

# **A Study on the Current Situation and Optimization Strategies of Overseas Communication of Chinese Poetry in the Age of Self-Media**

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**Abstract:** Short videos have become a major mode of communication in the age of self-media, and are also an important window for promoting traditional Chinese culture overseas. Based on the theory of communication, this paper study the effectiveness of the overseas dissemination of Chinese classical poetry based on Lasswell's "5W" communication model combined with the knowledge of translation science, and catches the relevant data of "Tik Tok", to suggest improvements for the subsequent translation of Chinese poetry. The aim is to suggest improvements to the translation of Chinese poems and to provide some references for the overseas dissemination of Chinese classical culture.

**Keywords:** Chinese Poetry; Short Videos; Lasswell; Overseas Dissemination

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## **Introduction**

In the age of self-media, the overseas dissemination of Chinese classical poetry has taken on a new form of short-form video dissemination. China's Beijing Byte Jumping Technology Co., Ltd. has launched the short video application "Tik Tok", which has successfully made a name for itself in different countries by adopting appropriate merger and acquisition and localized operation strategies. According to Sensor Tower, in March 2022, Tik Tok and its overseas version earned over US\$308 million in the global App Store and Google Play. The user age group covers a very wide range, unlike the popular belief that young people are the main front, the number of middle-aged and older users is extremely large and continues to grow.

In order to make a more comprehensive investigation of the videos involving Chinese poetry in the Tik Tok, based on the theoretical framework of Harold Lasswell's 5W model of communication (Liu, 2020) and the theory of translation, it is proposed that in translation, there are a source text and a target text. This paper develops the five basic elements of the subject (Who), the content (Says What), the channel (In Which Channel), the audience (To Whom) and the effect (With What Effect) of translation, and conducts an in-depth study and detailed explanation of them.

## **1. The subjects of short videos**

The Chinese poetry videos studied in this study include, but are not limited to, Chinese people who promote Chinese poetry culture, foreigners who have a strong interest in Chinese poetry, domestic and foreign "netizens" who introduce China in an "ancient style", Chinese characters and paintings (over 15s in length) that appear on the video screen, etc. In order to explore the operation of these self-publishing accounts, "Chinese poetry", "Chinese poems", "Chinese lifestyles" and "Chinoiserie" were used as keywords, and the number of followers and interactions were used as a reference to select 100 popular accounts as of May 1, 2022.

These accounts are broadly divided into three categories: the first category is mainly represented by "Li Ziqi", a local blogger with the characteristics of "ancient style". The second category is overseas bloggers with a strong interest in Chinese poetry and novels, whose works (cartoons and novels based on Chinese poetry) are far more popular than their local contemporaries, and their followers are mostly from overseas; the third category is daily life bloggers, who are mostly foreign "China-talkers". The third category of bloggers are those who share their daily lives, mostly overseas Chinese, overseas

Chinese mixed race, Chinese students, etc.

## **2. the content of short videos**

Analyzing the current situation of the dissemination of Chinese ancient poetry also means the dissemination effect and the feedback. As of May 1, 2022, 100 accounts released a total of 4,396 videos, due to a large number of videos, from the three types of subject characteristics, the video content is sorted according to the number of views from most to least, each type of subject to take 100 copies as samples, interactive data as feedback, using python crawl function, the text of the comment reply data crawl, to generate visual word cloud graphics.

### **2.1 the sense of immersion**

The largest word combinations in the word cloud can be translated as "go to China", "Chinese Hanfu" and "travel to China". The videos posted by accounts represented by "Li Ziqi" are beautiful in their scenery, people and details. These videos usually feature women in Chinese costume and some even imitate ancient paintings, showing the process of making food in a way that recreates the life of ancient Chinese people, with a distinctive oriental soundtrack and a few poems, which in a few minutes can lead the viewer into a world like the one depicted in Chinese landscape paintings. (Qin, 2018) The poems are often complementary to the images, and the captioned translations of the poems are often the work of world-renowned translators such as Xu Yuanchong, and are profoundly meaningful and vivid. (Wu, 2019) This feature can also indirectly lead to an increase in sales of peripheral products.

### **2.2 Original works**

With the explosion of Chinese TV adaptations, the overseas market has seen the emergence of the "homoerotic creation" craze, which means secondary creation based on the original characters and stories, borrowing and adapting poems and lyrics from the original works, presenting them as multilingual cover songs, adapting novels, continuing novels, comics and self-written music movies, etc. In the short videos, these communication subjects and audiences express in the original work and comments respectively "I want to see the original work". This feature is of considerable inspirational value for the innovative promotion of Chinese poetry, as it attracts more overseas users who have never paid attention to classical Chinese culture before, especially those who are completely ignorant of poetry.

### **2.3 Humorous daily sharing**

Due to cultural differences between China and overseas, daily anecdotes involving the study of poetry are highly shared by the study abroad community and often resonate with them. According to the word cloud graph, most comments are about Chinese poetry being "difficult to learn" and "making jokes", and the more popular video subsections are usually in the "funny". These accounts are usually personal, with irregular posting times, small numbers of followers and little stickiness, so the video data is unstable.

## **3. Problems in Chinese poetry short videos**

About 34.6% of translation errors in this research, and the translation is heavily "machine translated". From the perspective of cognitive linguistics in translation, it is totally undesirable to completely abandon the phonetic, formal and imaginative beauty of Chinese poetry in order to achieve full functional equivalence in terms of meaning. This is an act that completely outweighs the losses in terms of cultural transmission value, and the use of alienation translation strategies to deal with the translation of poetic imagery is necessary for the construction of Chinese cultural contexts. Similarly, translations that pay too much attention to phonetics and rhyme usually not only lead to misunderstandings, but serious word usage errors can also lead to jokes and damage to the image of the nation. Some of the most popular poems have been adapted from traditional Chinese musical instruments and pop music, and lack multiple elements such as music, dance and scenery, which do not engage the senses of the foreign translation audience, so the dissemination effect does not reach the desired value.

## 4. Strategies for optimising the operation of Chinese poetry self-media

Through the analysis of successful communication subjects and contents, as well as the reflection on the existing problems, and with the starting point of broadening the audience of foreign translation and improving the effectiveness of foreign translation of Chinese poetry, this paper believes that the following strategies can be implemented to optimise the operation of self-media in three aspects: foreign translation subjects, foreign translation contents and foreign translation channels.

On the subject of foreign translation, encourage the operation of special self-media accounts for overseas. Based on China, we can imitate the successful model of featuring Chinese food. There are many other subjects that have not been explored, such as travel subjects featuring China's great rivers and mountains that have not been found in overseas self-media, and we can cooperate with tourism-related departments to jointly screen poems that match the scenery and strictly check the translations.

On foreign translation content, realize the systematic output of quality content. (Wu, 2022)For poetry subtitles, the larger the fan base, the more the videos released by accounts should be gated and proofread by professionals as much as possible, so that errors can be found and the work updated on time. Research has found that accounts with high fan stickiness tend to have a fixed update time and update as often as 2-3 times a week. The team should explore the highlights of the videos, analyse the filming angles, techniques, soundtracks and reasons related to the work, and seek opportunities for cooperation, so that accounts with large fan bases can drive accounts with small fan bases to achieve a win-win situation and jointly promote the spread of Chinese poetry and culture overseas. The main commercial accounts and channels should be encouraged to launch overseas poetry competitions, and to package their products with Chinese poems, etc.(Yang, 2022)

## 5. Conclusion

The importance of spreading traditional Chinese culture must not be overlooked in order to enhance the right of Chinese discourse. As a treasure of 5,000 years of Chinese culture, how well classical Chinese poetry is inherited and carried forward has a bearing on whether or not cultural confidence can be raised and the Chinese story told well. In the age of self-media, overseas communication must make good use of new technologies and adopt appropriate communication strategies. Short videos are fast-paced, popular, targeted and in a wide range of contexts. In just a few minutes, they can have the tremendous power to eliminate prejudice and rumors by looking at each other and subliminally experiencing Chinese culture. Therefore, the communication of poetry in foreign translation must stand on a macro perspective to establish the classical Chinese cultural context in the West, which requires taking the classical Chinese traditional culture as a whole, adopting the principles of gradual, plain and faithful communication of Chinese poetry and cultural connotations and establishing a strong Chinese cultural context with cultural confidence as the premise.

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