-saved, eager-to-devote “Lotus Blossom”—neither constitutes a depiction of the true likeness of Chinese women, nor do they represent a genuine Western impression of them. Instead, they are malicious, symbolic constructs. These seemingly captivating, eye-catching, and “unique” images are, in essence, a means to vilify and consume Chinese women. The continual repetition and dissemination of such stereotypical images by American cinema has amplified and deepened various stereotypes about Chinese women on a global scale.

From the perspective of the historical evolution and impact of Chinese female portrayals in American films, the “stereotypical images” summarized by Zhou's work further theoretically falsify the “progress narrative” commonly used in Western academia. They expose a culturally pathological phenomenon, meticulously packaged within the film industry: what appears to be a prosperous and diverse evolution of types remains, in essence, unchanged, consistently trapped within fixed patterns. Even in 21st-century American cinema, new roles like the kung fu warrior or female agent have emerged, such as the fierce Hu Li in *Rush Hour 2* or Michelle Yeoh's character partnering with Bond in *Tomorrow Never Dies*. However, a closer look reveals that this “progress” is merely superficial. The camera still lingers on their curves accentuated by tight outfits and high-slit cheongsams, and their ruthless, exceedingly seductive appearances, never truly departing from the sinister and alluring “Dragon Lady” stereotype. Meanwhile, films like *The World of Suzie Wong* and *The Painted Veil* continue the “Lotus Blossom” tradition of characters who are

always saved, docile, remaining mere symbols. Postcolonial theatre theory argues:

“The very process of theatrical representation is always capable of imposing one set of cultural values upon the members of another culture, under the guise of representing their difference; of caricaturing them while claiming to celebrate their existence; of obliterating them while purporting to represent them” (Janelle G. Reinelt & Joseph R. Roach, 1992).

Over a century has passed since the birth of cinema, yet these caricatured, paradigmatic images of Chinese women have not been dissolved; instead, they have become solidified, accumulated, and continue to exert influence. Therefore, the proposition of “stereotypical images” like the “Dragon Lady” and the “Lotus Blossom” effectively explains why, when the world thinks of Eastern women, the predominant image that comes to mind is the intensely vivid, yet monolithic, highly objectified vessel of desire crafted by Hollywood.

Cinema possesses such powerful communicative functions, and these stereotypical images continue to exert a persistent influence, even impacting domestic creative endeavors. This serves as a stark reminder that contemporary filmmaking must strive to present authentic images of Chinese women, rather than perpetually revolving around symbols like the cheongsam and kung fu. To dismantle such stereotypes, female characters should no longer be depicted solely as temptresses or victims, nor should they function as mere decorative props designed to attract attention or signify racial/gendered power dynamics. Instead, the focus must shift to portraying a fuller, more diverse spectrum of Chinese women—characters with agency, rights, capacity for growth, and multifaceted identities.

## **2. The “Dual Othering” of Women: Revealing the Predicament of Being Silenced and Powerless**

Through a critical study of the image of China in American film and television, particularly focusing on female representations, Zhou’s work reveals that Hollywood employs a fixed symbolic system to construct the East as the “Other.” It exposes how, under the guidance of a specific ideological orientation, Hollywood film texts perpetuate a narrative tradition that portrays China as backward, in need of salvation, and awaiting conquest. This not only hinders the dissemination of a true and objective national image but also weakens China’s rightful cultural discourse power. The proposition of “Othering” uncovers the duality of Western cultural hegemony: while exploiting the Chinese film market, its creative core consistently maintains a Western-centric stance, perpetually Othering the image of China. The concept of Othering reveals that the incorporation of Chinese elements in American cinema more often serves the reproduction of existing stereotypes rather than facilitating equitable cross-cultural dialogue.

Zhou’s work dedicates considerable space to discussing the fundamental nature of China’s image in American films, arguing that the portrayal of China in traditional American cinema is essentially an imagination of the Other. It is simultaneously the foreign Other, the cultural Other, and the Othered Other (Zhou Wenping, 2015).

The images of Chinese women in American cinema, whether the Dragon Lady or the Lotus Blossom, are products of the West's voyeuristic "spectacular" imagination of a mysterious and distant ancient Eastern land. They have become vessels for power and desire, possessing a dual attribute: they are cultural Others due to their alien race and land, and they are gazed-upon Others due to their gender. In this author's view, Zhou's revelation of the "dual Otherness" of Chinese female images acts as a mirror, reflecting not only the predicament of women themselves but also the predicament of China's silenced and powerless image.

### **2.1 The Cultural Other**

The concept of Othering reveals China's long-standing passive and silenced position in cultural transmission. Much like women silenced in a patriarchal society, Chinese women on screen represent a "represented China"—a collective Eastern image defined by the West. As Edward W. Said's *Orientalism* (2007) stated, "They cannot represent themselves; they must be represented by others." During periods when China's film industry and national strength were underdeveloped, Chinese resources were excavated and utilized by American cinema, and even disseminated through it, but only from the position of the cultural "Other," in a state of being represented. The East is to the West as the female is to the male. Due to their doubly marginalized identity based on both gender and race, Chinese women become quintessential representatives of the "Other" Compared to male characters, their images more intensely reflect the Orientalist imagination from a Western perspective, becoming gazed-upon, encoded cultural symbols.

Zhou's exploration of cultural Othering further elaborates on the underlying value logic, ensuring that the critique of Orientalism does not stop at ideological analysis but extends to considerations of film production itself, revealing the cultural power relations behind the imagery. For instance, Hollywood's Othered construction of Chinese women consistently unfolds according to a value logic that posits the West (Self) as superior to the East (Other): On one hand, the East is alienated as an exotic Other in Western narratives. These characters are often endowed with highly symbolic appearances, such as the Dragon Lady's sexiness and captivating beauty, and behave in highly formulaic ways, like the kung fu girl's agility, combined with a dominant and dangerous presence. On the other hand, they are simultaneously disparaged as backward, passive, and weak. From the initially mysterious and seductive "Dragon Lady" to the later "strong and independent" kung fu heroine, no matter how powerful they become, they ultimately struggle to escape suppression under the Western male gaze, forever remaining foils to the white hero. They are either loyal admirers or obedient followers, never truly breaking through the "white-centric" power structure. These images are not objective truths but projections of the American audience's Orientalist fantasies, typical of the Orientalist narrative. The book cites the example of Disney's adaptation of the Chinese classic *Mulan*, where the core theme shifts from traditional filial piety to individualistic heroism embodying truth, goodness, and courage. The revelation of this silenced, represented state warrants our deep reflection.

The construction of the Othered image deeply reflects the cultural hegemony of Western centrism. The

relationship between East and West is fundamentally a power struggle, involving a structural inequality of dominance versus subordination, representation versus being represented. As Said pointed out, the “Orient” is essentially a product of Western imagination and construction—a “cultural Other” shaped to highlight Western superiority. As cultural vehicles, film and television works inevitably reflect this ideological penetration. The “Othering” of Chinese female characters is a typical manifestation of this logic: they are assigned backward, passive, or exoticized traits to conform to Western stereotypes about the East. This construction is the result of selective filtering and reconstruction under American cultural hegemony. Even as character images evolve, from the evil “Dragon Lady” to the independent “kung fu girl,” they often remain at the level of superficial visual spectacle, their core function still being to reinforce the superiority of Western culture. Therefore, even when Chinese characters seemingly “surpass” the West in terms of ability, it ultimately serves as a means for the West to maintain dominance: consolidating the superior position of the “Self” by shaping the “Other.” Whether the “mysterious Dragon Lady” or the “formidable kung fu fighter,” Chinese female characters ultimately serve the narrative purpose of highlighting white subjectivity—they are symbolic tools in a cultural contest, not authentic, diverse subjects. They remain confined within the category of the “Other,” struggling to engage in equal dialogue with the West.

The concept of Othering allows us to see that Chinese resources, much like female resources, are discovered, utilized, and represented by American cinema, preventing the Chinese image from being presented with subjectivity. This offers us an insight: the essence behind being represented is the loss of voice and power. Both the image of women and the image of China need to master their own discourse and the right to express it.

## **2.2 The Gendered Other**

Zhou’s work also reveals the “to-be-looked-at-ness” of Chinese women: under the dominance of androcentrism and patriarchal ideology in the film industry, Chinese female images in Hollywood are constructed as dual Othering signifiers—they are an Oriental spectacle in the cultural sense and a desired object of the gaze in the gendered sense.

Women in film are not expressions of their own lived experiences but vessels for male desire. The Dragon Lady’s sexuality and evil are projections of male desire; the Lotus Blossom’s sacrifice, devotion, and servility are representations of the Western male’s inner drive for power and conquest. They are not only symbols of the cultural Other but also objects of the gaze, entities to be consumed and objectified. Such shallow, hollow female characters have long existed in Hollywood films, and even in Chinese cinema, persisting to this day. It is as if a web has been woven, obscuring the reality of women, firmly imprisoning public consciousness—their value lies in being ornamental, embedded within visual narratives as objects of cultural curiosity and

vessels for desire projection, becoming targets for Western audiences' exotic and erotic fantasies. This portrayal implies multiple power relations and has long transcended simple gender dimensions. The "to-be-looked-at-ness" of Eastern women is transformed into a symbol of the contest between colonial imagination and postcolonial resistance.

The dual predicament of "being Othered" and "being looked at," as proposed in Zhou's work, exposes the irrationality of Hollywood's constructions. The more dazzling the construction of "exotic flavor" surrounding Eastern women on screen, the more it attempts to conceal the irrationality of "Othering." This irrationality masks a power dynamic: on one hand, there exists a desiring imagination toward China; on the other, fear and apprehension, attempting to cast women as the 'second sex' and China as the 'second nation.' Therefore, Chinese cinema must not only master discourse power but also remain vigilant against the sweet trap of "being Orientalized" and "being looked at."

### **3. "Self-Orientalization": The Dual Predicament of the Chinese Film Industry**

Amidst the growing strength of the Chinese film industry and the continuous emergence of major Chinese blockbusters today, the Chinese film world's shaping of China's image remains influenced by Hollywood and has also fallen into the trap of "Self-Orientalization." *The purveyor of "Oriental charm" for Western consumption is no longer Hollywood but the Chinese themselves* (Zhou Wenping, 2015). Zhou's work analyzes the female images in the film *The Flowers of War*, noting how their appearances satisfy the "gaze": vibrant cheongsams, graceful figures, and exquisite makeup, full of Oriental charm and exotic flavor. In terms of content, it repeats the narrative of Western male salvation/conquest and Chinese female sacrifice/devotion, aligning with the Orientalist discourse's conception of China as a "world waiting to be saved." Just as women can fall into the woven "myth of woman," Chinese cinema falls into the "myth of the Orient" woven by the West.

Previous research often compartmentalized the "Western gaze" and "local response." The revolutionary aspect of Zhou's work lies in its integration of postcolonial critique with an analysis of cultural production systems. Tracing the path from Western "Othering" to China's "Self-Orientalization," the author incisively reveals a harsh reality: the shaping of China's screen image has long been trapped in a dual cultural cage—the external imagination of Othering and the internal impulse for self-colonization. This academic discovery of a dialectical relationship not only allows us to recognize the long-hidden straightjacket in shaping both female and national images but also offers enlightenment for Chinese cinema's global breakthrough:

The "stereotypical image" of China shaped by American cinema has had a profound impact, already forming Western audiences' stereotypes of China and their viewing expectations. "In the process of going global, Chinese cinema also has to face this reality and use 'Self-Orientalizing' imaginings to win market share. However, it is important to note that while 'Self-Orientalization' might temporarily win audiences for Chinese films, it cannot change the impression of the Chinese 'stereotypical image' that audiences, especially

Western audiences, derived from American films, nor can it alter their perception of the East-West power relations gleaned from those films. If Chinese cinema is to make a difference in shaping and disseminating a positive national image of China, merely satisfying this [expectation] is far from sufficient.” (Zhou Wenping, 2009)

#### **4. Conclusion**

Through its study of the “stereotypical images” of Chinese women in Hollywood cinema, Zhou’s work reveals how Western cultural hegemony constructs the Eastern woman as a “dual Other”—simultaneously an exotic spectacle for cultural curiosity and a desired object of the gendered gaze—through symbolic archetypes like the “Dragon Lady” and the “Lotus Blossom.” These images are products of the discursive practice of Orientalism, as exposed by Said; their essence lies in reinforcing the Western-centric cultural order through the mechanism of “Othering.”

The significant academic value of this research is manifested across three dimensions:

Theoretically, it elucidates the generative logic of “stereotypical images.” Through a diachronic analysis of Hollywood films spanning the 20th to early 21st centuries, it demonstrates that the seemingly diverse evolution of images remains, at its core, fundamentally unchanged. This profoundly validates the perspective of postcolonial theatrical theory: generic evolution within the film industry often constitutes a refined repackaging of existing power structures.

Methodologically, by focusing on the “Other among Others,” it exposes the dual marginalization Chinese women suffer on screen: as both the cultural Other (Oriental spectacle) and the gendered Other (object of desire). This intersectional oppression reveals the collusive relationship between the colonial gaze and the male gaze. The silenced state of the Chinese female image essentially reflects China's structural weakness in cultural discourse power.

Most critically, the proposition of the “self-orientalization” viewpoint exposes the difficult predicament facing the Chinese film market.

In summary, the key insight from Zhou’s work is this: Chinese cinema must establish an autonomous system of female representation, one that showcases women with diverse subjectivities. It must challenge Hollywood’s narrative hegemony, dismantle stereotypical images, and seize control over both the means of discourse and the power behind it. The imperative is to tell stories of authentic women, not tales of the “second sex”; to narrate the story of the real China, not that of a “secondary nation.”

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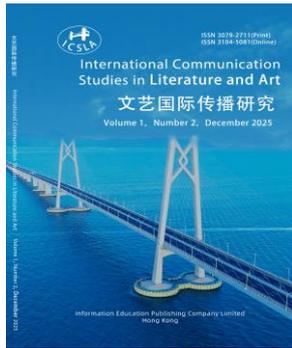
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## **Paradigm Shifts in the International Communication of Chinese Online Literature in the Context of Digital Civilization: A Review of *Crossing Digital Civilizations: A Tutorial on the International Communication of Chinese Genre-based Online Literature***

**Jiang Xinyan**

**Abstract :** This review engages with *Crossing Digital Civilizations: A Tutorial on the International Communication of Chinese Genre-based Online Literature* ( World Book Publishing Company 2025 ) , edited by Wu Changqing, by examining its contributions across three central dimensions: the global circulation of online literature, the restructuring of genre within platform ecosystems, and the pursuit of cultural resonance through expressive participation. Rather than following conventional paradigms of external communication, the book foregrounds the intricate interdependencies between genre fiction and the infrastructural logic of digital platforms. It brings into focus an emerging global communication ecology—where genre functions not just as content, but as a narrative vehicle; platforms act as both mediators and regulators; and user communities become engines of vitality and meaning production. Through strategies such as “re-gentrification,” platform localization, and the construction of full-spectrum IP chains, the book highlights the flexible, adaptive nature of Chinese online literature in transnational contexts. More than a technical manual, it outlines a fresh model for cultural dialogue in the digital age—one grounded in affective storytelling, community co-creation, and infrastructure-aware dissemination. At the same time, the volume

does not overlook the tensions embedded in this model. It raises critical concerns about the potential flattening of cultural depth under algorithmic pressures, and the risk that genre narratives may become increasingly formulaic in the pursuit of global appeal. The review emphasizes the book's call to preserve expressive subjectivity and safeguard cultural complexity—reminding us that in a time of rapid global flows, diversity is not a given but a responsibility to uphold.

**Keywords:** Chinese online literature; digital platforms; genre communication; *Crossing Digital Civilizations: A Tutorial on the International Communication of Chinese Genre-based Online Literature*

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**标题:** 数字文明语境下中国网络文学国际传播的范式转向——评《跨越数字文明：中国网络类型文学国际传播教程》

**摘要:** 本文评介了吴长青主编的《跨越数字文明：中国网络类型文学国际传播教程》(世界图书出版社 2025)，围绕“出海与出圈”“类型重构与平台机制”“文化共鸣与表达能动性”三大核心维度，系统分析了该书的学术洞见与实践价值。不同于传统的对外传播模式，书中强调网络类型文学与数字平台逻辑之间的互动关系，揭示了一种新的全球传播生态：类型叙事成为文化传播的媒介，平台机制构成联通内外的桥梁，用户社区则为传播注入持续活力。书中提出的“再类型化”“平台本地化适配”以及“全版权开发”等策略，展现了中国网络文学在跨文化传播中的高度适应性，并为数字时代的文明对话提供了全新路径。与此同时，作者亦提醒读者警惕平台逻辑可能带来的文化深度流失与内容同质化风险，强调在全球文化流动加速的背景下，维护表达主体性与文化复杂性的重要性。

**关键词:** 中国网络文学；数字平台；类型传播；《跨越数字文明：中国网络类型文学国际传播教程》

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## 1. “Going Global” and “Breaking Through”: How Online Genre Literature Reshapes International Communication Narratives

The deep integration of digital technology into global communication systems has propelled Chinese online literature from a marginalized form of folk creation into a dynamic force in cross-cultural exchange. Emerging within this context, *Crossing Digital Civilization: A Guide to the International Dissemination of Chinese Online Genre Literature*, edited by Wu Changqing, systematically addresses the cultural realities and strategic imperatives of taking online literature “global.” Through a potent synthesis of theoretical frameworks and

case studies, this textbook asserts that truly effective global cultural dissemination hinges not merely on political willpower or linguistic translation, but fundamentally on grounding itself within the cultural logic, platform mechanisms, and audience affective structures of the digital age.

The textbook's first section, "Digital Culture and the Ontology of Online Genre Literature," situates the development of online literature within the broader vision of "Digital China" construction. It elucidates how this emergent literary form transcends being merely a new genre born of the internet; it possesses strategic significance for "civilizational exchange and mutual learning." This unique communicative power stems from the highly structured generic templates (e.g., Xianxia cultivation systems, Xuanhuan progression frameworks, Sci-Fi technological imaginaries) and the resilient embedding of cultural sentiments within the texts. On one hand, the rich reservoir of historical motifs and philosophical depth drawn from Chinese culture provides online literature with profound narrative scope. On the other hand, the propulsion of platform algorithms and community interaction mechanisms enables online literature to rapidly permeate the daily reading habits of global youth audiences with high frequency and engagement.

Building on this foundation, the second section, "The Global Practice of Chinese Online Genre Literature," forms the empirical core of the book. Through detailed case studies of three representative genres—Wuxia, Xuanhuan, and Science Fiction—it offers detailed mappings of their reception patterns across diverse cultural spheres, including Southeast Asia, North America, and Europe. The key to the dissemination chain lies in the dynamic interplay of "text generation—platform distribution—user reproduction." The generative mechanism of online literature relies heavily on the autonomous writing of grassroots creators. This bottom-up content production, coupled with the clear narrative pathways and rewarding mechanisms inherent to genre fiction, ensures a lower barrier to cultural entry. Simultaneously, platforms like Webnovel and TapRead utilize intelligent algorithms for precise audience matching, while user-driven activities such as "fan self-translation" and "content adaptation" forge sub-channels of affective connection often inaccessible to official dissemination channels.

Consequently, *Crossing Digital Civilization* does more than provide vivid exemplars for "cultural export." It fundamentally transcends traditional "external propaganda" discourse. By leveraging platform logic as its fulcrum, it establishes a systematic dissemination pathway connecting text to user, and content to mechanism. Its value extends beyond being a textbook; it represents the construction of a digital communication paradigm within the context of cultural strategy.

## **2. "Genre Aesthetics and Platform Logic": Re-Generification and Global Adaptability in Chinese Online Literature**

The global success of Chinese online literature is not merely a matter of "texts going abroad," but rather the result of a dual-track dynamic involving "genre reconstruction" and "mechanism embedding." *Crossing Digital Civilizations* astutely captures the structural transformations shaping contemporary cultural circulation:

it shifts the focus from the intrinsic charm of content to the coupling between genre logic and platform mechanisms, arguing that sustainable cultural dissemination in the digital age depends on the strategic mobilization of both technological infrastructure and global aesthetic preferences.

In terms of re-gentrification, the book provides both theoretical insights and illustrative case studies. When Chinese online literature enters international markets, its original genre labels are often unfamiliar to foreign audiences. For instance, Xianxia has been reframed by translators and reader communities as “Cultivation Fantasy” or “Progression Fantasy,” while narrative forms such as “system flow” or “unlimited flow” have found acceptance under the influence of global gaming culture, functioning as interactive narrative mechanisms. These genre transcodings are not mere acts of translation; rather, they emerge from the combined effects of platform algorithms (e.g., click-through rates, recommendation volumes, completion rates) and user behaviors (e.g., ratings, reviews, derivative works), solidifying into new epistemic structures over time.

It is worth emphasizing that platform mediation has introduced a new infrastructural logic to the global dissemination of genre-oriented literature. The textbook delves into the ways in which platforms such as Webnovel shape content circulation—by leveraging algorithmic recommendations, amplifying visibility through leaderboard dynamics, and fostering sustained reader participation via community-building practices. However, platform-driven dissemination alone is not sufficient to ensure cultural relevance; meaningful localization remains essential. The textbook frequently highlights the Guangdong–Hong Kong–Macao Greater Bay Area as a key testing ground for online literature’s international reach, showing how local languages, audience receptivity, and targeted promotional strategies must come together to generate both cultural resonance and commercial growth.

Within this analytical framework, it becomes clear that Chinese online literature’s global communication strategy has shifted—from a model primarily driven by state narratives to a more decentralized system shaped by platform dynamics and genre-specific articulation. In this emerging paradigm, the process of re-gentrification serves not simply as a flexible response to market demands but as a core logic underpinning cross-cultural meaning-making. Similarly, platforms no longer operate as passive conduits; they actively generate rules that structure cultural production and reception. This shift in infrastructure not only broadens the international adaptability of Chinese online literature but also presents a scalable model for circulating other culturally embedded media forms on the global stage.

### **3. Platforms as Bridges: Cultural Resonance and Expressive Agency in the Age of Digital Civilization**

The most compelling value of *Crossing Digital Civilizations* does not lie in the familiar question of whether Chinese online literature can “go global,” but rather in its interrogation of how such literature is interpreted once it crosses borders. This is not merely a matter of technological transmission; it speaks to a deeper civilizational issue—how meaning is negotiated and reshaped in cross-cultural encounters. Within the book’s analytical lens, digital platforms are treated not just as neutral carriers of content but as emerging cultural

infrastructures that participate in shaping meaning, building emotional connections, and managing communicative ecosystems.

Platforms have redefined the very terms of cultural reception. On global-facing sites such as Webnovel and MoboReader, algorithmic recommendation systems do more than simply match readers with books—they dynamically sort, rank, and circulate content based on behavior-driven feedback loops. This data-centric logic doesn't just enhance visibility; it also influences how authors write, nudging them toward faster pacing, clearer narrative structures, and more easily recognizable character arcs. In this ecosystem, platforms have moved beyond their traditional function as distributors to become active gatekeepers of narrative form and storytelling conventions.

The textbook underscores that genre storytelling has become a kind of emotional lingua franca in digital culture. Through detailed analysis of key genres like Xuanhuan, Wuxia, and Science Fiction, it illustrates how recurring narrative patterns—such as the rise from obscurity, the pursuit of justice, and self-transcendence—carry a resonance that travels across linguistic and cultural lines. What makes this possible is not only the universality of certain themes, but also the emotional immediacy and payoff that genre fiction provides. Translation, in this sense, goes beyond language; it involves a shift in perceptual and affective frameworks, often enabled by shared fan cultures and participatory communities.

A particularly insightful contribution of the textbook is its emphasis on user participation as a driving force in cultural adaptation. Fan translators, online forums, and derivative creators do not just passively receive or distribute content—they actively co-create meaning. The choices they make in vocabulary, annotation, or even tone can subtly reshape how stories are interpreted in different cultural settings. Meaning production, as the book convincingly argues, has become a collaborative act, one in which reader communities play an increasingly decisive role.

In its concluding chapters, the textbook turns to the long-term strategy of full copyright development. Here, the transformation of Chinese online literature into a robust cultural-industrial system comes into focus. By constructing an IP-centered chain that spans novels, TV dramas, animation, gaming, and merchandising, Chinese platforms have moved from simple export models to building an integrated cultural ecology. This shift is not just about expanding content formats; it's about establishing a sustainable, scalable infrastructure for global cultural exchange—one that hinges on genre adaptability, long-term platform governance, and consistent community engagement.

Importantly, the textbook does not shy away from difficult questions. In a platform-dominated, algorithmically curated cultural environment, are we trading depth for accessibility? Could the flexible grammar of genre become rigid under market pressure? And as “global readability” becomes the benchmark for success, is there a danger that creative expression will devolve into formulaic accommodation? *Crossing Digital Civilizations* does not offer easy answers. Instead, it invites the reader to reflect on the fragility and

value of cultural subjectivity, reminding us that true global resonance can only emerge when diversity is not smoothed out, but preserved.

### **Conclusion: From “Content Going Global” to “Civilizational Resonance”**

*Crossing Digital Civilizations: A Tutorial on the International Communication of Chinese Genre-based Online Literature* is a text of multifaceted value: a strategic manual tailored for practitioners, a theoretical platform for academic inquiry, and—perhaps most significantly—a cultural manifesto for the digital age. Using online literature as its focal point, the book excavates the complex and dynamic interplay among digital platforms, genre logic, and global communication practices.

What the textbook proposes is not a unidirectional model of cultural export, but rather a co-constructive framework of cultural engagement, wherein platforms serve as bridges, genres as media, communities as instruments, and industries as infrastructures. Within this architecture, cultural dissemination shifts from “I speak, you listen” to “co-participation,” from “label-driven output” to “co-construction of meaning.” The textbook departs from conventional, state-centric notions of soft power and instead maps out a paradigm of “soft landing” through algorithmic precision, emotionally resonant genre forms, and participatory user practices.

Viewed from a global perspective, the international spread of Chinese online literature is catalyzing an emerging pathway of cultural exchange—one no longer anchored in nation-states, but instead structured around interest-based communities, narrative typologies, and platform ecologies. In this sense, it redefines both the means and the metrics of “telling China’s story well.”

It is precisely in this broader context that *Crossing Digital Civilizations* must be understood: not merely as a textbook, but as a bridge—linking Chinese online literature with the world—and as a critical annotation on the transformation of cultural communication paradigms in the age of digital civilization.

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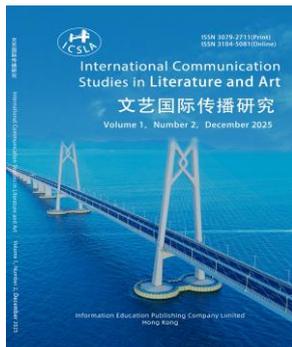
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## From “Soft Communication” to “New Narratives”: A Review of Wang Jingxuan and Liu Qi’s *International Discourse System of “the Belt and Road” Initiative*

**Yu Zixuan**

**Abstract:** *International Discourse System of “the Belt and Road” Initiative* (Wang Jingxuan & Liu Qi, Eds., Social Sciences Academic Press, 2024) constructs a theoretically rigorous and pragmatically significant framework for discourse analysis. Employing data-driven and interdisciplinary research methodologies, this seminal work provides systematic guidance for enhancing China’s international discourse power, emerging as a pivotal academic contribution to the study of diplomatic communication in the context of China’s major-country diplomacy with distinctive characteristics in the new era. Based on the research, this review proposes a tripartite analytical framework— “Breakthrough-Reconstruction-Deep Cultivation” — to deconstruct the Belt and Road external communication discourse system. It argues for centering the “A Community with a Shared Future for Mankind” as the core narrative paradigm, thereby advancing an inclusive meta-narrative framework for global governance. Such an approach seeks to (a) promote development in a more fair and just direction of global governance systems, (b) foster understanding, and (c) foster transnational cooperation through discursive synergy.

**Keywords:** the Belt and Road; External communication discourse system; Soft communication; Cultural narrative

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**标题：**从“软传播”到“新叙事”——评王璟璇、刘琦的《“一带一路”对外传播话语体系建设》

**摘要：**《“一带一路”对外传播话语体系建设》（王璟璇、刘琦主编，社会科学文献出版社 2024 年）深入构建了一套兼具理论深度与实践价值的话语体系框架，运用数据驱动和多学科融合的研究方法，为讲好中国故事、提升国际话语权提供了科学的方法论指导，是新时代中国特色大国外交传播领域的重要学术成果。基于此著作，本文构建“破局-重构-深耕”的三维分析框架，对“一带一路”对外传播话语体系展开深入解构，提出应以“人类命运共同体”理念为叙事核心，旨在为全球治理提供一个更具包容性的元叙事框架，以此推动全球治理体系朝着更加公平、公正的方向发展，促进不同国家和地区之间的理解与合作。

**关键词：**“一带一路”；对外传播话语体系；软传播；文化叙事

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## Introduction

Against the backdrop of profound changes in the global governance system and the restructuring of the international communication landscape, the Belt and Road Initiative (BRI), proposed in 2013, has become one of the world's largest international cooperation platforms over the past decade, receiving positive responses and extensive support from countries along the route. However, despite the continuous enhancement of China's comprehensive national strength and international influence, the global discourse system remains unbalanced. The external communication of the BRI has not yet formed an international discourse advantage matching its development advantages, still facing practical dilemmas such as gaps between China's narrative intentions and overseas reception effects, suppression by Western discourse media, as well as external negative public opinions. International discourse system of the BRI (Social Sciences Academic Press, 2024), co-authored by Wang Jingxuan, associate researcher of the Big Data Development Department of the International Information Center, and Liu Qi, assistant researcher, is a response to this practical predicament.

The book comprises nine chapters. The first three chapters elaborate on the current status and practical challenges of the BRI as an international public good and cooperation platform, sort out the theoretical foundation of the external communication discourse system, and construct the overall framework of BRI's external communication discourse system. Chapters 4 to 8 specifically elaborate on the five core elements—discourse power, discourse essence, communication media, communication methods, and discourse influence, addressing “who speaks”, “what to say”, “how to say”, “through which channels to say”, and “what the effect is” respectively, thus forming a complete communication chain of “subject-content-method-medium-effect”. In the final chapter, the authors transform the theoretical framework of the previous eight chapters into operable action paths, propose the general principles of external discourse communication, and provide specific operational guidelines for the practical application of the external communication discourse system of the BRI.

As a systematic academic work focusing on the external communication discourse system of the BRI, this book conducts a comprehensive and in-depth analysis from theoretical basis, framework design, core content to application guidance. It helps readers fully understand the BRI, enhance international understanding, and provides research paradigms, ideas, and practical guidance for scholars and researchers in related fields.

### **1. Breaking the Dilemma of “West Strong, East Weak”: The Historical Inevitability of Constructing a Discourse System**

Since the Industrial Revolution, Western countries have achieved a leading position in economic, technological, military and other fields, laying a material foundation for the global spread of their discourse systems. During the colonial expansion period, Western countries imposed their values on colonial countries through military conquest and cultural export. After the end of the Cold War, Western countries led by the United States have further promoted their discourse systems globally with the wave of globalization. In the process of promoting the external publicity of the BRI, Western countries have firmly grasped the dominance of international communication by virtue of their long-accumulated political, economic and technological advantages. “Western Media Hegemony”, derived from the critical perspective of Political Economy of International Communication (PEIC), refers to the fact that Western developed countries (especially the United States) maintain control over international public opinion through the global dominant position of media institutions, information infrastructure and cultural industries (Schiller, 1976; McChesney, 2016).

In external communication, China faces negative narratives such as the “debt trap theory” and the “environmental damage theory”, and is trapped in the dilemma of “having reason but being unable to articulate it, failing to spread after speaking, and failing to make an impact even after spreading”. The “China threat theory” was once rampant, a phenomenon largely manipulated by mainstream Western media that monopolize international communication discourse power (Shi & Huang, 2025, p.156). In this context, constructing an external communication discourse system for the BRI has become a key measure to break this landscape and enhance China’s international discourse power, with profound historical inevitability. Zhang (2024, p.12) points out that under the world discourse landscape of “West Strong, East Weak”, China is now facing with the reality of image dislocation and discourse marginalization, and urgently needs to make in-depth breakthroughs through multi-dimensional paths to expand the effectiveness of “Chinese-style” discourse in external communication. To promote the development of the global governance system in a more fair and impartial direction, it is necessary to break the Western discourse monopoly and ensure that the voices of developing countries are fully heard. As the largest developing country, China has the responsibility and capability to play a leading role in this regard.

With the in-depth development of world multi-polarization, economic globalization and social informatization, the international landscape is undergoing unprecedented restructuring. With the collective rise of emerging market countries and developing countries, constructing an external communication discourse system for the BRI has become an objective need for the reform of the global governance system. The BRI brings Chinese wisdom and solutions to the world stage, aiming to enhance China’s discourse power and influence in global governance, break the international communication landscape of “West Strong, East

Weak”, promote fairness, justice and common development in the international community, and advance the building of a community with a shared future for mankind.

## **2. Reconstructing “Soft Communication”: A Strategic Choice to Enhance International Discourse Power**

### **2.1 The Discourse Power Logic of Soft Communication Reconstruction**

In contemporary society where globalization and digitalization are deeply integrated, the communication system has become a key field of national soft power competition. Communication is not only a carrier of information flow, but also a medium for transmitting values, cultural identity and ideology. Zhao and Zhu (2023, p.25) argue that “soft communication” emphasizes emotional resonance, value sharing and interactive participation in the communication process to achieve more profound and extensive influence. The discourse subject is the initiator and leader of communication activities, and its composition and characteristics directly affect the authority/professionalism and affinity/appeal of communication. To maximize the practical influence of discourse, it is necessary to select appropriate discourse speakers according to the characteristics of different communication backgrounds and purposes, as well as the existing image of the discourse speaker in the minds of the audience (Wang & Liu, 2024, p.43). In the practice of external communication of the BRI, the discourse subjects present a diversified features. Governments, political parties, media, think tanks, enterprises, public figures and ordinary people all play unique roles in it.

First, governments, which occupy the core position in the external communication of the BRI, including the Chinese government and the governments of co-building countries, transmit authoritative information through high-level mutual visits, diplomatic conference promotion, document release and signing. Xiao (2008, p.6) advocates promoting government image communication with the new concepts of “soft communication”. Second, political parties are participating subjects in the external communication of the BRI. Communication and exchanges between political parties help to gain understanding and support from more parties. Shi (2019) notes that some foreign political parties actively disseminate knowledge about the BRI to create a favorable public opinion environment for China. Third, media, as physical organizations with discourse communication capabilities, include Chinese media, media of co-building countries and media of third countries. Positive interactions and argumentative interactions between media can to a certain extent enhance the discourse power of Chinese media and attract international attention (Wang & Liu, 2024, p.54). Fourth, think tanks and experts provide intellectual support for the communication of the BRI with their professional knowledge and research capabilities. Overseas think tanks are more “credible” and have greater discourse influence among the public in their host countries, and the influence of “external brains” and “external pens” cannot be underestimated. Fifth, enterprises. “Going global” enterprises are direct participants in projects. They speak positively for the BRI by cooperating with local media and building their own new media platforms. Zhao and Zhu (2023, p.26) point out that the external communication of enterprises and civil forces includes both the dissemination of film and television works and the spread of various corporate cultures abroad. Sixth, public figures/opinion leaders, who can influence the attitudes of others in teams or among certain groups, such as Li Ziqi’s popularity at home and abroad. In addition, Darren Watkins Jr., a video blogger known as “Speed” with over 37 million

followers on YouTube, launched a trip to China in March 2025. Guancha.cn (2025) reports that the Chinese Embassy in the United States commented that he “is bridging cultural divides through digital means and creating new channels for foreign audiences to understand China”. Chinanews.com (2025) notes that the Taiwan Affairs Office of the State Council stated that he showed a real, friendly and three-dimensional China to the world through live broadcast cameras. Seventh, the public. The folk participate in communication through social media and cultural exchange activities. In the case of “Speed” mentioned above, Chinanews.com (2025) reports that on April 4, “Speed” broadcast live for more than 9 hours, with the number of simultaneous online viewers exceeding 160,000 at one point, and the total number of views of related videos exceeding 7.48 million, triggering heated discussions among foreign netizens on China’s development and narrowing the distance between people of different countries.

The subjects of China’s external communication of the BRI have formed a multi-dimensional collaborative model, which not only ensures the authority of communication, but also enhances its affinity. It is worth noting that the power structure of discourse subjects is under restructuring. The popularization of algorithm recommendation technology has enabled social media platforms to obtain unprecedented agenda-setting power. Individual users have also gained partial discourse power through content production and dissemination, bringing opportunities for communication democratization as well as challenges of information disorder.

## **2.2 The Flexible Expression Strategy of Chinese Narrative**

The theory of soft power provides an analytical perspective for the flexible expression strategy of BRI external communication. This theory emphasizes the construction of cultural attractiveness, political values and the legitimacy of foreign policies (Nye, 2004). Traditional Chinese culture embodies the profound wisdom and values, such as the concepts of “harmony in diversity” and “great harmony under heaven”, which are valuable spiritual assets for China to communicate with the world. The theory of soft power includes cultural attractiveness, political values and the legitimacy of foreign policies. In international communication, the flexible expression of Chinese narrative mainly encompasses three dimensions: communication content, communication methods and communication channels. In the practice of external communication of the BRI:

First, the communication content strategy. The essence of communication discourse serves as the cornerstone of the communication system, and its quality directly determines the communication effect. It needs to be grounded in an accurate knowledge system and scientific issue-framing methods. Liu (2018, p.52) points out that the BRI condenses and embodies important ideas put forward around 2013, such as the “Chinese Dream”, “community with a shared future”, “mutual learning among civilizations” and “view of righteousness and interests”, and has an international perspective for the external communication of Chinese stories. The selection of “soft communication” content should not only reflect Chinese culture, but also align with the common aspirations of people around the world. Targeted and appealing themes should be chosen based on diverse communication contexts. When facing audiences in the economic field, we can focus on the achievements of the BRI in promoting trade growth, attracting investment and driving industrial upgrading. For audiences in the cultural field, themes such as cultural exchange and mutual learning among civilizations

can be explored, so that the communication content is more in line with the interests and concerns of the audience. The issue-setting of “soft communication” needs to balance “grand narrative” and “small yet compelling” stories. Wang and Liu (2024, p.114) argue that only when communicators have clear themes, proficient skills and innovative approaches, conducting research on, responding to and interacting with, can they set issues with real “communication power”. Packaging themes through storytelling techniques, transforming the people and events in the construction of the BRI into vivid stories, which can enhance the appeal and attractiveness of the communication content and making it more accessible and understandable to international audiences. It is crucial to maintain the influence of communication themes, and the popularity and attention of themes through continuous follow-up reports, in-depth interpretation and interactive communication, so as avoiding the “flash-in-the-pan” effect of communication content. For issues that have attracted international attention, such as the green development achievements of the BRI, further exploration of relevant content, invite experts and scholars to interpret them, organize online and offline interactive activities, guide international audiences to conduct in-depth discussions, and continuously expand the communication influence.

Second, the communication method strategy. Chinese narrative has gradually shifted from one-way dissemination to multi-dimensional interaction, emphasizing two-way communication with international audiences. Traditional external communication is often a one-way output of information, lacking the capture and response to audience feedback, making it difficult to truly resonate with the cognition and emotions of international audiences. The flexible expression of communication methods is the key to breaking this deadlock. By leveraging the international exchange and cooperation platforms, Chinese stories can be told as BRI themed documentaries, cultural programs and other media works, as well as stories of overseas public welfare activities of enterprises, in a gentler and more nuanced manner, shape China’s external communication image, and make Chinese narrative more approachable and appealing.

In the field of cultural exchange, the focus has shifted from unilaterally displaying local culture, but turns to actively building channels for mutual learning between Chinese and foreign cultures. By holding international academic seminars, cultural and artistic exchanges and other activities, foreign experts and scholars are invited to jointly discuss global issues together, share different cultural perspectives and experiences, and encourage mutual exchange and learning between Chinese and foreign cultures.

In the era of social media, China’s official media and civilian self-media have become windows for external display. They actively respond to the concerns and questions of the international community regarding China’s development, and effectively improve the transparency and credibility of information communication through real-time interaction and in-depth communication, successfully transforming international audiences from passive information receivers into active participants in Chinese narrative. It has broadened the communication path of Chinese voices, enhanced the understanding and trust of the international community in China, truly broken the shackles of one-way communication, and allowed the world to perceive China from a more three-dimensional and real perspective.

Third, the communication channel strategy. The high-tech communication means in the era of globalization provide favorable opportunities for China to do a good job in external communication. In terms of traditional media, promoting the development of international channels and foreign-language newspapers and periodicals to improve the content quality and communication effect. CCTV's CGTN (China Global Television Network) transmits Chinese news and cultural programs to global audiences through multi-language channels, playing an important role in the international public opinion landscape. In the field of new media, the new generation mechanism of soft power in the digital age lies in algorithm-enabled cultural communication. International social platforms such as Facebook, Twitter and TikTok are utilized to expand overseas influence. For example, spokespersons of the Chinese Ministry of Foreign Affairs have built up accounts on overseas social media to respond to international hot issues in vivid and humorous language, showing the affinity and wisdom of Chinese diplomacy. Through cooperative reporting and content sharing with international media, use the communication channels and influence of international media to expand the reach of Chinese narrative. Zhang (2024, p.20) argues that the multi-modal communication -composed of symbolic resources such as words, language, images, expressions and music enhances the sense of reality and three-dimensionality of the narrative through the integration of diverse technologies, and fully engages the audience through sensory channels such as sound, touch and color, enhancing the interactive experience.

The flexible expression strategy of Chinese narrative is a long-term and systematic project. It requires collaborative advancement from multiple aspects including cultural excavation, platform utilization and issue selection, so as to spread Chinese voices in a more gentle and effective way, enhance China's discursive power and influence on the international stage, and promote understanding and cooperation among different countries and regions.

### **3. Deepening "New Narratives" The Discourse Practice of a Community with a Shared Future for Mankind**

In the current era of deeply integrated globalization yet facing many challenges, as a meta-narrative, "a Community with a Shared Future for Mankind" is a universal, holistic and authoritative narrative model or discourse system. It aims to provide a comprehensive and overall interpretation framework for social, cultural, historical and other aspects, and point out the direction for global development (Lyotard, 1984). Deepening the "new narratives" related to it and carrying out discourse practice is a transformation from "modernist single narrative" to "pluralistic coexistence narrative", which has become the key to enhancing international understanding and building global consensus. It breaks through the traditional narrative model centered on national interests in international relations theory, emphasizes the consistency of the humanity's collective interests, and constructs a global governance discourse system of extensive consultation, joint contribution and shared benefits. However, it should be noted that there are deep-seated contradictions in the cultural

translation of “new narratives”. As a political term with Chinese characteristics represented by “a Community with a Shared Future for Mankind”, the official translation is “a Community with a Shared Future for Mankind”, but it is often simplified to “global community” in the English context, resulting in the loss of its inherent philosophical connotation. There is a fundamental tension between China’s emphasis on “substantive justice” (such as the achievements of infrastructure construction) and the West’s focus on “procedural justice” (such as the transparency of environmental impact assessments).

The global dissemination of the concept of a community with a shared future for mankind is essentially a profound change in the discursive power of the international order. The innovation of this narrative does not lie in simply putting forward alternative concepts, but in reconstructing the cognitive framework of international relations—transforming the zero-sum game “power politics” logic into a symbiotic developmental “relational governance” model. At the theoretical level, it dispels the individual-centered narrative of Western-centrism through “relational ontology”, and understands the interaction between countries as an interconnected network of existence rather than a mechanical combination of isolated actors. This transformation process is essentially an advanced practice of the “encoding/decoding” theory—establishing a “third space of cultural translation” (Bhabha, 2012) to complete form reconstruction while retaining the core of the discourse. The strategic narrative theory proposed by Miskimmon et al. (2017, pp.45-48) provides a remediation path. Its three-dimensional model shows that China has achieved institutional discourse transformation through the Environmental and Social Framework (ESF) of the Asian Infrastructure Investment Bank (AIIB), transforming the principle of “extensive consultation, joint contribution and shared benefits” from a formative narrative into a projected narrative with rule-binding force. Wang and Fan (2024, p.112) point out that the use of indirect expression in diplomacy can not only be used for clear statements, but also for vague evasion, leaving room for both parties while refuting and counterattacking, and realizing the narrative ecology of “local determinism” at the technical level. This theoretical integration shows that the innovation of “a Community with a Shared Future for Mankind” as a post-modern meta-narrative lies in its ability to accommodate the conflicting representations of the Mombasa-Nairobi Railway by Kenyan media (both the positive framework of “economic hope” and the negative evaluation of “ecological damage”), thus breaking the binary discourse hegemony in traditional international communication. The real power of this new narrative does not lie in replacing the existing Western discourse system, but in providing a more inclusive meta-narrative framework for global governance.

## **Conclusion**

*International discourse system of the BRI* is both an academic monograph and an action guide. Theoretically, it provides researchers with a framework for “how to build a discourse system”; practically, it delineates the path for policymakers, media practitioners and business professionals to “achieve communication effects”. It is worth noting that the book focuses on practical existing issues, repeatedly emphasizes the necessity of communicating the principle of “extensive consultation, joint contribution and shared benefits”, and points out that the BRI is not a geopolitical tool but an open and inclusive cooperation platform, providing theoretical

underpinnings for countering discordant narratives such as the “debt trap theory” and the “environmental damage theory”. The book extensively employs data and cases to enhance its persuasiveness, reflecting the distinct feature of “data-driven communication”. At the same time, its discussion on emerging fields such as overseas social media communication and the Digital Silk Road reflects academic foresight, providing new ideas for China to tackle communication challenges in the era of globalization 4.0.

However, although the book proposes the five core elements of the external communication discourse system, it does not further cultivate the interactive dynamics between each element, and lacks in-depth analysis of the conflicts between the unique political discourse of the BRI Initiative and the Western communication systems. While it monitors communication effects through big data, but does not clarify the application scenarios of specific technical tools and the standardized data collection process, and lacks discussion on data elements (Wang, Zhu & Wu, 2025). Data elements have become a strategic production factor leading the new round of scientific and technological revolution and technological transformation (Yang, Li & Huang, 2022, p.113).

In general, at the new stage where the BRI Initiative moving towards high-quality development, the publication of this book is timely—it points out that forging international discourse power is by no means an overnight task, and requires integrating resources through systematic thinking, bridging cultural barriers with innovative narratives, and accumulating trust with practical actions. As stated in the book: discourse influence is the goal pursued by the external communication of the BRI, and the book itself is an important intellectual contribution to facilitating consensus-building. Standing at the historical juncture of global transformations, the significance of this book goes beyond the boundaries of a single communication study. It is not only a theoretical declaration of China’s participation in global governance, but also a practical epitome of mutual learning among civilizations. With the continuous expansion of the BRI circle of partners, the communication concepts and methods advocated in this book will surely continue to resonate in international exchanges, helping to build a more equitable and reasonable new international discourse order.

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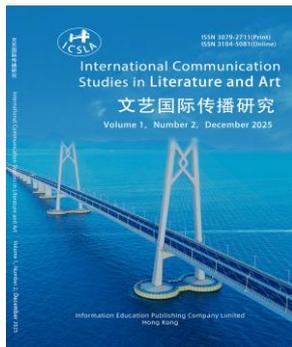
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## **Cross-Cultural Studies from the Perspective of Civilization Mutual Learning: A Review of Ms. Chang Phong's *Harvard Academic Dialogues: 30 Years of Conversations with Harvard Professors***

**Huang Wanhua**

**Abstract:** Chang Phong, Chinese-American writer, Honorary Chairman of the World Chinese Writers Association, recipient of the Lifetime Achievement Award, host of the Harvard Chinese Culture Workshop, Master's degree in History from Michigan State University, served in the cataloging department of the Harvard-Yenching Library for 25 years, and has lectured and hosted over a hundred literary conferences. She has served as the vice president of the North American Chinese Writers' Association, witnessed its founding, and was the founding president of the New England Chinese Writers' Association. She was also the 16th president of the Overseas Chinese Women Writers' Association and the host of the Harvard Chinese Culture Workshop. Her major works include *Harvard Academic Dialogues: 30 Years of Conversations with Harvard Professors*, *Headlong into Harvard*, *Harvard Connections*, *Harvard Reflections*, and *Selected Essays by Prominent Overseas Chinese Women Writers: Harvard Impressions*. She has won the first prize in the Chinese Literature Creation Award for essays and the China Literature (May Fourth) Medal. Chang Phong's *Harvard Academic Dialogues: 30 Years of Conversations with Harvard Professors* is a work that focuses on the academic exploration and cultural inheritance of Chinese scholars at Harvard University. Through a prose style and with rich first-hand experiences and historical materials, the book showcases the struggles of Chinese scholars at Harvard and how they broke through cultural barriers to promote in-depth exchanges

between Eastern and Western academia and cultures. It delves into the challenges and opportunities of cross-cultural academic research from the perspective of mutual learning among civilizations, inspiring more scholars to contribute their wisdom and strength in the tide of globalization. At the same time, the book provides profound thoughts and inspirations for readers interested in Chinese scholars and cultural integration, prompting people to reflect on how to find a balance among cultural identity, language barriers, and social expectations at the intersection of diverse cultures.

**Key words:** Mutual Learning Among Civilizations; Cross-Cultural Studies; Chang Phong; *Harvard Academic Dialogues: 30 Years of Conversations with Harvard Professors*

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**标题:** 文明互鉴视野下的跨文化研究——评张凤女士《哈佛问学录——与哈佛大学教授对话 30 年》

**摘要:** 张凤，华裔作家，世界华人作家笔会荣誉主席获终身成就奖，哈佛中国文化工作坊主持人，密西根州立大学历史硕士，曾任职哈佛燕京图书馆编目组 25 年，主讲及主持百余文学会议。曾任北美华文作家协会总会副会长、见证创会，纽英伦华文作协创会会长、海外华文女作家协会第 16 届会长。主要著作有《哈佛问学录——与哈佛大学教授对话 30 年》《一头栽进哈佛》《哈佛缘》《哈佛心影录》《域外著名华文女作家散文自选集—哈佛采微》等，曾获华文著述奖文艺创作散文类第一名、中国文艺（五四）奖章等。张凤女士的《哈佛问学录——与哈佛大学教授对话 30 年》是一本专注于华裔学者在哈佛大学进行学术探索与文化遗产的作品。该书通过散文式的笔触，借助丰富的实地亲炙往还和历史资料，展现了华裔学者在哈佛大学的奋斗历程，以及他们如何打破文化隔阂，促进东西方学术与文化的深度交流。深入探讨文明互鉴视野下跨文化学术研究的挑战与机遇，能够激励更多学者在全球化浪潮中贡献自己的智慧与力量。同时，该书也为那些对华裔学者与文化交融充满兴趣的读者，提供了深刻的思考与启发，促使人们反思如何在多元文化的交汇点上，在文化认同、语言障碍及社会期望之间找到平衡的支点。

**关键词:** 文明互鉴；跨文化研究；张凤；《哈佛问学录》

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Against the backdrop of globalization, cultural exchange and dialogue require a cross-cultural perspective. How to cultivate this perspective and promote diverse exchanges in cultural inheritance has become an urgent key issue for researchers in the cross-cultural field. In this context, *Harvard Academic Dialogues: 30 Years of Conversations with Harvard Professors* (Chongqing Publishing House, 2015) (hereinafter referred to as *Harvard Academic Dialogues*), written by Chang Phong and published by Chongqing Publishing Group, is a

work that deeply explores the academic achievements and cultural inheritance of Chinese scholars at Harvard University. Based on Chang Phong's 25 years of work and over 30 years of academic research at Harvard, the book uses delicate prose narration and detailed first-hand experiences to demonstrate the remarkable academic achievements of Chinese scholars at Harvard and how they built bridges for the exchange and integration of Chinese and Western cultures in the context of globalization. As David Der-wei Wang, a renowned Harvard professor specializing in modern and contemporary Chinese literature, praised in the preface: "The pursuit of knowledge and the dialectics of truth are the cornerstones of the century-long cause of cultural construction." (Chang Phong, 2015, p.4) He also contributed the term "Wenxue" (academic inquiry) in the book's title, which carries profound meaning. "Wen" (inquiry) represents doubt and reflection, while "Xue" (learning) signifies the pursuit and accumulation of knowledge. Beyond mere academic pursuit, "Wenxue" symbolizes doubt, reflection, and innovation in academic exploration. Against the backdrop of the intersection of Eastern and Western cultures, this concept is particularly important, revealing the dynamic relationship between cultural collision and innovation in globalization and cross-cultural exchange, and demonstrating the commonalities and differences in academic pursuits between Eastern and Western cultures. In this context of cross-cultural communication, "Wenxue" further embodies academic diversity and inclusiveness, advocating dialogue and collision between different disciplines to promote the continuous progress of the global academic community. This philosophy echoes the term "dialogues" in the book's subtitle, forming a harmonious resonance.

*Harvard Academic Dialogues* was published at a time when globalization was deepening and cultural exchange and mutual learning were particularly crucial. The book's exploration of scholars' contributions not only provides rich research materials for the academic community but also widely presents the complexity and profound significance of cross-cultural exchange to society. As Professor Wang noted, Chang Phong conducted in-depth research on various academic schools and scholars, revealing how academic activities serve as a powerful tool for cultural dissemination and how cultural identity influences the production of academic achievements. Especially in the context of globalization, academia does not exist in isolation; it is closely linked to cultural collision, exchange, and integration.

As an interdisciplinary work combining academic rigor and humanistic care, *Harvard Academic Dialogues* has received high praise from renowned critic David Der-wei Wang: focusing on scholars as the main subjects and academic ideas as the core of discussion, each essay rigorously presents the scholars' spiritual outlook with accessible, vivid, and touching content that is highly readable.

### **1.Chang Phong and *Harvard Academic Dialogues***

*Harvard Academic Dialogues* is the crystallization of Chang Phong's wisdom from over 30 years of academic accumulation and life experience, profoundly integrating her understanding and reflection on Chinese and Western cultures. As a Chinese-American scholar, Chang Phong, from a cross-cultural perspective, deeply explores the academic achievements of Chinese scholars at Harvard and how they constructed their personal academic positions and cultural identities under dual cultural backgrounds. The book reflects the complex process of the dissemination and recognition of Chinese culture in the context of globalization. Through this

work, Chang Phong offers a unique perspective on academic research amid the interweaving of Chinese and Western cultures, bringing a classic work with both academic depth and cross-cultural vision to the global academic community.

### **1.1 Thirty Years at Harvard: An Irreplaceable “Local” Experience Lays the Foundation for Creation**

Chang Phong’s connection with Harvard is the core premise for her to write this classic work. In 1982, she moved to Harvard with her husband, Dr. Huang Shaoguang, who was invited to leave Cornell University to serve as Director of Harvard’s Nuclear Magnetic Resonance Laboratory (later concurrently serving as Director of the Center for Advanced Instruments). This opportunity marked the beginning of Chang Phong’s in-depth bond with Harvard. Over the next 33 years, her life became deeply intertwined with this top university: she first worked in the Cataloging Department of the Harvard-Yenching Library—a core hub for Western sinological research—for 25 years, and later took over the Harvard Chinese Culture Workshop, hosting hundreds of academic lectures and becoming an important link between Chinese scholars and the academic community.

This “dual identity” experience endowed her with unique creative advantages. As a library cataloger, she was well-versed in the historical materials system of Harvard’s sinological research. From early archives of Ge Kunhua’s Chinese language education at Harvard to Eileen Chang’s research manuscripts at Radcliffe College, gifts exchanged with Professor Patrick Hanan, employment contracts of Chinese scholars, and manuscripts of academic works, she sorted through these materials through her work, accumulating a wealth of detailed and authentic “historical” materials for the book. As a host of the cultural workshop and a colleague of her husband, Chang Phong transcended the limitations of documents and established long-term, frequent close contacts with Chinese professors across various disciplines at Harvard—including Chao Yuen Ren, K.C. Chang, Tu Weiming, Leo Ou-fan Lee, and David Der-wei Wang. The academic spirit, scholarly demeanor, and life stories of these top scholars were transformed into vivid materials in her writing through years of deep friendship formed in daily exchanges. Chang Phong’s unique experience, combining “depth of documents” and “warmth of human connections,” made *Harvard Academic Dialogues* both academically rigorous and full of humanistic feelings, becoming an irreplaceable foundation for creation.

### **1.2 Cultural Mission: Writing “Biographies” for Chinese Scholars to Fill the Gap in Academic Dissemination**

Chang Phong studied history and possesses the inherent sense of mission of a historian (Chang Phong, 2015, p.325). A strong cultural awareness and sense of responsibility have always run through her creations. She keenly observed that since the 1980s and 1990s, both in the overseas Chinese literary circle and the Chinese-speaking world, elite writing has mostly focused on political figures, business tycoons, or entertainment celebrities. However, Chinese scholars who silently worked in Western academic circles and made remarkable contributions to the dissemination of Chinese culture have long been “neglected.” Far from their hometowns, they endured setbacks and discrimination caused by cultural differences in the Western academic system, yet with unwavering perseverance, they promoted sinological research to the world, making Chinese culture heard and recognized in an academic community dominated by Western thinking. This lack of “academic

biographies” deeply regretted Chang Phong: “If we look back, who still remembers the emperors of Tolstoy’s time or the wealthy merchants contemporary with Sima Qian?” (Chang Phong, 2015, p.328) In her view, the ideological wisdom and life spirit of academic figures are the cultural wealth that transcends time and space.

Behind this cognition lies Chang Phong’s deep concern for the inheritance of Chinese culture. As a scholar who graduated from Taiwan Normal University and pursued advanced studies at the Department of History, Michigan State University (earning a master’s degree), Chang Phong has always held the sentiment of “cherishing the motherland and facing the world,” and particularly “empathizes with outstanding figures, seeing beyond their superficial luck to admire their profound inner aspirations.” (Chang Phong, 2015, p.327) She deeply understands that overseas Chinese scholars are not only promoters of sinological research but also bridges for dialogue between Chinese culture and Western civilization. Their academic practices at Harvard are both a perseverance of traditional Chinese culture and an innovation in cross-cultural research, whose value deserves to be known by readers in the Chinese-speaking world. Therefore, she regarded writing about Chinese scholars at Harvard as an intellectual’s responsibility to culture, hoping to use her pen to sketch a collective portrait of these renowned scholars who worked diligently and achieved great fame on the podium of the world’s top university, allowing readers in the Chinese-speaking world to approach them and feel the spiritual charm of their dedication to scholarship and the distinctive styles of their academic achievements.

Tu Weiming, Harvard-Yenching Professor of Chinese History, Philosophy, and Confucian Studies, commented: “With deep affection and sincere goodwill, Chang Phong uses a warm and praiseworthy pen to depict a concrete image of a group of intellectuals overseas who evoke the spirit of ‘Cultural China’ yet wonder where their own souls belong.” (Chang Phong, 2015, p.2) This sense of mission to “fill the gaps in history” for academic figures became the core motivation for her to persist in creation despite numerous difficulties.

### **1.3 Identity Advantage: The Position of “Bridge Builder” from a Cross-Cultural Perspective**

As a Chinese-American, Chang Phong’s unique cross-cultural identity enabled her to write about Chinese scholars at Harvard more objectively and comprehensively. She is familiar with the spiritual core of traditional Chinese culture and can deeply understand the academic pursuit of Chinese scholars at Harvard to uphold their cultural roots; at the same time, she has integrated into Western society and academic systems, allowing her to clearly perceive the innovative breakthroughs of Chinese scholars at Harvard amid the collision of Chinese and Western cultures. This perspective of “being both inside and outside” enabled her to capture Chao Yuen Ren’s academic innovation in studying Chinese using Western linguistic methods, appreciate Ye Jiaying’s cultural feelings in spreading Chinese classical poetry on Western podiums, interpret the awareness of civilizational dialogue behind Tu Weiming’s Confucian modernization, and understand the cross-cultural comparative thinking in Leo Ou-fan Lee’s research on urban modernity.

This cross-cultural perspective elevates *Harvard Academic Dialogues* beyond a mere “academic memoir” to an academic text demonstrating civilization mutual learning. In fact, Chang Phong does not simply recount the life stories and works of Chinese scholars in the book; instead, through their academic practices, she presents how Chinese culture achieves inheritance and innovation in Western academic circles, and how Western academic concepts inject new vitality into sinological research. This two-way cultural observation is

the unique value of her role as a “cross-cultural bridge builder,” endowing *Harvard Academic Dialogues* with timeless academic significance from the perspective of civilization mutual learning. Professor Liu Jun, Director of the Taiwan, Hong Kong, and Overseas Chinese Literature Research Center at Nanjing University, commented: “Chang Phong’s *Harvard Academic Dialogues* brings literature and academia out of Harvard classrooms into the ‘public sphere,’ expanding the influence of Eastern culture and Chinese civilization, and enriching the ‘Chinese connections with Harvard.’”<sup>1</sup>

From her more than 30 years of local experience at Harvard, to her cultural mission of writing biographies for Chinese scholars, and her unique advantage of a cross-cultural perspective, the process of Chang Phong creating *Harvard Academic Dialogues* is not only a sorting out of the history of overseas sinology but also the realization of her personal academic ideals and life values. The reason why this work has become a classic in the field of cross-cultural research lies in its rootedness in real life experiences, its bearing of profound cultural feelings, and its condensation of Chang Phong’s persistent pursuit of civilizational dialogue.

## **2. Specific Presentation of Cross-Cultural Research in *Harvard Academic Dialogues* from the Perspective of Civilization Mutual Learning**

In today’s era of rapid globalization and informatization, exchanges and interactions between different civilizations have become an important way to promote world peace and common development. General Secretary Xi Jinping put forward the Global Civilization Initiative at the CPC and World Political Parties Summit, emphasizing that in an era when the destinies of all countries are closely intertwined, the inclusive coexistence, exchange, and mutual learning of different civilizations play an irreplaceable role in advancing the modernization process of human society and prospering the garden of world civilizations. As a discipline that understands and analyzes the mutual influence and integration of different civilizations, cross-cultural research has become an important field of contemporary academic research. By sorting out academic achievements and ideological systems under different cultural backgrounds, *Harvard Academic Dialogues* presents the complexity and depth of cross-cultural dialogue.

The book covers a wide range of research content, including the mutual influence between traditional Chinese culture and modern Western academia, especially the rise and contributions of Chinese scholars in the global academic community. It reveals how cultural differences are constantly intertwined in academic research, educational systems, and social practices, gradually forming a unique cross-cultural academic discourse. It provides a new perspective for us to understand the symbiotic relationship between different civilizations in the world, serving as an observation and summary of Sino-US cross-cultural exchange phenomena and a profound reflection on the path of future cultural mutual learning.

### **2.1 Exchange and Interaction Between Chinese and American Academic Thoughts**

In the book, Chang Phong uses intellectual biographies to deeply explore the academic journeys and

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<sup>1</sup>Retrieved from the internet, “Harvard’s Chinese Connections—Reading Chang Phong’s Harvard Series Essays” by Professor Liu Jun, Director of the Taiwan, Hong Kong, and Overseas Chinese Literature Research Center at Nanjing University. Originally published in *Wenyi Bao* and *Duowei Shibao*, cited in the online article: Chang Phong’s New Book “Harvard Academic Dialogues” Evokes the Spirit of “Cultural China” (April 23, 2018). Retrieved from: [https://mp.weixin.qq.com/s/dcV\\_YEfKMNNxKPyPNymm2Q](https://mp.weixin.qq.com/s/dcV_YEfKMNNxKPyPNymm2Q).

ideological evolutions of Chinese scholars at Harvard. Combining various materials such as archives, letters, and oral history, she presents the collision and integration of Chinese and American academic thoughts through vivid prose narration, adhering to the writing principles of “no estrangement” and “historical authenticity” while avoiding the tediousness of abstract theoretical stacking. Through her in-depth exchanges with Professor Tu Weiming, a representative figure of Neo-Confucianism, Chang Phong profoundly reveals the differences in the concept of “li” (ritual/propriety) between Chinese and American cultures. In American culture, “li” is regarded as a standardized code of conduct, emphasizing individuals’ compliance and obedience to social norms with a certain degree of coercion and standardization. In early Chinese culture, especially under the influence of Confucianism, “li” is more seen as an internalized moral cultivation and social practice, focusing on individuals’ conscious reflection in specific situations and the mediation of interpersonal relationships. In his series of works such as *Modern Spirit and Confucian Tradition*, Professor Tu Weiming explains the relationship between Confucian ethics and East Asian modernity (Zhang Chonggang, 2016, p.12). In his courses, he often emphasizes that studying Chinese culture must have three premises: first, a diversified cognition; second, inheriting the critical spirit of the May Fourth Movement; third, a realistic consideration (Chang Phong, 2015, p.37). He proposes the theory of “Cultural China,” advocating a methodological dialogue between Confucianism’s concept of “harmony in diversity” and deconstructionist philosophy from a cross-cultural perspective. This integration reveals the essential differences between Chinese and Western ethical systems in the dimension of “obligation-contract,” such as translating “li” as “ritual propriety” and conducting semantic field comparisons. In the book, Chang Phong introduces and evaluates Professor Tu Weiming’s Confucian research: “Can our culture and Confucianism, like other ideologies, become components of modern civilization? It depends on whether we can understand and learn from Confucius, Mencius, Xunzi, and other great Confucians of all dynasties, who continuously created humanistic values through conscious criticism in each era.” (Chang Phong, 2015, p.40) Professor Tu Weiming is committed to promoting Confucianism to the world, actively engaging in dialogue with Western civilization, discussing the modernity and universality of Confucianism, and enhancing the global influence of Confucianism. Meanwhile, through the unremitting efforts of many Confucian representatives over the years, various misunderstandings of Chinese Confucianism in the West have been gradually clarified, the confidence of Chinese people in Confucianism has been boosted, and the sense of identity with Chinese culture has been strengthened.

In addition, in his book *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*, Professor Leo Ou-fan Lee, mentioned in the book, breaks the boundaries of single cultural research by integrating urban sociology, visual cultural theory, and literary criticism. He places literary texts in the network of global cultural interaction, generating original cultural interpretive discourse. When introducing and evaluating his research in the book, Chang Phong wrote: “Listening to him freely discuss the literary media of Hong Kong and Shanghai, or calmly talk about multiculturalism and Cultural China, all are new and admirable grand topics.” (Chang Phong, 2015, p.56)

There are many similar cases in the book. For example, K.C. Chang broke the dualistic framework of “Chinese history and world history” through his research on Chinese archaeology, further promoting the in-depth integration of Eastern and Western academia; Ge Kunhua went to the United States to launch the first Chinese language teaching chair; Ye Jiaying interpreted classical poetry from a modern perspective; C.T. Hsia made achievements in international sinology through *The Classic Chinese Novel*. All these reflect the exchange and two-way interaction between Chinese and Western academia. This two-way civilization mutual learning not only embodies the expansion of Chinese thought in the global academic system but also highlights the inspirational role of Western academic tools in reinterpreting traditional Chinese thought, jointly promoting the formation and development of the academic community.

## **2.2 Cross-Cultural Innovation from the Perspective of Civilization Mutual Learning**

In *Harvard Academic Dialogues*, based on her in-depth exchanges with Chinese scholars at Harvard over 30 years, Chang Phong uses delicate prose to depict a group of Chinese scholars’ academic practices in the Western academic system. These portraits are not only biographies of scholars but also vivid presentations of cross-cultural innovation. The Chinese scholars at Harvard depicted in the book do not regard themselves as “passive recipients” of Western academic paradigms; instead, they base themselves on the profound traditional Chinese culture, actively shuttle between Eastern and Western academia, skillfully integrate Chinese cultural elements with Western disciplines (Chen Yaling, 2025, p.149), and ultimately create academic achievements with Chinese local characteristics and international perspectives.

First, in the book, Chang Phong takes Mr. Ye Jiaying’s research on ancient Chinese poetry as an example to demonstrate innovation and expansion in cross-cultural research and literary fields. Mr. Ye believes: “Eastern culture is only an ornament in the West. If Chinese youth uproot themselves and blindly imitate the West to an extreme, it will not be better. Especially for the literary and artistic traditions, losing one’s national characteristics is equivalent to losing our culture for the entire world culture.” (Chang Phong, 2015, p.152) This sense of cultural awareness has always run through Ye Jiaying’s academic practices. In her book *Collected Essays on the Study of Poetry by Jialing*, Ye Jiaying engages in dialogue and integration between the traditional Chinese poetic theory of “xingfa gandong” (inspiration and emotion) and Western phenomenological theory. She retains the aesthetic characteristics of Chinese classical poetry while drawing on Western phenomenological theory to integrate it into the appreciation of Chinese classical poetry, making the two complement each other and broaden the dimension of interpreting poetic texts. She profoundly interprets the academic philosophy of “taking China as the mainstay and the West as a supplement”: focusing on the construction of the artistic conception of Chinese classical poetry in topic selection, introducing Western interpretive tools in methodology, and ultimately achieving an innovative interpretation of the modern value of classical literature. As Professor Miao Yue quoted in the book: “She has extensively read ancient and modern works, integrated Chinese and Western learning, savored the essence of literature, pursued truth with dedication, put forward innovative insights with deep thinking, commented on poetry with unique

subtlety, and established her own system.” (Miao Yue, 1983, p.197)

Second, in *Harvard Academic Dialogues*, Chang Phong also mentions Professor Cheng Peikai’s academic contributions, especially in his research on Tang Xianzu and Late Ming Culture. From the perspective of civilization mutual learning, Professor Cheng emphasizes how to uphold the core values of one’s own culture in cross-cultural research, especially how to maintain the independence and sovereignty of the Chinese language and Chinese culture in the context of globalization. When analyzing *The Peony Pavilion*, Professor Cheng not only uses Western new historicist cultural interpretation methods but also deeply explores local resources of late Ming opera theory, placing Tang Xianzu in the context of late Ming cultural changes. In cross-cultural dialogue with Western literature, he always takes the linguistic characteristics and aesthetic spirit of Chinese literature as the foundation. Through this literary exchange from the perspective of civilization mutual learning, he not only continues the academic context of traditional Chinese culture but also emphasizes the value and significance of upholding Chinese culture in a broader cultural dialogue. In the book, Chang Phong evaluates: “Due to his understanding of Chinese culture, he always adopts an open and innovative attitude in research, does not stick to rigid methodologies, integrates various disciplines, and even incorporates poetic imagination to explore the spiritual world of ancient people and their specific living conditions in historical contexts.” (Chang Phong, 2015, p.201) It is worth mentioning that Professor Cheng Peikai also pioneered online teaching, art demonstrations, and cultural fieldwork at the Chinese Cultural Center. It can be seen that his research takes his own culture as the origin, extends the historical depth of cultural traditions vertically, expands the theoretical perspective of cross-cultural dialogue horizontally, and ultimately achieves cultural innovation through multi-dimensional interaction.

Finally, the book also discusses K.C. Chang's innovative integration of “Eastern and Western archaeological methods” in the field of archaeology. In 1963, K.C. Chang's English work *The Archaeology of Ancient China*, published by Yale University Press, changed the interpretation of the origin of Chinese civilization from the previous unilinear theory to a multi-dimensional understanding of regional types (Zhang Chonggang, 2016, p.11). Faced with cognitive biases about the origin of Chinese civilization in Western academic circles, he integrated archaeological, anthropological, and literary research methods and innovatively proposed the theoretical framework of “continuous civilization.” In his research on the origin of ancient Chinese civilization, K.C. Chang did not neglect either side: he used scientific Western archaeological methods to conduct precise analysis of the strata and artifacts of sites such as Erlitou and Yinxu, establishing an objective chronological sequence; at the same time, he combined the traditional Chinese method of “mutual verification of documents,” comparing archaeological discoveries with records of Xia and Shang history in documents such as *The Book of Documents* and *Records of the Grand Historian* to interpret the social structure and spiritual beliefs behind the archaeological materials. This cross-border integration of Chinese and Western methods avoids the defect of Western archaeology’s “emphasis on technology over interpretation” and breaks through the limitation of traditional Chinese epigraphy’s “emphasis on documents over materials.” Ultimately, he constructed the important viewpoint that “ancient Chinese civilization is a ‘continuous civilization’.” Different from the prevalent view in Western academic circles that takes Western civilization as universal,

this viewpoint not only reflects his academic spirit of courage to explore truth and not follow the crowd but also contributes a research paradigm with Chinese characteristics to world archaeology.

The numerous cases of academic achievements of Chinese scholars at Harvard depicted in *Harvard Academic Dialogues* reveal that from the perspective of civilization mutual learning, true cross-cultural innovation is not a one-way “cultural export” or “theoretical import,” but a two-way mutual illumination. It requires innovators to have both cultural confidence rooted in their own traditions and academic inclusiveness that looks to the world. Only in this way can we achieve two-way illumination in the dialogue between Eastern and Western civilizations, promote the formation and development of the academic community, and allow different civilizations to make common progress through exchange and common prosperity through integration.

### **3. The Value and Enlightenment of *Harvard Academic Dialogues* for Cross-Cultural Research from the Perspective of Civilization Mutual Learning**

In the context of deepening globalization and coexisting civilizational dialogue and conflict, cross-cultural research urgently needs to break through the predicament of “Western-centrism” or “local closure.” Chang Phong’s *Harvard Academic Dialogues*, from her perspective of 30 years of personal experience, depicts the cross-cultural practices of Chinese scholars at Harvard in the Western academic system, tells how scholars constructed an independent space for the expression of Chinese culture in the Western academic environment, and reveals the profound connotation of two-way innovation between different cultures through exchange and collision.

#### **3.1 Living Historical Materials**

For a long time, historical materials for cross-cultural research have mostly focused on theoretical dialogue or macro cultural exchange, with insufficient records of individual scholars’ cross-cultural practices in specific disciplinary contexts. In particular, there is a lack of detailed presentation of how overseas Chinese scholars achieve cultural integration and academic breakthroughs in the Western academic system. The historical value of *Harvard Academic Dialogues* lies in filling this gap with “micro-narration,” providing authentic and rich materials for cross-cultural research.

The book’s elaboration on the practices of Chinese scholars at Harvard is not a simple list of achievements but an in-depth restoration of details in academic scenarios. For example, when recording K.C. Chang’s debate with Western scholars in Harvard’s Department of Archaeology on “the path of the origin of Chinese civilization,” it details how he used the “religious symbolic meaning” of the bronze vessel decorations at Yinxu as evidence to refute Western scholars’ view that “Chinese civilization has no spiritual core.” (Chang Phong, 2015, p.27) Another example is when tracing Ge Kunhua’s launch of Chinese language courses at Harvard in 1879, it not only sorts out his teaching manuscripts, correspondence, photos, etc., but also includes a unique Chinese contract in Harvard’s century-old archives, restoring the scene of “the first Chinese person to teach at Harvard,” which opened the history of Chinese language education and Chinese studies at Harvard University. These detailed historical materials make cross-cultural research no longer abstract and distant but concrete and perceptible.

More importantly, these historical materials construct a multi-perspective academic history of Chinese scholars at Harvard. Quoting Professor David Der-wei Wang's comment, Professor Xu Zhixiao from the Department of Chinese Language and Literature at Fudan University wrote in "Approaching Harvard Scholars" in *Wenhui Reading Weekly*: "This is the first account of 'academic karma' among Chinese people in North America." (Chang Phong, 2015, p.326) In the past, overseas sinology research was mostly dominated by Western scholars' narratives, and the contributions of Chinese scholars were often simplified as assistants or cultural translators. Through materials such as Chinese scholars' self-statements, traces of academic exchanges, research manuscripts, letters, and photos, *Harvard Academic Dialogues* highlights their role as subjects of cross-cultural innovation. This historical narrative centered on Chinese scholars at Harvard (and thus in North America) enables cross-cultural research to more comprehensively and objectively understand the dynamic two-way interaction between Eastern and Western cultures, and understand that Chinese culture is not only an object of research but also an active force promoting the development of Eastern and Western cultures.

### 3.2 Cultural Confidence and Inclusiveness

Wang Yichuan, Dean of the School of Arts at Peking University, commented: "With the calmness of a historian and the warmth of a writer, Chang Phong outlines the academic and research history of Chinese scholars at Harvard over a century."<sup>1</sup> Through an interdisciplinary writing method centered on figures, *Harvard Academic Dialogues* depicts a generation of Chinese scholars associated with Harvard, showing their outstanding contributions to promoting the integration of Chinese and Western cultures on the international academic stage.

Against the background of the long-term dominance of Western academia, the Chinese scholars in *Harvard Academic Dialogues* neither fell into blind obedience due to cultural inferiority nor moved towards bigotry due to cultural closure. Instead, they insisted on taking the accumulation of Chinese culture as the foundation and conducting research in combination with Western academic norms. Through "dialogue" rather than "confrontation," and "integration" rather than "separation," they built a bridge for equal exchange between Eastern and Western cultures.

In the book, the cultural confidence of Chinese scholars at Harvard does not stem from cultural supremacism but from a profound understanding of the inherent value of Chinese culture. As Professor Tu Weiming called for in his article criticizing the prevalent trend among Taiwan students of valuing the West over China in *Taiwan's University Magazine*: "We must systematically understand ourselves first, then seek dialogue between China and foreign countries, and make our voices heard." (Zhang Chonggang, 2016, p.12) In the book, Tu Weiming's promotion of Confucian modernization stems from his belief that Confucian ideas such as "benevolence" and "harmony in diversity" can provide solutions to the dilemmas of modern society; Ye Jiaying's perseverance in classical poetry research comes from her recognition that the emotional power of "endless life" in poetry has universal significance across time and space. It is this confidence that enables

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<sup>1</sup> See the back cover of *Harvard Academic Dialogues*, also cited in Zhang Juan (2017): "The Historical and Biographical Prose Writing in Chang Phong's *Harvard Academic Dialogues* and *Harvard Connections*." *Masterpieces Review* (04): 104-110.

them to not blindly follow or compromise in the Western academic system, and dare to carry out cultural innovation based on Chinese culture.

At the same time, Chinese scholars at Harvard adopt an open and inclusive attitude towards Western culture, not regarding it as an opponent but as a partner in dialogue and exchange. They are good at absorbing its essence and discarding its dregs. For example, in the book, we can see that David Der-wei Wang does not seek to counter “de-Sinicization” or “linguistic instrumentalism”; instead, he regards Chinese as an active tool and carrier, aiming to expand the boundaries of Chinese literature, embrace diversity, build a bridge between the “world” and “China,” include more literary and cultural topics, and face up to diverse voices. (Li Li, 2025, p.12) This confident and inclusive attitude avoids two extremes in cross-cultural research: one is one-way dependence caused by cultural inferiority, and the other is the interruption of dialogue caused by cultural closure.

*Harvard Academic Dialogues* reveals that cross-cultural research requires both the determination to “root in the local” and the vision to “look to the global.” It is necessary to maintain the subjectivity of cross-cultural interaction in the balance between upholding traditions and innovating, achieve equal exchange with other civilizations, and make cross-cultural research a real force for promoting civilization mutual learning.

In summary, in the tide of globalization, cross-cultural research has increasingly become a key force for promoting academic progress and fostering the coexistence of civilizations. Chang Phong’s *Harvard Academic Dialogues* is precisely an indispensable guiding work in this field. Through a prose style, the book presents the journey of a group of Chinese scholars at Harvard who, based on cultural confidence, embraced diversity and blazed new trails in cross-cultural research. The publication of *Harvard Academic Dialogues* not only fills the gap of “vivid practical historical materials” in the field of overseas sinology and cross-cultural research but also builds a bridge between Eastern and Western academia and public cognition in the realistic context of civilization mutual learning. Its significance goes far beyond that of an ordinary academic work, exerting a profound impact on academic development, cultural dissemination, and social cognition.

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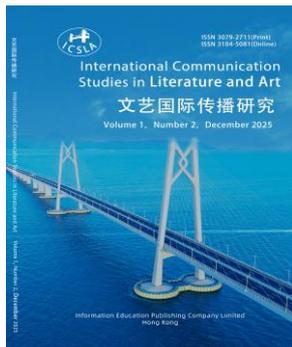
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## A Groundbreaking Contribution to *Huainanzi* Translation Studies: A Review of Ding Lifu's *A Study on the Transmission and Translation of the Huainanzi*

**Hu Lishi**

**Abstract:** Professor Ding Lifu's *A Study of the Transmission and Translation of the Huainanzi* is the first monograph in China to systematically examine both the textual transmission of *the Huainanzi* and its international translation and reception. Grounded in more than a decade of research, the book exhibits both philological rigor and theoretical depth. Structured around the trajectory “domestic transmission—international translation— theoretical synthesis,” it not only offers a comprehensive account of *the Huainanzi*'s transmission from the Han dynasty onward, but also presents, for the first time, a systematic overview of its translation and reception in global academia. Introducing Gérard Genette's paratext theory, the author innovatively reveals the external conditions and operative mechanisms that shape the cross-cultural dissemination of classical Chinese texts, and proposes a multidimensional set of criteria for evaluating the success of classical text translation. Taking *the Huainanzi* as a case study, the book contributes significantly to the construction of a “discipline of Chinese classics translation studies.” As a pioneering work, it expands the research field and provides methodological insights for classical text translation, marking an important milestone in the study of *Huainanzi* translation and the broader field of Chinese classics translation.

**Keywords:** *Huainanzi*; transmission; translation studies; paratext; classical text translation

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**标题:** 《淮南子》译介研究的拓荒之作——评丁立福教授《〈淮南子〉传承与译介研究》

**摘要:** 丁立福教授的《〈淮南子〉传承与译介研究》是国内首部系统性探讨《淮南子》传承与国际译介的学术专著。该书以十余年研究积累为基础，兼具文献考证的厚度与理论探索的深度。全书以“国内传承—国际译介—理论总结”为主线，既全面梳理《淮南子》自汉代以来的传承脉络，又首次系统呈现其在国际学界的译介情况。在此过程中，作者引入热奈特“副文本”理论，创新揭示典籍译本在跨文化传播中的外部条件与运行机制，并提出典籍外译成功的多维标准，同时以《淮南子》为个案推动“中国典籍外译学”的建构。该书不仅开拓了研究领域，也为典籍翻译提供了方法论启示，是《淮南子》译介研究的开创性成果，也是中国典籍翻译研究的重要里程碑。

**关键词:** 《淮南子》；传承；译介研究；副文本；典籍翻译

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In the vast constellation of ancient Chinese texts, *the Huainanzi* has long been regarded as an encyclopedic intellectual masterpiece. It draws together the teachings of various pre-Qin schools—including Huang-Lao, Confucianism, Mohism, and Yin-Yang cosmology—while its unique historical background also reflects the political, cultural, and scholarly landscape of the early Han dynasty. Despite its intellectual richness, however, *the Huainanzi* has received far less scholarly attention, both in the history of Chinese textual studies and in the history of translation, than works such as the *Analects*, the *Daodejing*, and the *Zhuangzi*. Its importance in China's own intellectual history contrasts sharply with its marginal reception in overseas academia. It is precisely within this scholarly context that Professor Ding Lifu, through more than a decade of sustained effort, has focused his research on the transmission and translation of *the Huainanzi*, pioneering a field that had remained largely unexplored. Since his doctoral studies, Professor Ding has taken the English translation of *the Huainanzi* as his central research focus. He subsequently published over a dozen related articles in core academic journals such as *Chinese Translators Journal* (*Zhongguo Fanyi*) and *Beijing Social Sciences*, and he directed the first provincial-level research project in China dedicated to the translation and reception of *the Huainanzi*. These scholarly contributions culminated in the monograph *A Study of the Transmission and Translation of the Huainanzi* (hereafter Ding's Monograph), published by the Commercial Press in 2024. This book marks the first systematic and comprehensive study in China that integrates the textual transmission of *the Huainanzi* with its international translation and reception. Not only does it fill a major scholarly gap, it also provides a new paradigm for classical text translation studies through its interdisciplinary approach, meticulous philological examination, and innovative theoretical framework. As Professor Han Ziman notes in the preface, every step Professor Ding has taken in advancing and deepening *Huainanzi* studies has

consistently led the field at its scholarly frontier (Ding 2024, Preface II, xxii)<sup>1</sup>. The publication of this monograph therefore stands as a milestone in Huainanzi translation studies. This review analyzes Ding's Monograph from four perspectives—research approach, structural logic, major contributions, and minor shortcomings—in the hope of illuminating its pioneering significance and exploring the insights it offers for future studies of the translation of Chinese classics.

### **1. Research Approach of Ding's Monograph**

The research approach of Ding's Monograph reflects over a decade of sustained accumulation and reflection. Overall, it is both a systematic consolidation of the author's own research trajectory and a thoughtful response to the current state of scholarship. First, from the perspective of research background, *the Huainanzi* has long existed in a "blind spot" within studies of classical text translation. Compared with the Analects and the Daodejing, *the Huainanzi* is more voluminous and intellectually synthetic, and therefore has historically had limited visibility in Western academia. It was not until 2010 that Columbia University's "Library of Chinese Classics in Translation" published the first complete English translation, *The Huainanzi*, bringing the text into the international scholarly arena. In China, however, research had focused primarily on intellectual interpretation and textual collation, with little systematic work from the perspectives of translation studies or cross-cultural communication. Identifying precisely this gap, Professor Ding devoted himself to the translation and reception of *the Huainanzi*, demonstrating both perceptive topic selection and strategic academic foresight. Second, in terms of scholarly accumulation, Professor Ding's research shows a clear progression "from points to structure." His earlier articles addressed specific issues—for example, "A Study of the First Complete English Translation of *the Huainanzi* Abroad" evaluated the strengths and weaknesses of the Columbia translation, while "Thresholds in the Translation of Chinese Classics: The Case of *the Huainanzi*" examined "threshold issues" in cross-cultural translation. These studies laid a methodological foundation combining translation studies, philology, and intellectual history. His doctoral dissertation, *A Comparative Study of Paratextual Styles in Chinese and Foreign English Translations of the Huainanzi*, further employed Gérard Genette's theory of the paratext, thereby shifting attention to the "extras-textual" dimensions that shape translation reception. This theoretical orientation becomes a key intellectual highlight in Ding's Monograph. Third, the monograph adopts a "dual integration" approach that breaks from the conventional practice in China of analyzing classical translations in isolation. On the one hand, it integrates two thousand years of domestic transmission of *the Huainanzi* with nearly a century of its overseas translation and reception, simultaneously tracing its historical lineage "backward" and examining its international dissemination "outward." On the other hand, it integrates textual analysis with reception studies, examining not only philosophical content and textual versions but also publication contexts, series effects, scholarly evaluations, and reader responses. This dual integration gives the work a distinctly interdisciplinary character. Finally, Ding's research is driven by a strong sense of problem consciousness. Rather than merely listing translation facts, he asks why some

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<sup>1</sup>Ding Lifu (2024), *A Study on the Transmission and Translation of the Huainanzi*. The Commercial Press. Citations below are indicated only by page numbers and will not be repeatedly specified.

translations gain wide circulation while others do not; rather than focusing on translation alone, he investigates paratextual design, publishing strategy, and academic networks. His comparison of the “Library of Chinese Classics” with Columbia University’s “Library of Chinese Classics in Translation” reveals the cultural mechanisms underlying “academic impact,” providing important implications for Chinese classical translation studies.

In short, Ding’s research approach may be summarized as follows: identifying a scholarly gap, drawing on long-term accumulation, adopting dual integration, and foregrounding methodological questions. This approach not only yields fresh insights into *the Huainanzi* but also opens new avenues for the study of classical text translation.

## 2. Logical Structure of Ding’s Monograph

Although not lengthy, Ding’s Monograph is tightly structured and demonstrates exemplary scholarly precision. The book consists of seven chapters, preceded by a preface and followed by appendices and references. Its overall composition exhibits a clear progression: the first three chapters address domestic transmission, the next three focus on foreign translation and reception, and the seventh chapter offers theoretical reflection and synthesis. This framework— “historical foundations → overseas dissemination → theoretical elevation”— gives the monograph both historical depth and comparative breadth.

More specifically, Chapter One serves as the literature review of the entire monograph. It systematically surveys research on *the Huainanzi* produced in Chinese mainland, Hong Kong, and Taiwan between 1934 and 2021, supplemented with detailed statistical data and visualized charts. The significance of this chapter lies not only in its establishment of a solid “documentary foundation” for the subsequent analysis, but also in its demonstration of Professor Ding’s methodological strength in quantitative statistics and visualization. For example, through charts displaying the number of researchers active in different periods, the distribution of research fields, and the types of publications, readers can clearly perceive the rise and decline of *Huainanzi* studies over time. Such an approach is not commonly seen in Chinese classical studies and thus reflects notable methodological innovation. What is particularly noteworthy is that Professor Ding already highlights the 2010 English translation of *The Huainanzi* by Zhai Jianguyue and Mou Aipeng in this chapter, laying the groundwork for the comparative translation analysis that follows and demonstrating his thoughtful, architectonic design of the book.

Chapter Two turns to *the Huainanzi*’s compilation and textual transmission. Beginning with the historical context of the Huainan Kingdom during the Han dynasty, Professor Ding examines the cultural position of Liu An and his circle of retainers, and then analyzes the composition of the authorial group and the motivations behind the text’s formation. A major highlight of this chapter is the detailed comparison between the twenty-eight-juan Daozang version and the twenty-one-juan Northern Song edition. Ding observes that although modern standard editions generally follow the twenty-one-juan system, they do not wholly abandon the twenty-eight-juan version; rather, the two versions have been synthesized through comparative collation. This

attitude of drawing from both textual traditions not only reflects the complexity of the work's transmission, but also provides necessary textual grounding for translation studies.

Chapter Three moves into philosophical interpretation. Centered on the themes of “the unity of Heaven and humanity (tianren heyi)” and “following the natural Dao (daofa ziran),” Professor Ding elucidates the philosophical status of *the Huainanzi* as a Han-dynasty culmination of Huang-Lao thought. He traces the origins of the idea of “Heaven-human unity” and situates it within the broader trajectory of Chinese intellectual history, discussing its lasting influence on later thought. Although relatively concise, this chapter plays a pivotal role within the overall framework of “translation studies + intellectual history”: it provides essential conceptual background for the study of translation and, at the same time, prevents the monograph from becoming a narrowly technical work on translation alone, thereby preserving the cultural depth necessary for classical-text scholarship.

Chapter Four marks the key transition from the “domestic” realm to the “international.” Here the author provides a comprehensive survey of *Huainanzi* research and translation outside China. The coverage is remarkably broad: it includes early Japanese and Russian translation attempts, scattered studies in European and American academia, and even translation activities in Malaysia and parts of Southeast Asia. Especially important is Ding's detailed introduction and assessment of the 2010 English translation *The Huainanzi* published in the “Library of Chinese Classics in Translation” by Columbia University Press, which he compares with translations in other languages. The scholarly significance of this chapter lies in its presentation—virtually for the first time to Chinese academia—of a complete picture of *Huainanzi* studies in Western contexts. Whereas domestic researchers have long been aware of the Columbia translation, they have often lacked information about French, Russian, and Japanese versions. Ding's meticulous documentation fills this gap and enables scholars to re-evaluate the global position of *the Huainanzi* through an international lens.

Chapter Five focuses on the comparative study of two major English translations: (1) *Huai Nan Zi*, translated by Zhai Jiangyue and Mou Aipeng and published in 2010 within the “Library of Chinese Classics” (Da Zhonghua Wenku); and (2) *The Huainanzi*, the version published in Columbia University's “Library of Chinese Classics in Translation.” Professor Ding compares the two translations across multiple dimensions—publication background, academic influence, reception, and more. He points out their contrasting trajectories in global dissemination: although the former is part of a state-supported national project, it has limited visibility and low citation frequency in Western scholarship; by contrast, the Columbia version quickly gained wide recognition and multiple reprints owing to the prestige of its publisher and the branding effect of the series. Drawing upon abundant citation data and reader evaluations, Ding demonstrates the stark disparity in their international impact. This comparison reveals the complex mechanisms behind the “visibility” of classical translations and underscores a key insight: the success of translating Chinese classics into foreign languages depends not merely on translation quality, but also on publication platforms, academic networks, and paratextual design.

Chapter Six further deepens this discussion by examining the criteria for a “successful” translation of a classical text. Professor Ding argues that evaluating success cannot be reduced to linguistic accuracy alone; rather, it requires holistic consideration of publication context, academic influence, number of reprints, reader reception, and the translation’s role in cross-cultural communication. He emphasizes the significance of series frameworks: although *Huai Nan Zi* was included in the “Library of Chinese Classics,” this series lacks effective international distribution channels and therefore has limited global influence; the Columbia series, supported by a well-developed system for academic promotion, naturally enjoys far greater impact. This analysis highlights the importance of “external conditions” in classical translation and helps avoid the common tendency in translation studies to narrowly focus on linguistic issues.

Chapter Seven introduces Gérard Genette’s theory of the paratext, marking the theoretical apex of the monograph. Professor Ding compares the paratextual configurations of different translations—such as introductions, annotations, appendices, and indices. He argues that the translation by Zhai and Mou is weakened by its lack of paratextual support and thus fails to meet the research needs of Western scholars. By contrast, the Columbia translation excels not only in the rendering of the main text but also in its extensive introduction, detailed annotations, and interdisciplinary research tools, all of which significantly enhance its academic value. Based on this comparison, Ding concludes that for Chinese classics to genuinely enter the international scholarly stage, paratextual design must be taken seriously. This insight not only distills the lessons learned from *the Huainanzi*’s translation history but also offers generalizable guidance for the broader enterprise of translating Chinese classics.

Overall, Ding’s monograph achieves a three-tiered progression in its logical structure. First, on the historical level, the initial three chapters locate the study within domestic scholarship, tracing *the Huainanzi*’s textual transmission and intellectual background. Second, on the contemporary level, the middle three chapters shift to an international perspective, comparing Chinese and Western translations and analyzing differences in dissemination. Third, on the theoretical level, the final chapter ascends to methodological reflection, introducing paratextual theory and articulating general propositions. This structural design creates a clear trajectory—from “historical survey,” to “contemporary analysis,” to “theoretical synthesis”—and gives the monograph an internally coherent and tightly interlinked logic.

### **3. Major Innovations of Ding’s Monograph**

If the logical structure of Professor Ding’s monograph reflects his scholarly craftsmanship, the originality of its insights demonstrates his problem awareness and theoretical creativity. A close reading reveals at least four major breakthroughs. First, the systematic integration of domestic transmission and overseas translation. Previous studies of *the Huainanzi* have typically focused either on its intellectual history within China or on sporadic discussions of its foreign translations; few have attempted to bring the two into an organically unified framework. Professor Ding is the first to place “transmission” and “translation” within a single academic architecture, thereby sketching a grand trajectory that spans “from the Han to the present, from China to the world.” This “dual-line approach” not only presents the historical depth of *the Huainanzi*, but also highlights

the breadth of its cross-cultural dissemination. In this sense, Ding's work is both a groundbreaking study of *the Huainanzi* and an innovative paradigm for research on the translation of Chinese classics. As Professor Han Ziman notes, Ding's integration of transmission studies with translation studies represents a "boldly pioneering" attempt that opens a new horizon for both Chinese and international scholarship (Preface II, xxi).

Second, the academic evaluation of paratextual elements in translated editions. Professor Ding had already introduced Genette's concept of "paratext" in his doctoral dissertation; in this monograph, he further develops it into a systematic comparative framework. He argues that paratexts—such as introductions, annotations, appendices, and indexes—are not mere auxiliary materials, but essential conditions for a translation's entry into international academic discourse. For instance, *The Huainanzi* published in the "Chinese Classics" series by Columbia University Press (translated under the direction of John S. Major) quickly became authoritative in Western sinology largely because of its extensive introductions and interdisciplinary annotations. By contrast, the *Huai Nan Zi* included in the "Library of Chinese Classics" series (translated by Zhai Jiangyue and Mou Aipeng) lacks substantial paratextual support and is therefore of limited scholarly utility. Ding identifies one fundamental reason for the superiority of the Columbia translation: its paratexts are complete in form, appropriate in content, and balanced in length, providing readers with the contextual resources essential for understanding a Chinese classic (p. 210). He observes: "Translators strive to design paratexts for classical works because such materials furnish readers with the supplementary information necessary for comprehension, thus attracting more readers and enabling the classic to continue its life abroad. At the same time, the paratext itself constructs a textual environment that echoes and corroborates the main text" (p. 212). This insight deepens the dimensions of translation studies and offers practical guidance for improving the global dissemination of Chinese classics. Professor John S. Major remarks in his preface that Ding's paratext-based analysis "not only introduces this critical tool to Chinese scholars, but also demonstrates how it can enrich literary research" (Preface I, viii). Professor Hu Zhuanglin of Peking University likewise commends the innovative nature of Ding's paratextual hermeneutics.

Third, the construction of a multidimensional standard for evaluating the success of translations of Chinese classics. Traditionally, the success of a translation has been judged primarily by linguistic criteria: fidelity, accuracy, or stylistic appropriateness. Such evaluations focus narrowly on the translated text and overlook factors related to publication and reception. Professor Ding, by contrast, argues that the success of transmitting a classic abroad must be assessed across multiple dimensions: selection of publishing platform, integration into academic networks, breadth of readership, frequency of reprints, and the quality of paratextual materials. He further emphasizes that authors, editors, translators, publishers, media organizations, and readers must all be regarded as constituents of the overall dissemination chain; each has a role in enhancing the "extratextual" dimensions of a translation. For example, publishers and editors can shape contextual cues through book design, series frameworks, or page layout; media coverage—such as interviews, reviews, and public forums—can greatly enhance the public visibility of translated classics. In brief, all key actors involved in the publication and dissemination of a translation must guard their respective "gateways" in order to win

and retain readership for the classic (p. 215). Translation success, therefore, is a systemic enterprise rather than a purely technical matter. This perspective transcends the limitations of conventional translation criticism and situates translation within the broader framework of cross-cultural communication.

Fourth, using *the Huainanzi* as a case study to advance the construction of a discipline of “Chinese Classics Translation Studies.” Ding’s work is not merely a case study; it carries foundational significance for the emerging field of “foreign translation of Chinese classics.” For a long time, research on the external dissemination of Chinese classics has been fragmented and experiential, lacking a systematic theoretical framework. Centering on *the Huainanzi*, Professor Ding undertakes rigorous textual scholarship while simultaneously proposing generalizable theoretical questions: How should translation success be defined? How should paratexts be designed? How can the effects of series publication be leveraged? These questions go beyond *the Huainanzi* itself and have broad methodological implications. In this sense, Ding’s monograph not only fills a gap in studies of *Huainanzi* translation but also provides a model for the construction of an entire field of Chinese Classics Translation Studies. As Dr. Tseng Tai-yuan of the Taiwan Association of Translation and Interpretation observes, the ultimate contribution of Ding’s work lies in its reflection on the effective international transmission of Chinese classics—a contribution rich in practical value and scholarly insight.

In sum, the major innovations of Ding’s monograph can be summarized as “four firsts”: the first systematic integration of domestic transmission and overseas translation; the first application of paratext theory to compare Chinese and Western translations; the first proposal of a multidimensional standard for evaluating translation success; the first use of *the Huainanzi* as a case study to promote the discipline of Chinese Classics Translation Studies. These “four firsts” establish the distinctive position of Ding’s monograph in the field and fully explain why it has been hailed as “a pioneering work in the study of *Huainanzi* translation.”

#### **4.Minor Limitations of Ding’s Monograph**

As the first systematic study—both domestically and internationally—on the transmission and global translation of *the Huainanzi*, Professor Ding’s monograph is undoubtedly a groundbreaking work. In addition to the scholarly contributions discussed earlier, the book has received extensive recognition from the academic community at home and abroad immediately upon publication; these endorsements are already collected on the front flyleaf, and therefore need not be repeated here. Nevertheless, after a careful reading of the work, the present reviewer still finds a few minor limitations. With due modesty, I venture to offer several humble observations in the hope of receiving Professor Ding’s guidance.

First, the book still leaves some room for improvement regarding textual consistency and fine-grained details. While the overall writing is rigorous, occasional expressions, word choices, punctuation, and citations show slight inconsistencies. The following table provides specific examples:

| No. | Page  | Line                              | Error                                | Suggested Correction   |
|-----|-------|-----------------------------------|--------------------------------------|--|
| 1   | 8     | last line                         | “差点就湮灭于”                             | The expression is overly colloquial; revise to “几近湮灭”.                                       |
| 2   | 17    | 13 <sup>th</sup> line from bottom | “深入地”                                | The particle “地” is redundant; modern Chinese allows “深入” to function directly as an adverb. |
| 3   | 17    | 5th line from bottom              | “以刘文典和胡适等为代表的一批大师和学者研究《淮南子》，而且颇有建树。” | The phrasing is awkward; revise to “以刘文典和胡适等为代表的一批大师和学者纷纷投入《淮南子》研究，且颇有建树。”                   |
| 4   | 76–77 | Paragraph 2                       | Four semicolons used inappropriately | Replace semicolons with full stops.  |
| 5   | 113   | lines 5–6                         | Improper use of punctuation          | Add a pause mark after “萌发期” and “奠基期”; change the “和” following “发展期” to “以及”.              |
| 6   | 114   | line 15                           | “自成体系的独特学派”                          | “独特” is redundant; delete.   |
| 7   | 114   | footnote                          | “于秦朝就永远地失传了”                         | Overly colloquial; revise to “于秦朝时已然失传。”   |
| 8   | 115   | last line                         | “以期实现富国强兵的初衷”                        | “实现……初衷” is awkward; revise to “达成……目标”.   |
| 9   | 129   | line 9                            | “《庄子·齐物训》”                           | Should be corrected to “《庄子·齐物论》”.   |
| 10  | 207   | last line                         | “充分发扬图书评论的魅力”                        | Inappropriate phrasing; revise to “充分发挥图书评论的作用” or “充分挖掘图书评论的价值”.                            |
| 11  | 211   | line 5                            | “刚才对副文本外延的囊括是不周延的”                   | “刚才” is colloquial; revise to “上述” or “前述”.  |
| 12  | 217   | line 6 / 6th line from bottom     | “修彻‘门槛’”                             | “修彻” is unclear and likely a typographical error; should be “修葺” or “修缮”.                    |

《丁立福〈淮南子传承与译介研究〉》中的文字规范与细节改进示例

Illustrative Cases of Textual Norms and Detail Refinements in Ding Lifu's *A Study on the Transmission and Translation of the Huainanzi*

Second, the balance of domestic and international scholarship could be improved. Professor Ding's survey of domestic research in Chapter One is exceptionally comprehensive—particularly the statistical charts covering studies from 1934 to 2021, which present the field's development with admirable clarity and considerable academic value. However, the discussion of international scholarship in Chapter Four, though covering a range of countries and languages, displays noticeable variation in depth. For instance, the section on Japanese scholarship is relatively brief, mentioning only a few translations without reconstructing a coherent intellectual trajectory. Given Japan's rich tradition of Sinology and its substantial body of research on Daoist thought, scholarship related to *the Huainanzi* is likely far more extensive. A deeper exploration—

and particularly a comparison with Western scholarship—would not only highlight the international landscape of research more fully but also illuminate the dynamics of cross-cultural scholarly exchange.

Third, some chapters provide relatively limited discussion of their core themes. Professor Ding repeatedly emphasizes the importance of “reader reception,” and his paratextual approach rightly devotes careful attention to contextual and background information needed by readers. While this expands readers’ interpretive space, it also sometimes reduces the space available for direct theoretical analysis of central issues. For example, Chapter Six, “A Study of Classical Texts Related to the Twin Translations of *the Huainanzi*,” comprises two subsections of nearly equal length: (1) “The Current State of Classical Text Translation within the Library of Chinese Classics Project” and (2) “Issues in Classical Text Translation Reflected in the English Versions of *the Huainanzi*.” Yet readers may expect the latter to offer deeper, more evidence-based insights with a clearer problem-orientation. If this section could be expanded with more concrete examples and detailed analysis, the understanding of the English translations of *the Huainanzi* would be significantly enriched.

Fourth, the integration of philosophical analysis and translation studies could be strengthened. Chapter Three’s exposition of *the Huainanzi*’s philosophical core—especially its treatment of concepts such as “the unity of Heaven and humanity” and “Dao as natural spontaneity”—achieves impressive theoretical depth. However, from the perspective of translation studies, the connection between this philosophical analysis and the subsequent chapters on translation remains somewhat tenuous. A key unanswered question is: How does the philosophical complexity of *the Huainanzi* concretely shape translation strategies and translated representations? Take the concept of Dao as an example. In *the Huainanzi*, Dao carries both metaphysical and practical dimensions. Yet in English translation three major strategies commonly appear: Dao (transliteration); the Way (semantic translation); principle (interpretive translation). Each method highlights certain aspects while inevitably obscuring others. If the book were to analyze specific textual cases, comparing how different translations negotiate these semantic tensions, it would illuminate the interpretive challenges embedded in translation choices and further demonstrate the interplay between intellectual history and translation strategies. From a disciplinary perspective, the translation of core philosophical categories such as Dao and wuwei represents a critical gateway for advancing *Huainanzi* translation studies. Case-based analysis would thus not only strengthen the coherence between the book’s philosophical and translational sections but also provide a practical methodological model for future research.

In sum, Ding’s monograph is methodologically rigorous and richly argued, combining substantial historical depth with theoretical sophistication. It represents the fruit of more than a decade of meticulous scholarly engagement. The work’s significance lies not only in opening a new field for the study of *the Huainanzi*’s transmission and translation, but also in offering a valuable paradigm and practical pathway for the global dissemination of Chinese classics. In this sense, the book is both a milestone in *Huainanzi* scholarship and a meaningful contribution to the broader endeavor of promoting Chinese classical texts on the world stage.

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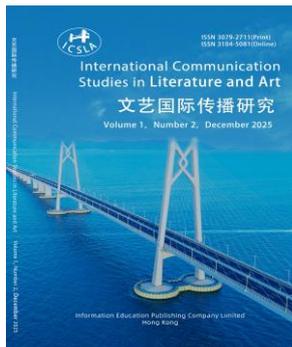
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## **Cross-cultural Interaction of Nostalgia Writing and the Formation of Rural Consciousness: A Review of *Imported Nostalgia: The Translation and Introduction of Foreign Nostalgic Fictions in the 1930s and Before***

**Jin Minna**

**Abstract:** Feng Bo's *Imported Nostalgia: The Translation and Introduction of Foreign Nostalgic Fictions in the 1930s and Before* (2023) examines the translation and reception of foreign nostalgic fictions around the 1930s in China, analyzing its impact on Chinese intellectuals' understanding and reconstruction of modern rural consciousness through four dimensions: "physicality", "family", "sexuality", and "destiny". The book is characterized by two key contributions: on the one hand, it constructs a multidimensional analytical framework encompassing "physicality-cognition", "image-text", "gender-rurality", and "destiny-modernity", thereby expanding the depth and breadth of rural consciousness studies; on the other hand, through meticulous analysis of translation historical materials, it dynamically traces the evolution of intellectuals' rural consciousness in the 1930s, offering fresh insights into the production of modern rural consciousness in Chinese literature. This research not only deepens the understanding of modern Chinese rural consciousness but also provides methodological inspiration for comparative literature and cross-cultural studies.

**Keywords:** *Imported Nostalgia: The Translation and Introduction of Foreign Nostalgic Novels in the 1930s and Before*; foreign nostalgic fictions; modern rural consciousness; intellectuals

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**标题:** 乡愁书写的跨文化互动与乡土意念生成——《舶来的乡愁——30年代前后域外乡愁小说的译介》评述

**摘要:** 冯波的《舶来的乡愁——30年代前后域外乡愁小说的译介》(2023)以1930年代前后域外乡愁文学译介为研究对象,从“身”“家”“性”“命”四个维度切入,分析域外乡愁文学的译介与接受如何影响中国知识分子对现代乡土意念的理解与重构。本书的主要特征有二:构建“身体—认知”“图像—文本”“性别—乡土”“命运—现代性”等多维分析框架,拓展乡土意念研究的深度和宽度;通过翔实翻译史料分析,动态呈现1930年代知识分子乡土意念的嬗变过程,为中国文学中现代乡土意念的产生提供新解。该研究不仅深化了对中国现代乡土意念的理解,也为比较文学与跨文化研究提供了方法论启示。

**关键词:** 《舶来的乡愁——30年代前后域外乡愁小说的译介》;域外乡愁小说;现代乡土意念;知识分子

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Associate Professor Feng Bo's work *Imported Nostalgia: The Translation and Introduction of Foreign Nostalgic Fictions in the 1930s and Before* (published by The Commercial Press in November 2023, hereinafter referred to as "The Imported Nostalgia") focuses on the translation and introduction of foreign rural nostalgia literature in China in the 1930s and before. Through a meticulous analysis of translation historical materials, the book elucidates the complex process of the formation and evolution of the rural consciousness in modern Chinese literature. Feng Bo believes that the rural consciousness in modern Chinese literature is deeply rooted in the lived experiences, familial concepts, emotional appeals, and perceptions of fate among the Chinese people. These elements of "physicality", "family", "sexuality", and "destiny" collectively constitute the "aesthetic object of the spiritual and cultural time of the Chinese people" (19)<sup>1</sup>. The translation and introduction of overseas rural nostalgia fictions in the 1930s and before provide an important frame of reference for the shaping of rural consciousness in modern China, through the collision, integration, and transformation of different national rural concepts.

The book is divided into four main chapters, with an introduction and a conclusion. Chapter One, "Inseparable Physicality and Land", focuses on the embodied dilemma of intellectuals. Through case studies of writers like Yu Dafu, it explores the sensory perception of the physicality and cultural adaptation under the impact of modernity. Chapter Two examines the intertextual relationship between the illustrations and texts

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<sup>1</sup> All the quotations of *Imported Nostalgia: The Translation and Introduction of Foreign Nostalgic Fictions in the 1930s and Before* in this research are from Feng Bo's book published by The Commercial Press in November 2023. All further references are to this edition and are given parenthetically in the text.

in the journal *Translation (Yiwen)*, demonstrating how visual art participates in the construction of rural consciousness. It further analyzes how the “leaving home/returning home” narrative affects the emotional structure of intellectuals. Chapter Three approaches the issue from a gender politics perspective, investigating how female characters in nostalgic fictions serve as a medium for cultural reflection. It reveals the ethical tensions and anxieties of modernity embedded in the translation and introduction process. Chapter Four, centered on the “concept of destiny”, analyzes how intellectuals reconstruct rural consciousness through the transformation of “knowing one’s destiny, establishing one’s destiny, and fulfilling one’s mission”. It showcases the dialectical integration of tradition and modernity.

The work has a clear structure, detailed historical materials, and rigorous logic, mainly presenting two key features. It emphasizes the analysis of how the emotional resources and value systems in foreign rural nostalgia fictions have influenced the emotional structure of “physicality”, “family”, “sexuality”, and “destiny” in rural China. Meanwhile, it adopts a cross-cultural research approach, systematically tracing the formation and development of rural consciousness in modern Chinese literature within the broader context of cultural exchange between China and foreign cultures.

### **1. Debate of Physicality and Land: The Embodied Dilemma and Cultural Adaptation of Intellectuals**

Chapter One, “Inseparable Physicality and Land” analyzes the physicality narratives under the impact of modernity. Feng Bo focuses the research on the complex psychological landscape of Chinese intellectuals facing the impact of modernity, examining their initial cognitive experiences of modern civilization and the internal contradictions presented in the modernization process. In Chinese society in the 1930s and before, the introduction of overseas rural nostalgia fictions brought various cultural shocks. As Raymond Williams (1991, p.403) stated: “Culture is a whole way of life”. Yu Dafu likened the contemporary Chinese society to a “marmot-like society” (Section One), revealing the closedness and disorder of that time, and presenting the “internal contradictions and complexities” in the formation of modern rural concepts (32). The imagery of the “mechanical horse” and the “mill” (Section Two) reflects the “coexistence of expectation and anxiety, excitement and trepidation” in the people’s initial encounter with modern objects (36). “The window” and “the spring night” as core imagery in Section 3 have transcended simple rural nostalgia, becoming a spatial metaphor for the experience of modernity (47). If the persistent “melancholy” reflects the subject’s passive adaptation to the external space, then the “foreign illness” or “diseased body” (Section Four) constitute typical symptoms of cultural maladjustment. Meanwhile, the writers’ special perception of the hometown manifests their subjective awareness in “actively constructing spatial connections” (59). Alongside this, the “delirious writing” (Section Five) in rural nostalgia fictions delves into the individual’s irrational imaginative demands from a spiritual dimension. As Susan Sontag (2003, p.43) said, “illness reveals character” —the “delirious writing” dialogues with the process of pathologizing cultural encounters in literary writing, capturing the generative experience of modern rural consciousness amidst multiple conflicts (76).

Chapter One focuses on the unique context of China’s modernization transition in the 1930s, systematically elucidating the complex relationship between physicality perception and the shaping of modern rural consciousness. It delves deeply into the triple deconstruction of the traditional “inseparability of

physicality and land” under the wave of modern industrialization—the flow of geographical space, the collision of cultural values, and the crisis of identity. The translation and introduction of overseas rural nostalgic literature precisely become an important medium for intellectuals to reconstruct rural consciousness.

Feng Bo first reveals the progressive process from sensory cognition to value identification. The sensory contradictions of Yu Dafu and the typical case of the “mechanical horse” are collective psychological representations of intellectuals in the specific historical transitional period, which are essentially cultural stress reactions produced by the encounter of traditional agrarian civilization with the impact of industrial modernity. The “window” and “spring night” reflect that the writers’ inner spatial experience is not a passive reflection, but an active externalization of the anxiety and quest for identity into specific spatial imagery. This mechanism of mutual projection between “inner/outer” space actually reveals the subjectivity dilemma of modern intellectuals in the urban-rural transition process: on the one hand, they try to maintain their spiritual connection with tradition through spatial imagination, and on the other hand, they have to face the spatial alienation brought by modernity. In addition, Feng Bo introduces the perspective of existentialist philosophy, viewing the body as an intermediary with dual functions of practical intervention and subjective construction. Especially through literary representations such as “foreign illness”, “diseased body”, and “delirious narration”, this chapter profoundly reveals the spiritual dilemma of modern intellectuals in cultural transformation. This pathological metaphor is not the endpoint, but rather a turning point for the awakening of subjectivity—writers achieve the transformation from passive acceptance to active shaping of spatial cognition through the re-perception and reconstruction of their hometowns.

This chapter constructs a three-dimensional analytical framework of “physicality –cognition–culture”, which not only expands the theoretical dimension of rural literature research, but also provides new methodological insights for cross-cultural communication research.

## **2. Flowing Nostalgia: The Cross-cultural Rewriting of the Returning-home Narrative**

This chapter first examines the imported rural landscape—the illustrations in the journal *Translation* (Yiwen). These overseas rural images provide a cross-cultural field for the transformation and evolution of rural sentiments. They are not only a visual supplement to literary translation, but also constitute an important medium for cross-cultural dialogue—evoking an emotional resonance with the traditional pastoral imagination, as well as carrying the urban-rural anxiety and identity crisis in the process of modernization transformation. The intertext of image and text possesses both the idealized resonance (traditional pastoral imagination) and “the individualized lyricism in the dilemma of enlightenment and the political ethical expression of revolutionary utopia” (172), completing the reevaluation of traditional rurality at different modern levels.

Secondly, modern intellectuals, through observing the conflict and fusion of local and foreign cultures, rationally examine the homeland narratives in overseas rural literature. This observation has led them to not only recognize the historical limitations of traditional rural concepts, but also “reconstruct the modern rural cognitive system” (146) through cross-cultural comparison. The fictional narratives of homeland defense in overseas rural nostalgic literature particularly evoke the emotional resonance of intellectuals, while the trend

of local compromise with foreign cultures in reality drives them to transcend simple emotional reactions and turn to more rationally-grounded cultural reconstruction. The development of modern transportation and the travel boom in the 1930s provide “a new context for intellectuals to reflect on rurality” (173). The “leaving home” narratives in overseas rural nostalgic literature echo the family revolution thoughts since the May Fourth Movement, and through the cultural tensions within and outside the text—evoking resonance while highlighting differences—they have triggered the complex emotional anxieties of intellectuals, which in turn have driven the reconstruction of modern rural consciousness and emotional structure in China.

Furthermore, this chapter also explores the duality of the “returning home” narrative in overseas rural nostalgic literature and its impact on the spiritual world of modern intellectuals (174). It argues that the homeland in the “returning home” narratives has both realistic and virtual attributes, and the conflict between memory and reality triggered by this spatial-temporal fluidity has plunged the individual into the dilemma of cultural identity.

The specific academic contributions of this chapter are listed as follows. It constructs an intertextual analysis framework of “image–text”, breaking away from the traditional view on the supplementary role of illustrations. It treats the foreign rural illustrations in the journal *Translation (Yiwen)* as an independent cultural semiotic system, demonstrating that the illustrations not only supplement literary translation, but also actively participate in the construction of modern rural concepts, providing a new paradigm for cross-media research. In addition, through the dialogue between overseas homeland narratives and the traditional concept of “co-construction of family and nation”, intellectuals complete the reconstruction of their rural cognitive system in cultural comparison. Particularly worth mentioning is that this chapter’s research perceptively captures the interaction between the modernity of transportation in the 1930s and literary narratives. Especially through the analysis of the duality of the “leaving home/returning home” narrative, it presents how the transformation of spatial–temporal experience catalyzes the transition of emotional structure.

### **3. Gender in Nostalgic Narratives: The Dual Projection in the Emotional Structure of Modern Intellectuals**

Nostalgia and sexuality together constitute the most intimate and yet most universal emotional dimensions in human spiritual world. In a cross-cultural context, the interweaving of these two emotions is particularly evident in the portrayal of female characters in overseas rural nostalgic novels—they are both the objects of desire projection and the carriers of cultural nostalgia. Through the gender perspective, intellectuals are able to deconstruct both the traditional constraints and modern dilemmas.

In the translation of overseas rural nostalgic fictions in the 1930s, rural writings involving sexuality often encounter local poor reception and criticism, highlighting the significant differences between Chinese and foreign erotic writings. This phenomenon reflects the translators’ and critics’ complex dual mentality: they criticize traditional rural ethics, yet also expect modern gender awareness, providing an important perspective for us to examine their attitudes towards the “way of life, ethics and even value standards” of their hometown (176). Works like *The Spring and Autumn* depict female body as a medium for writing cultural nostalgia,

reconstructing modern rural consciousness through erotic writing, while the rural erotic narratives in *A Woman's Drifting History* present the tensions between traditional rurality and modern concepts. The portrayal of female suffering and struggle, and individualized love narratives in *The Insulted and Injured* become typical cases of cross-cultural acceptance. *Lisa's Lament*, as an important text that presents female tragedy in the cross-cultural rural perspective, reveals the undeniable foreign influence on the evolution of Chinese modern intellectuals' rural consciousness. Rural women's erotic narratives and tragic fates in works like *Tess of the d'Urbervilles* and *The Return of the Native*, not only challenge traditional rural ethics, but also reconstruct modern rural consciousness. The character of Anna in *The Diploma* vividly presents the profound contradictions between traditional rural constraints and the awakening of modern female consciousness.

In the face of the gender writings of overseas rural literature in the 1930s and before, Chinese intellectuals display a transformation from the emotional attachment to motherhood/hometown to the political identification with patriarchy/nation. Chapter Three profoundly reveals the complex interaction between sex/gender and the construction of modern rural consciousness. Through the analysis of the translation and reception of works by writers such as Nagai Kafū and Maupassant in 1930s China, Feng Bo points out that on the one hand, sexuality as the authentic expression of bodily desires forms a profound ontological connection with the rural experience of "inseparability of physicality and land", providing a sensual basis for modern rural consciousness. On the other hand, the narrative of gender differences becomes an important point for social criticism, as the literary image of the "insulted and injured" has triggered reflections on the inequality in rural society. The research particularly focuses on the phenomenon of cognitive bias in the translation process—local readers often produce moralized misreading of the sexual descriptions in overseas rural nostalgic fictions (with Maupassant as a typical case), and this kind of misreading precisely reflects the tension between traditional ethics and modern consciousness.

Through analysis in Chapter Three, Feng Bo not only identifies that the female characters in overseas rural nostalgic fictions have dual cultural functions of emotional projection and reflective medium, but also profoundly reveals the complex mentality of intellectuals who both criticize tradition and resist modernity. The chapter demonstrates the deconstructive and reconstructive effects of erotic writings on rural ethics, providing an important reference for understanding modern rural concepts in China.

#### **4. From Destiny to Mission: The Dilemma of Modernity and the Intellectuals' Concept of Destiny in Rural China**

Literary practices including fiction translation are seen as "a powerful agency" in the process of nation-building (Liu He, 2014, p.3). In the 1930s and before, the "sense of destiny" of Chinese intellectuals is not an abstract philosophical proposition, but is deeply rooted in the historical context of national crisis, social transformation, and the impact of modernity. During this period, the translation and dissemination of overseas rural nostalgic fictions, with their profound writings on the destiny of individuals and collectives, become an important intellectual resource for Chinese intellectuals to reflect on their own as well as the nation's destiny (256).

*Sorrows of the Village* through the protagonist's repeated "escape-return" cycle, deeply reveals the structural dilemma of modern people in the rural nostalgic experience, reflecting the profound alienation between the individual and the hometown in the rural modernity transformation (Section One). Works like *The Return of Kopylov* by Leonid Leonov, from the dimensions of religious destiny, the conflict of urban-rural ideology, and the historical context of intellectuals, jointly construct the complex landscape of subject identity and fate cognition in the context of modernity (Section Two). The translation of works of Upton Sinclair and Sinclair Lewis highlights the differentiated reconstruction of traditional rural concepts in class discourse and the complex dialectics of subject identity in the process of modernity transformation (Section Three). Overseas war fictions constitute a profound deconstructive impact on the "rural" as the core representation of national uniqueness, and the nostalgia they have engendered has become a key medium for intellectuals to seek identity and spiritual refuge between national ethics and individual values (Section Four). The "rural experience of Mao Dun" and the "contradictory rurality" reflect the double exploration of Mao Dun and other intellectuals in the specific historical field of rural China towards subject construction and the imagination of the nation-state, shaping the basic path of the generation of their national consciousness (Section Five).

The concept of "destiny" (ming) in Confucian thought contains a dual connotation. The "finiteness" (vital energy/limited fate) as an objective constraint and the "infiniteness" (moral destiny) as the subject's transcendence, whose dialectical "Unity of Righteousness and Destiny" constitutes the core value concept of rural China. Feng Bo believes that modern Chinese intellectuals' cognition of the "destiny" of rurality presents a dialectical unity of "knowing one's destiny" and "establishing one's destiny". Compared to the religionized concept of destiny in the West, Chinese intellectuals tend to interpret "destiny" from a secularized perspective, and gradually shift towards emphasizing the agency of "fortune" —this transition from passive cognition (knowing one's destiny) to active construction (establishing one's destiny) is the core mechanism of modern transformation of rural consciousness. The core viewpoint of Chapter Four is that, in a specific historical context, intellectuals complete the identity transformation from traditional Confucian scholars to modern intellectuals through a triple leap of "knowing one's destiny—establishing one's destiny — fulfilling one's mission". This transformation is specifically manifested as: Yu Dafu-style literati elevate their personal lyrical suffering to spiritual reflection, realizing the awakening of individual subjectivity; the selective acceptance of Sinclair's works exhibits the collective effort to transform the traditional "moral destiny" into the revolutionary "mission"; the various contradictions in Mao Dun's writings further reflect the intellectuals' difficult balance between individual consciousness and national responsibilities.

This chapter dynamically presents the historical process of conceptual transformation, avoiding a simplistic understanding of modernity transition; through the analysis of specific cases (Yu Dafu, Sinclair, and Mao Dun), it concretizes the abstract discussion of intellectual history into tangible cultural practices; and it reveals the unique dialectical logic of Chinese modernity—not a rupture with tradition, but a creative transformation of tradition to achieve rebirth.

## Conclusion

“Physicality”, “family”, “sexuality”, and “destiny” constitute the emotional-ethical system by which the Chinese people cognize their native land, and it is a systematized life experience (359). The translation practice of overseas rural nostalgic fictions in the 1930s and before has vividly presented the complex interaction between intellectuals’ understanding of “physicality”, “family”, “sexuality”, and “destiny” and the historical context, through the expressive mode of “the melancholy of nostalgia” that is full of tension and difficult to resolve. To better present this relationship, in *The Imported Nostalgia*, Feng Bo has constructed multi-dimensional analytical frameworks such as “physicality-cognition”, “image-text”, “gender-rurality”, and “destiny-modernity”, expanding the theoretical horizon of rural literature research. Through the meticulous analysis of translation historical materials, the book dynamically presents the evolving process of intellectuals’ rural consciousness in the 1930s, providing new interpretations for the unique path of Chinese modernity. In the concluding part of the book, Feng Bo innovatively proposes a theoretical framework for the comparative study of Chinese rural literature, which has dual academic value. At the theoretical level, by combining the phenomenological analysis of emotions and the perspective of historical materialism, it constructs a new paradigm for understanding rural narratives in modern Chinese literature; meanwhile, in terms of methodology, its cross-cultural research approach provides an important reference for the field of comparative literature. Feng Bo has been dedicated to the research on urban-rural narratives in modern and contemporary Chinese literature for a decade, tracing and expounding the transmission and evolution of traditional rural concepts in China. This reflects the unique perspectives and insights of young Chinese scholars, and also demonstrates the self-awareness of Chinese academic discourse construction.

From the perspective of the author of this research, *The Imported Nostalgia* demonstrates significant value in both theoretical construction and empirical analysis, and its research paradigm and problem awareness provide multi-dimensional expansion space for subsequent academic exploration. For example, a “Database of Foreign Rural Fiction Translations in the 1930s and Before” should be established, systematically integrating translated texts, translators’ manuscripts, journal reviews, and other diverse historical materials, combining traditional text analysis with digital technology, and utilizing digital humanities analysis methods to deeply explore the dissemination paths, reception effects, and variation mechanisms of overseas rural nostalgic fictions during this period. This digitalized research framework not only can break through the material limitations of traditional literary research, but also through multi-dimensional data analysis, can present the reconstruction and influence of overseas rural nostalgic fictions on contemporary rural concepts of Chinese intellectuals in the 1930s. Furthermore, by placing the core symbols (such as “land”, “church”, “gentry”) of overseas rural nostalgic fictions within the framework of globalization, and combining semiotic analysis, translation studies, and cross-cultural communication theory, multi-dimensional analysis can reveal the network of meaning transformations of these symbols in the source culture, translated versions, and target culture. In addition, from the perspective of cross-media narrative research, one could examine how overseas rural nostalgic fictions are adapted into theatrical, film, and comic forms during the translation process, analyzing how different media strengthen or undermine the cultural connotations of the original works.

Combining visual analysis, a comparative study of the symbolic representations (such as the visualization of rural imagery) between original texts and adapted works can also be conducted.

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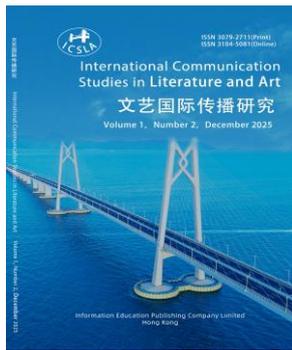
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## **Cross Border, Integration, Innovation: A Review of *Research Library of Global Chinese Literature***

**Huang Mengxi**

**Abstract:** In the era of building a community with a shared future for mankind, the “cross-border” phenomenon has gradually become a pivotal subject in the development and research of Chinese literature. Professor Ling Yu’s *Research Library of Global Chinese Literature* centers on cross-border creativity, explores frontier issues in cross-boundary research, and examines diverse possibilities of artistic crossover, offering an in-depth analysis of Chinese literature within the trend of globalization. The book includes case studies of works by writers such as Xi-Xi, Kai-Cheung Dung, and Bik-Wan Wong, as well as holistic analyses of literary phenomena. Its overall argument is coherent, and its textual analysis is distinctive. The profound significance of *Research Library of Global Chinese Literature* lies in its demonstration of how Chinese literature integrates through crossing borders, innovates through crossover, and orients its vision toward the future through transgression.

**Keywords:** *Research Library of Global Chinese Literature*; Ling Yu; Cross-boundary; Chinese Literature

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**标题:** 跨界·融通·创生: 评《跨界华文》

**摘要:** 在构建与发展人类命运共同体的时代之声下, “跨界”现象逐渐成为华文文学发

展和研究中的前沿命题。凌逾教授《跨界华文》以跨界创意为核心要点，关注跨界研究的前沿问题和艺术跨界的多种可能，对全球一体化趋势下的华文文学展开分析。该书既有对西西、董启章、黄碧云等作家作品的个例解读，也有对文学现象的整体性剖析，著作整体文脉思路贯通，文本分析颇具特色。华文文学在跨界中融通，在跨界中创生，在跨界中将视野面向未来，是为《跨界华文》之深意。

**关键词：**《跨界华文》；凌逾；跨界；华文文学

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Under the dual influence of social development and technological innovation, cross-boundary integration has gained increasing attention from both the public and academia, as seen in cross-genre experiments, cultural hybridity, and interdisciplinary innovation. What constitutes “cross-boundary” practice? Why is it necessary? And what can it bring us? These are pressing topics worthy of attention and exploration. Within the realm of Chinese literary criticism, the heterogeneous writing of Chinese authors shaped by their unique cultural contexts and identities, cross-media narratives emerging in the new media era, and the convergence of diverse themes facilitated by global exchange—all embody the inherent cross-boundary characteristics. In 2023, Huacheng Publishing House released the fourth volume of *The Library of World Chinese Literature Studies*, compiling essays by multiple scholars in the field. Among them, Ling Yu’s *Research Library of Global Chinese Literature* (Huacheng Publishing House, 2023) won the First Prize for Teaching Achievements awarded by the Guangdong Writing Society. Structurally, the monograph exhibits strong logical coherence: it encompasses both case studies of individual writers and their works, as well as comprehensive critiques of Chinese literature as a whole, with a unified and consistent analytical framework. Each chapter clearly articulates its core thesis, and both the overall structure and individual sections demonstrate meticulous analysis and a seamless flow. Centered on the core concept of “cross-boundary integration,” the book integrates perspectives from art, technology, and other disciplines, explores new “nodes of creation” in Chinese literature, and shifts its academic focus from historical reflection to future orientation.



图1 《跨界华文》（2023）凌逾著

Picture 1 *Research Library of Global Chinese Literature* (2023) by Ling Yu

### 1. Multiple Cross-Boundary Practices: Breaking Away From Conventional Thinking

“Crossing” (kuà) is a verb signifying the act of transcending boundaries—whether quantitative, spatial, or regional—and embodying transformation. “Boundaries” (jiè) denote distinct domains and spheres, ranging from tangible frontiers like “national borders” and “territorial limits” to intangible realms such as “cultural circles,” “literary spheres,” and “artistic realms.” The cross-boundary nature of overseas Chinese literature is not only a direct result of the transnational experiences of its writers but also a vivid manifestation of the ongoing reshaping of their identities in flux. It is precisely this dynamic, multidimensional cross-boundary practice that drives Chinese literature to continually transcend its original confines—aligning with the core proposition of *Research Library of Global Chinese Literature*: exploring how Chinese literature evolves through its inherent transboundary essence.



图 2 《跨界网》（2015）凌逾著

Picture 2 *Crossover Creativity* (2015) by Ling Yu

Ling Yu has dedicated over three decades to researching Hong Kong literature and cross-boundary creativity, striving to bridge the boundaries between literature, technology, and art. Adopting a “cross-boundary” perspective and approach, she studies literature, appreciates art, and perceives the interplay between technology and reality. Her course “Cross-Media Cultural Studies” was recognized as a Model Course for Ideological and Political Education in Postgraduate Programs at South China Normal University. She is also the author of multiple works, including *Kuajiewang [Crossover Creativity]* (2018), *Kuameijie Hong Kong [The Cross-media Culture in Hong Kong]* (2015), and *Kuameijie Xushi [Cross-Media Narration]* (2009). Among these, *Crossover Creativity* received the Fourth Outstanding Teaching Textbook Award from South China Normal University. Beyond literature, Ling Yu has also ventured into self-media, managing the WeChat official account “Kuajie Jingwei” (*Cross-Boundary Latitude and Longitude*, 跨界经纬) for years. Through this platform, she has recommended numerous renowned authors and works, as well as practical cases of literary cross-boundary integration and cross-boundary teaching applications. Her deep contemplation of “cross-boundary” is evident in her statement (2021, p. 18): “Creativity is finding the right solution for something at the right time, in the right place, with the right people.” “Cross-boundary, in essence, is boundlessness.” Implicitly, cross-boundary practice emphasizes innovation—breaking down boundaries and

fixed mindsets to courageously discover novel and fitting approaches. In this regard, *Research Library of Global Chinese Literature* serves as a paradigmatic example of the practical application of cross-boundary thinking and methodologies.

### **1.1 Diverse Cross-Boundary Practices: Pursuing Innovation and Transformation**

*Research Library of Global Chinese Literature* demonstrates diverse cross-boundary approaches in literary criticism, with a core emphasis on “novelty.” It transcends disciplinary boundaries in perspective, explores new symbols and phenomena in content, and revitalizes literary works through interpretation methods that break away from tradition.

Ling Yu keenly captured the “newness” in Hong Kong literature shaped by the development of the Internet. From the interwoven eutopian, utopian, and dystopian visions of the era, she unearths new symbols in cyber-postmodern novels—such as Apple semiotics(苹果符号学), mobile phone semiotics(手机符号学) and electronic card semiotics(电子卡符号学)—alongside the “new anthropology” emerging from Hong Kong’s “zá mài era” (杂唛时代, hybrid era), including concepts like “transdimensional beings”(异次元人) and “tearful humans”(眼泪人). Technological progress brings about new transformations in knowledge, giving birth to new codes that reshape the landscape of literature.

Of course, this novelty extends beyond surface-level vocabulary, permeating the deep structures of social culture and manifesting specifically as an innovative narrative mode. Taking Kai-Cheung Dung’s “*Natural History Trilogy*” as an example, Ling Yu analyzes its unique narrative technique: pioneering a polyphonic storytelling that interweaves three worlds— “what is”, “what ought to be” and “the probable”. The study particularly notes that within this expansive, multi-layered vision, the novel constructs an open and inclusive “The Probable Third Space”. This space facilitates the fusion of intra- and interdisciplinary knowledge, the entanglement of past, present, and future temporalities, and the integration of literature with other artistic disciplines. Thus, the novel transcends mere storytelling, evolving into a vessel for philosophical reflection and historical contemplation.

Building upon discussions of “space”, Ling Yu argues that Kai-Cheung Dung’s *Dituji [Atlas: The Archaeology of an Imaginary City]* (1997) presents spatial narratives with novelty and depth distinct from traditional forms. The novel’s spatial imagery incorporates inventive cartographic language the intangible cultural ecosystems embedded in geographical landscapes, and the power discourses underlying geographic spaces. Most strikingly, she innovatively identifies the “The Topological Structure of Postmodern Architectural Space” as a defining characteristic of Dung’s fiction. Ling Yu previously explored the prospects of topographic literature and landscape literature in her work *Crossover Creativity*. This analysis demonstrates a more concrete application of cross-boundary knowledge and interdisciplinary perspectives. While employing spatial theory in literary criticism is not unprecedented, Ling Yu consciously adopts an interdisciplinary lens to examine literature. By leveraging knowledge from architecture and geometric topology, she devises methods for decoding literary works and explores new interpretive pathways beyond traditional narrative frameworks. Though initially perplexing, this approach embodies profound underlying logic, showcasing its value with the spirit of “distinctive innovation like a flower blooming uniquely in the second month.”

## 1.2 Transcending Disciplinary Boundaries: Forging a Unique Literary Voice

The diversity of literary cross-boundary integration stems from two core sources: first, literature's inherent capacity to embrace other art forms; second, the bold innovation, experimentation, and outputs of literary creators and critics. Unlike the public's confusion and skepticism toward the cross-media works of authors such as Xi-Xi and Kai-Cheung Dung, Ling Yu remains unfettered by traditional literary conventions. She maintains an open mindset and employs interdisciplinary knowledge beyond literature to interpret texts—encompassing not only the aforementioned technology and spatial theory but also visual arts and interactive art. This enables her to gain insights inaccessible to others, forging a distinctive cross-boundary critical approach and a unique literary style.

In the realm of symbolic interaction studies, Ling Yu systematically examines the dynamic construction between text and image. She researches visual creative arts such as “Image-Designed Poetry” (图像设计诗歌) and “Hong Kong and Taiwan Cyber Image Poetry” (港台网络图像诗), integrating the arrangement of images, color schemes, and literary texts to explore the creative synergy arising from the collision of two distinct semiotic systems. Taking Xi-Xi's *Wocheng [My City]* (1975) as a case study, Ling Yu demonstrates that the integration of text and image in Xi-Xi's works embodies the “Huitongti (慧童体, a childlike witty literary style)—language and illustrations appear childlike in their simplicity and naturalness, yet harbor profound depth and endless meaning. This research highlights Xi-Xi's avant-garde spirit and courage in literary innovation, elevating illustrations from supplementary textual elements to integral narrative components, thereby demonstrating the cognitive enrichment of text-image intertextuality.

At the level of cross-media narrative modes, Ling Yu creatively proposed the “Tête-bêche narrative” (对倒叙事). Breaking free from traditional unidirectional adaptation research paradigms, she focuses on the bidirectional intertextual symbiosis between literature and film. Taking “Tête-bêche” as her entry point, she explored the inverted temporal and spatial structures across diverse genres within Kar-Wai Wong's cinematic universe, delves into the underlying Tête-bêche narrative logic driving novel-to-film adaptations, and conducts an in-depth investigation into how Wong's works and European cinema manifest Eastern poetic sensibilities and Western postmodernism through such inversions. Ling's cross-boundary methodology lies precisely in identifying bidirectional connections and mutual “Tête-bêche” across multiple fields, thereby uncovering new growth points for literary studies.

Amidst disciplinary transcendence, Ling Yu excels at uncovering fresh content, expanding new perspectives, and crafting original terminology. Beyond concepts like the “Huitongti” and “Tête-bêche narrative”, she has coined terms such as “gustatory geography” (味觉地理学), “pathography”, and “Diagonal narrative” (对角叙事). These original expressions reflect her innovative and dynamic scholarly voice.

## 2. Integration and Synthesis: The Essence Within

The evolution of the concept—from “cross-media” to “cross-boundary” and ultimately to “boundary fusion”—reflects the deepening and expansion of Ling's reflections on literary cross-boundary research over

the years. While cross-boundary practice holds significant value for pursuing innovation and transformation, “crossing” is merely a process; the core lies in “fusion.” True cross-boundary engagement is not a simple addition: without grasping its essence, it risks becoming a forced fit—a “square peg in a round hole”—resulting in obvious disharmony. On this point, Ling Yu (2015, pp. 32-39) argues that the challenge lies in “chemical synthesis—finding the boiling point and melting point of meaning amidst repulsion” and that “cross-media connections must uncover the fusion of meanings and the communion of spirits.” Thus, in her book *Research Library of Global Chinese Literature*, the author consistently applies this standard in her criticism: her arguments and examples are apt and vivid, and her analysis of writers, works, or literary phenomena is concrete and forceful—never forced connections or artificial impositions.

In exploring the imaginative space within Kai-Cheung Dung’s works, Ling Yu examines the relationship between space and power through the lens of *Guanzi: Map*. She points out that the essence of a map is “to declare the ruling power’s right to possess, exploit, and interpret the land.” She then further analyzes the racial and power dynamics revealed in Dung’s depiction of Hong Kong’s maps, thereby integrating geography, spatial theory, sociology, and literature—truly embodying the “boundlessness of knowledge.” By applying cartographic spatial narratology and urban architecture to analyze Dung’s *Dituji* (1997), Ling pioneers a new path in literary criticism through interdisciplinary knowledge. The efficacy of this cross-boundary critique lies in upholding the interpretive validity of literary essence: centering on the text’s literariness, it transforms architectural and spatial analytical tools into pathways for decoding literary metaphors, ultimately restoring literature’s inherent charm. As Ling asserts in the book: “Where maps cannot narrate, or where logic cannot adjudicate, literature gathers these elements—this is the very essence of literary meaning” (Ling, 2023, p. 48).<sup>1</sup>

Ling Yu excels at divergent thinking and associative exploration, uncovering intrinsic connections across diverse fields and forms. The “textual weaving technique” she constructs in her critique of *Feizhan [Flying Carpet]* (1996) demonstrates the originality of her cross-boundary critical approach. First, she identifies the novel’s ingenious narrative structure—discourse cohesion skillfully employs the Chinese rhetorical device of “lianchan” (蝉联, a proliferative, chain-like narrative structure), achieving semantic continuity through vivid associations.

Second, she innovatively establishes an interpretive chain linking “weaving artistry and feminine narrative,” arguing that the non-linear storytelling stems from “a cyclical Taiji conception of time without beginning or end” and “the interweaving of multidisciplinary knowledge.” This narrative approach, which de-emphasizes plot exploration, constitutes a feminine narrative mode that embodies Xi-Xi’s reflections on women’s existential space.

The discourse’s ingenuity and appeal lie in its connection of “weaving” “narrative structure” and “feminine consciousness.” It demonstrates that weaving not only mirrors the recurring flying carpet motif but also forms the novel’s web-like interlaced narrative structure. Weaving holds unique significance for women,

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<sup>1</sup>Ling Yu (2023). *Research Library of Global Chinese Literature: Selected Essays*. Huacheng Publishing House. Subsequent citations will only indicate page numbers for brevity.

while its web-like form embodies their emphasis on relationships and connection-building. Notably, Ling Yu's analysis of Xi-Xi's narrative techniques through the lens of "adding stitches" (加针法) and "subtracting stitches" (减针法) complements this perspective, creating a mutually reinforcing synergy. Consider her concluding assessment:

"Xi-Xi's lianchan techniques challenges traditional linear narrative in stylistic structure. It harnesses the conceptual strengths of the Chinese language, adopting lianchan devices to form the characteristics of feminine cyclical time and web-like woven space—thereby creating a narrative mode with distinct Chinese indigenous characteristics." (p. 106)

It is evident that the author's terminology does not derive from conventional literary criticism jargon. Instead, tailored to the distinctive characteristics of the objects under critique, it identifies and integrates cross-boundary connection points—preserving the interpretive efficacy of literary essence while carving out new spaces for meaning production. This ultimately achieves a perfectly balanced effect, forging a distinctive personal "cross-boundary" critical style.

In art's earliest stages, there was no clear differentiation: poetry, music, and dance were inherently inseparable. Only as language's expressive capacity gradually strengthened did literature emerge as an independent discipline. Yet despite evolving in autonomy for so long, people now seek to rediscover the aesthetics of cross-boundary fusion. "Using the symbolic elements of dance as a framework allows for a deeper analysis of literary creative elements" (pp. 130-131). Taking Bik-Wan Wong's life experiences and her literary work *Xuekamen [Blood Carmen]* (2002) as a case study, Ling Yu integrates poetic rhythm, linguistic narration, rhetoric, and dance into her analysis. She astutely observes that the pulse of dance and literature converge in the synchrony of poetic imagery and dance's dynamic leaps, interpreting the text as a narrative art form that unfolds like a flamenco dance composed of words. As the term "Duende" suggests, artistic creation can deliver profound spiritual resonance. Ling deeply empathizes with Wong's painful experiences as both a dancer and a writer, noting that her stylistic evolution mirrors flamenco itself: passionate yet restrained beneath its fervor.

"Disillusionment and dance, dancing and writing, longing and forgetting—mutually dependent yet contradictory, ultimately embraced by disillusionment. Bik-Wan Wong cannot cease her pursuit of ideals, much like the fairy-tale girl who put on the red dancing shoes, unable to stop dancing until her last breath. Her raised head stands as a symbol of self-respect, confidence, and refusal to submit. Tenderness and fury, water and fire—they bloom simultaneously in Wong's life, coexisting in a state of tension." (p. 149)

For a literary critic, the most precious achievement is to resonate emotionally and spiritually with an author's works and convey their charm to readers. This essay perceives literature through the lens of dance, broadens its gaze to cultural fusion, and reflects on the writer's inner world. After reading it, one experiences a

thoroughly satisfying thrill and an inner tremor that refuses to settle.

Cross-boundary practice signifies not merely moving from one place to another or from one field to another, but more crucially, how the original field integrates with new domains to generate fresh perspectives on observing phenomena and innovative methods for solving problems. As a paradigmatic work, *Research Library of Global Chinese Literature* offers insights into achieving “integration” in cross-boundary criticism: it does not sacrifice literary integrity for the sake of cross-boundary appeal; it encourages divergent thinking and skillful association to uncover formal or intrinsic connections across diverse fields; it activates multifaceted sensibilities and resonance to grasp points of spiritual convergence.

### **3. Global Vision: The Future of Cross-Boundary Practice**

The exchange between literature, technology, and art constitutes only one facet of cross-boundary engagement. In fact, the cross-boundary nature within Chinese-language literature is remarkably broad and flexible. Yang Kuanghan (2009) noted that overseas Chinese-language writers often navigate the friction and integration of multiple cultural perspectives, giving rise to cross-boundary mentalities and discursive modes. He specifically categorized such cross-boundary practices into five dimensions: transcending geographical boundaries, cultural boundaries, ethnic boundaries, gender boundaries, and generic boundaries. Today, however, cross-boundary engagement extends beyond these categories. Driven by the development of internet technology, economic globalization, and the growing emphasis on a community with a shared future for mankind, “cross-boundary practice” now exhibits an increasingly open and diverse trajectory.

Focusing on cross-boundary dynamics within Chinese-language literature, *Research Library of Global Chinese Literature* envisions broader humanistic themes against the backdrop of global regional integration. It presents diverse future possibilities for literary creation and research in this expansive field. In the era of globalization, overseas Chinese communities have transitioned from a state of diaspora to a more fluid transnational dispersion. Against this backdrop, cross-boundary writing that transcends national borders has gradually become a defining feature of contemporary overseas Chinese-language literature. The cross-boundary nature expressed in new immigrant literature is inherently ambiguous: each transnational journey continually reconfigures the author’s cultural memory, while the homeland of transnational diasporas remains elusive— “at home anywhere” yet “homeless everywhere.” The spiritual core of Chinese-language literature in the global context lies in openness and diversity. *Research Library of Global Chinese Literature* centers on “humanity”, encompassing not only the reflections of unique individuals but also the broader interplay between communities and cultures.

Regarding the requirements for cross-boundary creators, Ling Yu has identified three core attributes: “erudition, transcendence, and creativity.” Her criticism emphasizes both close textual reading and the verification of writers’ experiences, while maintaining a clear awareness of cultural hybridity. Consequently, her critique exhibits a triadic characteristic of “text-author-context,” which is prominently evident in her analysis of Shao Jun’s works: Shao’s journalistic background, interdisciplinary experience spanning the humanities and sciences, and extensive travels abroad have forged a distinctive literary style marked by

elegance yet infused with compassion. Each essay in *Research Library of Global Chinese Literature* is a concrete, thoughtful, and sincere work, revealing Ling Yu's passion as a critic and scholar for the development and innovation of Chinese-language literature.

On the value dimension, the author's critiques and analyses fully demonstrate her concern and reflections on humanity and the broader public: anxiety about the spiritual world of urban dwellers; emotional resonance with the female collective; and an open attitude toward the infinite possibilities of future human society. Ling Yu discerns the writer's anguish in Poon Kwok-ling's *Xietuoban he Xiaoshizhou [Writing Topia and the Disappearing Spell]* (2016)—starting from individual experience, he unearths the Hong Kong identity, local essence, traditional elements, and universal themes embedded in the work. Among these, a profound humanistic anxiety is transformed through boundless imagination into highly creative literary expressions and experiments. Interpreting Lao Mu's novel *Xinsheng [Rebirth]* (2015) through the lens of transnational trade and philosophical fiction, Ling reveals not only the grandeur of cross-border commerce but also the distinctive Chinese philosophical thought of a Chinese-language writer manifested within Western cultural contexts. Her discussion of the work's ability to leverage strengths, overcome weaknesses, and showcase cross-boundary characteristics through multiple possibilities demonstrates the reviewer's foresight and discernment. By integrating micro-level close textual analysis with the macro perspective of cultural studies, Ling meticulously examines the temporal and spatial expansions, the interweaving of individual and collective voices, and the fusion of Eastern and Western cultures embedded in Chinese-language writers' cross-boundary writing. This demonstrates the critic's broad vision—transcending disciplinary and geographical boundaries to confront holistic, global issues.

As a dynamic mechanism for literary innovation, cross-boundary literary research constitutes a two-way process of writers' creative experimentation and value reevaluation. The pioneering experiments in cross-boundary narration by writers such as Xi-Xi and Kai-Cheung Dung demonstrate the time lag between literary innovation and reader reception. When texts transcend readers' established cognitive frameworks, they increasingly rely on critics' discerning insights to validate their worth through textual interpretation and theoretical reinterpretation. Under the advocacy of a community with a shared future for mankind, cross-boundary practice has transcended mere disciplinary integration to evolve into a cultural practice involving paradigm shifts in cognition. The resource optimization, industrial upgrading, interdisciplinary breakthroughs, and multicultural identification and inclusivity stemming from the convergence of economics, culture, science, and technology all underscore the significance of "cross-boundary engagement." New millennium issues—such as transnational writing in an era of global mobility and the narrative revolution sparked by digital technology and artificial intelligence—will also inspire fresh literary imagination and creation. The interplay of "creation-criticism-theory", along with Ling Yu's unique cross-boundary integrative critical methodology, not only provides a methodological reference for contemporary cross-boundary literary research but also inspires literary scholars to grasp the pulse of the times. Only by maintaining a dual focus on theoretical and methodological innovation and humanistic concern can the creative development of academic value be achieved.

#### 4. Conclusion

*Research Library of Global Chinese Literature* breaks through traditional literary criticism with its interdisciplinary and multifaceted perspectives. While fostering new pathways for textual interpretation, it conveys a valuable insight: knowledge knows no boundaries, and cognitive commonalities exist across all domains of human culture. Focusing on the multidimensional practices of cross-media and cross-cultural engagement, Ling Yu anchors her exploration in the literary essence of works to uncover deep resonances of meaning and spirit—moving beyond superficial similarities. It is precisely this practice of “transcending boundaries to achieve fusion” that truly touches the inner fabric of cultural integration, demonstrating the openness and vitality of literary criticism.

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