Journal of Social and Political Sciences

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Telling Chinese Stories in English: A Study on Strategies for Cross-cultural Communication and Dissemination

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Abstract
This study aims to deeply explore effective English narrative strategies and focuses on analyzing their roles and significance in global cultural communication and dissemination. By breaking through the boundaries of language and culture and utilizing English, a global language, Chinese stories can be shared more precisely and vividly, which is crucial for enhancing the international influence of Chinese culture and promoting international understanding and cooperation. This paper fully recognizes the limitations of current Chinese stories in international communication and conducts a detailed analysis from two dimensions: translation methods and communication channels. In terms of specific strategies, this paper focuses on two key points: First, in English-Chinese translation strategies, it require a combination of free translation, creative translation, and annotation explanations; second, in the strategy of external communication, it is necessary to enhance cultural confidence, diversify external communication, change the communication content from the perspective of the audience, and learn from excellent cases.

Keywords: Chinese Stories; Cross-Cultural Communication; Communication Strategies

1. Introduction

With the rapid development of information technology and globalization, communication and exchanges among countries have become increasingly close, and the collision and integration of different cultures have become more frequent. With the continuous improvement of China's influence on the world stage, our country attaches more importance to cultural exchanges and dissemination with foreign countries. Even the 20th National Congress of the Communist Party of China pointed out that it is necessary to accelerate the construction of the Chinese discourse and narrative system, tell Chinese stories well, spread Chinese voices well, strengthen the construction of international communication capabilities, and comprehensively enhance the effectiveness of international communication (Zhang Xiangxiang, 2023). In such a general environment, the demand for cross-cultural communication is increasingly urgent. As the most widely used language in international communication, English provides a language bridge for the dissemination of Chinese stories. However, due to differences between countries, telling Chinese stories faces many challenges in cross-cultural communication. On the one hand, the invisible barriers of language and culture have, to a certain extent, hindered the dissemination of Chinese stories. On the other hand, China itself still has deficiencies in the way of telling stories, content selection, and

communication channels, resulting in the insufficient influence of Chinese stories internationally. To enhance the influence of excellent Chinese culture and promote mutual exchanges and understanding among different cultures, we need to seize the opportunity of the increasing attention of the world to China, convey the Chinese voice powerfully, and show the real, three-dimensional and comprehensive China to the world. Therefore, in-depth research on cross-cultural dissemination of Chinese stories can better meet the needs of the international community to understand China and show China's unique charm.

2. Literature Review

2.1 Research on Cultural Differences between China and the West

Due to the disparities in living environments and ethnic backgrounds, the cognition and understanding of the same thing by the people of China and the West often vary, which may lead to misunderstandings when interpreting the cultural connotations of other countries. Given that language and writing serve as vessels for culture, and there are differences in language, thought, and culture among different regions and groups, linguist translator John Catford proposed that translation can be divided into linguistic untranslatability (i.e., in terms of language form, there is a lack of corresponding formal features of the source text in the target language) and cultural untranslatability (i.e., the contextual features related to the function of the source text do not exist in the target language culture) (Tan Zaixi, 2000). Additionally, Humboldt also pointed out: "Each language is unique and has its own unique intrinsic nature. Every word is also unique, and thus there is no completely equivalent expression in other languages (Douglas Robinson, 2006)." On the other hand, Benjamin believed that although literary translation can convey certain information and ideas, it also loses some important elements, such as the language itself (Zhang Yu, 2019).

Language and writing are not only one of the most important means for humans to convey information and communicate, but they can also truly reflect the ecology, customs, religion, society, and many other aspects of a country or nation. Different languages reflect the thinking patterns, expression methods, behavioral habits, and customs and cultures of different nations and countries. These cultural differences will inevitably produce many culture-loaded words that are unique to each nation and cannot find completely equivalent expressions in other languages. Culture-loaded words refer to things, phrases, and idioms that are unique to a certain culture. These words reflect the unique ways of activity gradually accumulated by a specific nation in the long historical process and are different from those of other nations. (Liao Qiyi, 2000) In translation practice, the translation of culture-loaded words has always been the most difficult part and a concentrated manifestation of untranslatability. For example, taking "龙" as an example, in China, the dragon is a mythical animal and a symbol of imperial power, with the supreme status. In the West, the dragon is a representative of evil and is regarded as the incarnation of Satan in Christianity (Yao Dong, 2014). Such cultural differences lead to difficulties in finding a completely equivalent word to express the culture-loaded words in the source language during the translation process, thus posing many challenges to translation work.

2.2 Research on the International Dissemination of Chinese Culture

"Telling Chinese Stories in English" is an emerging research field. There are relatively few domestic studies in this area, but it essentially still belongs to the category of "telling Chinese stories" and is an important part of the "going global" strategy of Chinese culture. It has profound significance for promoting Chinese culture to the world and is an extremely valuable topic.

The "going global" of Chinese culture is a multi-dimensional and complex systematic project. It not only shoulders the historical mission of inheriting and promoting national culture but is also closely related to the shaping of the country's cultural soft power and the enhancement of its international status. From the perspective of building the national image and telling Chinese stories well, Chu Shulong deeply analyzed the intrinsic connection between Chinese stories and the international image in "Chinese Stories and China's International Image", emphasizing that telling Chinese stories well and shaping a good international image are the core tasks of China's foreign publicity work (Qin Jingting, 2020).

Lin Keqin, from the historical dimension, sorted out the peak periods and causes of the international dissemination of Chinese culture during the Qin and Han, Tang and Song, Ming and Qing dynasties, etc., providing valuable historical references for the current going global of Chinese culture (Lin Keqin, 2018). He pointed out that in the face of the challenges of cultural deficit and cultural security, we need to actively seek dialogue and exchanges with countries around the world while adhering to our own cultural value system.

In addition, educational exchanges are also an important way for Chinese culture to go global. As a landmark project for the going global of Chinese culture, the Confucius Institute's successful experience is worthy of in-depth summary and promotion. Chen Jie's research shows that the Confucius Institute has played an important role in cultural exchanges and dialogues. He suggests that we maintain an open and inclusive attitude in the dissemination process and adjust and optimize the content and methods according to the needs of different audiences (Chen Jie, 2013).

To sum up, the international dissemination of Chinese culture is a complex and multi-dimensional issue that requires in-depth analysis and exploration from multiple perspectives. However, there are also some deficiencies in the current research, such as insufficient attention to the application of new media in cultural dissemination and a lack of research on the appropriateness of the use of the English language. Therefore, in the future cultural dissemination practice, we should pay more attention to the preferences and cultural differences of foreign audiences and precisely adjust and optimize the dissemination content to ensure the effectiveness and pertinence of cultural dissemination.

3. Cultural Differences between China and the West

Cultural differences, as the unique manifestations of various elements such as language usage, values, behavioral habits, religious beliefs, social structures, and historical accumulations among different countries, ethnic groups, and social groups, have their roots deeply embedded in the intertwined influences of multiple factors such as different geographical environments, historical evolution stages, religious belief systems, and social institutional frameworks, and gradually take shape over time. Translation plays an important role as a bridge and link in this process. Therefore, in the process of translation, translators must have a comprehensive understanding of the cultural differences between China and the West, so that they can deepen mutual understanding and trust and establish a harmonious diplomatic relationship while engaging in cross-cultural communication.

3.1 Differences in Color Connotations

Color words, as a part of the language expressions people use in daily life, play a crucial role in the process of transmitting and communicating information. In international communication, each country has its unique culture and has its own distinctions in understanding the meanings of colors. Therefore, when telling Chinese stories to the outside world, it is necessary to compare the connotations of colors in Western countries. This is conducive to accurately conveying Chinese culture in the process of external communication and avoiding misunderstandings that may affect the effectiveness of dissemination.

Red naturally reminds people of the color of flames. Since ancient times, red has been closely linked to flames and occupies a significant position in Chinese culture. For instance, in the classic literary masterpiece *Dream of the Red Chamber*, red is used as the title, highlighting its importance. In traditional customs, weddings are dominated by the color red, with elements such as red clothes and red double happiness characters creating a strong festive atmosphere (Yang Zhongqing, 2015). In modern times, red has been endowed with new meanings of revolution and progress, such as 红色政权 and 革命红军, further enriching the positive connotations of red in Chinese culture. In contrast, in Western culture, the word "red" is more associated with negative images such as bleeding, violence, and anger. For example, "red ruin" is often used to refer to a fire, and "see red" or "red with anger" vividly describes the emotional state of anger. At the same time, red also symbolizes danger, such as the red light in traffic signals, clearly instructing people not to pass to prevent traffic accidents.

Accordingly, it can be seen that there are significant differences in the meanings carried by 红色 and red in Chinese and Western cultures, so in the process of promoting Chinese culture, we should adopt a combination of translation strategies to avoid the cognitive barriers that may be brought about by purely direct translations, in order to promote the understanding and communication between different cultures.

Black, due to its association with elements such as night and darkness, generally carries negative and passive meanings in both Chinese and Western cultures. In Chinese culture, black is often used in derogatory expressions, such as "黑幕" and "抹黑", and symbolizes evil, such as the term "黑心肠" which is used to describe sinister and vicious people. Similarly, in Western culture, black is also unpopular and is regarded as a symbol of sorrow, bad luck, and sin. In funeral occasions, people wear black clothing to express their mourning, and black thus creates a sad and melancholy atmosphere. Moreover, black also represents evil and crime, such as the term "black guard" which refers to villains and hooligans. At the same time, black also symbolizes disgrace and dishonor, such as the term "black sheep" which is used to refer to a family member who brings shame upon the family.

Thus, colors also have similarities and commonalities in Chinese and Western cultures, which are conducive to the dissemination and understanding of cultural connotations and also reflect the universal cognition of certain things among people. However, in the translation process, we still need to pay attention to the specific context and meaning, because even the same thing may have slightly different connotations in different cultural backgrounds.

3.2 Differences in Animal Symbolism

In the vast fields of Chinese and Western cultures, animals are closely related to human daily life, and their related vocabulary also contains rich symbolic meanings and cultural connotations. Each animal has its own unique characteristics, and due to differences in social and cultural backgrounds and historical contexts, their symbolic meanings often vary greatly.

In traditional Chinese culture, dogs are often regarded as negative words, symbolizing baseness, ugliness, and sycophancy. Idioms such as "狐朋狗友", "狗急跳墙", and "狼心狗肺" all reflect the negative image of dogs in the Chinese language (Xu Ping, 2018). Despite the increasing number of people keeping dogs as pets in modern society, this derogatory image of dogs is still deeply rooted. Although the number of people keeping pet dogs is increasing in modern society, this negative connotation of dogs is still deeply rooted.

In contrast, in English culture, the dog is seen as a loyal companion and friend of humans, and related vocabulary often carries a positive connotation. For example, expressions such as "a lucky dog" (i.e., a fortunate person) and "love me, love my dog" (i.e., love extends to those close to the one you love) all demonstrate the deep affection and high respect that the English have for dogs.

Although there are many differences in the emotional attitudes towards animals and the underlying cultures between the East and the West, it cannot be ignored that in many aspects, whether in the East or the West, the relationship between humans and animals is very close, and there are still similarities in the cultural connotations of animals in both cultures.

Given the unique living habits and physical characteristics of animals, people often make corresponding associations, which leads to the fact that the same animal often carries similar cultural connotations in Chinese and English contexts. For example, the word "狐狸" or "fox" is used in both languages to express the trait of cunning, as in the expression "as cunning as a fox" (i.e., 像狐狸一样狡猾), which is widely used in both Chinese and English contexts. Similarly, bees, due to their positive image of hard work in collecting honey, are endowed with the symbolic meanings of diligence and busyness in both languages, especially teachers, who are often vividly compared to hardworking bees (Xu Ping, 2018).

There are differences and commonalities in the cultural backgrounds, historical traditions, and aesthetic values of the East and the West, and the connotations of animal vocabulary in different cultures have unique meanings. Only

by deeply understanding and recognizing the differences in the expressions of different cultures can we have a more comprehensive understanding of different cultures and thus promote the effective conduct of cross-cultural communication.

3.3 Differences in the Connotations of Numbers

In the long course of human civilization, numbers have transcended their single function as counting symbols and are deeply rooted in rich cultural connotations. Due to the unique cultural backgrounds of China and the West, the meanings of numbers in the two cultures present significant differences. In Chinese culture, numbers often carry connotations of expectations and taboos, while in Western culture, numbers are often closely related to religious beliefs and legends.

In Chinese culture, the number "3" has rich cultural connotations. *The Origin of Chinese Characters* points out: "Three represents natural law, universal law and humane law. It is determined from these three elements." This sentence reveals the profound understanding and emphasis that the ancients had for "three". In the *Tao Te Ching*, the discussion that "three gives birth to all things" further endows "three" with the symbolism of auspiciousness, wisdom, and vitality. In ancient etiquette, the repeated appearance of "three", such as the three bows during a wedding and the three kowtows during a sacrifice, all highlight its solemnity and seriousness. In addition, traditional auspicious patterns and sayings such as "三多九如", "福禄寿三星", and idioms such as "三阳开泰" all reflect the auspicious connotations of "three" in Chinese culture.

The number "6" is widely welcomed in Chinese culture and is regarded as a symbol of auspiciousness. From the *Six Classics* and *Six Arts* of the pre-Qin period to the folk saying "六六大顺", and to the lunar dates of the sixth, sixteenth, and twenty-sixth being considered auspicious for weddings, all reflect the connotations of smoothness and success of "6" in Chinese culture. However, in Western culture, "666" in the *Bible* refers to Satan and the devil, so the number "6" is considered an unlucky number in Western culture, which is in stark contrast to the auspicious meaning in Chinese culture (Geng Liangliang, 2014).

Differences in numbers are one of the important manifestations of cultural differences between China and the West. Numbers are closely related to the lives of people in China and the West, so in the process of cultural exchange and dissemination, we should pay more attention to the understanding and respect of these cultural differences to promote mutual understanding and integration of cultures.

4. Deficiencies in the International Dissemination of Chinese Stories

4.1 Deficiencies in Translation Practice

Language is the carrier of culture, bearing profound national characteristics and unique connotations, which leads to the emergence of culturally specific vocabulary. This makes it difficult to find direct English equivalents in the translation process, thus forming the untranslatability of language in translation. This phenomenon further gives rise to a series of cultural dissemination problems in translation practice.

Take "龙" as an example. In current translation practice, it is often simply translated as "dragon". However, this translation method fails to fully reflect the rich connotations of the "龙" in Chinese culture and only stays at the level of literal. In Chinese, the meaning of the "龙" is deeply influenced by context, and its meaning varies in different contexts, which is in sharp contrast to the single meaning of the dragon in Western culture. The "龙" in Chinese culture symbolizes auspiciousness, authority, and other multiple images, while the Western dragon often appears as an evil dragon. Therefore, translating "龙" as the transliteration "loong" is more accurate in conveying the essence of Chinese culture than "dragon".

However, direct transliteration is not a perfect solution either. Some concepts in Chinese have no direct equivalent vocabularies in English culture. For example, "道", as an important religious belief, is often translated as "road"

or "way" in English, but neither can accurately convey its deep meaning. In translation practice, scholars often use phonetic translation to deal with such words, such as the English translation of *Huainanzi*, which translates "道" as "dao", "Dao", "Tao" in the English translation of *Huainanzi*, for example, although this practice retains the original style, it brings the problems of missing meaning and unclear expression, as well as the lack of unity and easy to cause readers to understand the obstacles. For instance, in Zhai Jiangyue's translation, "含德之所致" is translated as "Such a realm accounts for bearing De", where "德" is directly transliterated as "de" without any annotations for explanation, which undoubtedly increases the difficulty for foreign readers to understand (Ding Lifu, Wei Yongyu, 2023).

In addition, adopting different phonetic translation measures without considering cultural differences can also lead to poor translation results. In the translation of trademarks for characteristic agricultural products, some enterprises use phonetic translation but fail to fully consider the cultural connotations carried by the trademarks, resulting in products that lack appeal and are difficult to understand. For example, "蜜柚" is translated as "watermelon", and "沙田柚" is translated as "sharkroom". Although these translations reflect the characteristics and uses of the products to a certain extent, they fail to let foreign consumers accurately understand their true meanings (Lu Lihong, 2024).

4.2 Deficiencies in Dissemination Channels

As China's comprehensive national strength becomes increasingly stronger and in foreign exchanges, overseas countries and people have gained a certain understanding of Chinese culture. However, the overall understanding only remains superficial, and the deep meaning of Chinese culture is not well understood. It is prone to being influenced by their own cultures, thereby resulting in comprehension deviations. The problems in the dissemination channels of telling Chinese stories to the outside world mainly exist in three aspects: disseminators, media, and audiences.

4.2.1 Lack of Confidence in Chinese Culture among Disseminators

In the past, China's implementation of a "closed-door policy" restricted exchanges with the outside world, resulting in its lag behind Western countries in various aspects such as science and technology and culture. Under this policy, the lack of communication with other countries led to a stagnation in national development and an increasing gap with Western countries. Western countries, benefiting from industrial progress, experienced rapid economic growth, which in turn promoted the development and innovation of cultural industries. In contrast, China, due to its isolation, failed to develop in various aspects and its culture lost vitality, leading to rigid thinking and a cultural development dilemma. Especially since the Opium War, the country has been continuously invaded by Western powers. Under this crisis, the gap between the strong national confidence of the high Tang Dynasty and the frustration of the backward situation has led to a certain degree of loss of confidence in the country and its culture.

With the founding of New China, especially since the launch of reform and opening up, China's exchanges with the world have become more frequent, and a large amount of foreign culture has also entered China. In the past, the Chinese people were long oppressed and still had an inferiority complex about their own culture. In addition, Western countries had developed economies and long propagated the "Western-centric theory", making people believe that Western culture was advanced while other cultures were backward. Moreover, foreign culture was a novelty to the Chinese people, arousing their curiosity and leading them to pay attention to foreign cultures. This resulted in groups such as "Korean fans" who were infatuated with other countries' cultures and the allure of the "American Dream", causing people to gradually lose interest in their own culture.

If the disseminators lack confidence, there will be certain obstacles to spreading Chinese culture abroad. Therefore, cultural confidence is a necessary prerequisite for spreading Chinese culture to the outside world. In the current context of globalization, where cultural exchanges between countries are becoming more frequent, if the

disseminators lack confidence, it will be difficult to effectively convey the core and spirit of the culture, and it will also be hard to make foreign people identify with and accept it.

4.2.2 Deficiencies of Media in Cultural Dissemination

Although China's influence has significantly increased compared to the past, in the process of spreading Chinese culture and telling Chinese stories abroad, it is still constrained by Western traditional media. In the current global cultural dissemination pattern, Western media, with its first-mover advantage, strong funding, advanced technology, and sophisticated dissemination system, still holds a leading position and has strong discourse power, which restricts the entry of other emerging media. In the past, China lagged behind Western countries in both economic and cultural construction and the emphasis on spreading culture abroad, resulting in an overall weak position in spreading Chinese culture abroad and affecting the effectiveness of cultural dissemination.

From the perspective of the coverage of Chinese media abroad, China's mainstream media, which comes from traditional Chinese media, has not widely entered the mainstream society of Western countries (Wang Kemian, 2020). The failure to widely enter the mainstream society of Western countries will lead to a reduction in the audience. Moreover, the prejudiced reporting of Western media on Chinese media will further hinder the expansion of Chinese media into overseas markets.

In addition to insufficient coverage, China also has a lack of diversity in the channels for spreading Chinese culture abroad. In the process of external dissemination, China mainly uses the official forms of government agencies for external publicity, such as Confucius Institutes and Xinhua News Agency, which have official background. Although this official form can make the released information more accurate and prevent the spread of some undesirable cultures in the process of spreading Chinese culture abroad, it is not the best way. Disseminating in an official form may lead foreign audiences to misunderstand it as a cultural invasion, lacking "affinity", and may even lead to an aversion, thereby reducing their attention to Chinese culture. Since China mainly uses official forms for external dissemination, it has to some extent weakened the emphasis on external cultural exchanges through the non-governmental channels.

4.2.3 Limitations of the Audience

The effectiveness of the international dissemination of Chinese culture is closely linked to the identification and acceptance of the target audience. The educational background, cultural needs, and other factors of the audience are key considerations in formulating strategies for the international promotion of Chinese culture. At present, when promoting Chinese culture abroad, it often fails to fully consider the actual needs of the audience, leading to inaccurate choices in content, channels, and forms, and sometimes even causing misunderstandings and negative public opinion.

The international audience of Chinese culture has a wide diversity and uniqueness. Their differences in education level, personality, religious beliefs, and other factors affect their selection and response to cultural content. This diversity means that the effectiveness of the international dissemination of Chinese culture will vary. Although we have attracted a large number of audiences, there are still challenges in effectively managing and meeting the needs of the audience. The quality and diversity of cultural content have not yet reached an ideal state. The effectiveness of the international dissemination of Chinese culture is mainly reflected in individual audiences, but there is currently a lack of precise and differentiated management of the audience, which has led to some misunderstandings and problems.

In addition, an in-depth understanding and analysis of the cultural and psychological needs of the audience is the key to successful cultural exchanges. However, the international communication of Chinese culture is often self-centered, tending towards one-way and collective advertising, ignoring the interests and actual needs of the audience. This communication method lacks interaction and dialogue, leaving a stereotypical and boring impression, affecting the effect of cultural exchanges, and making it difficult to meet the diverse needs of foreign audiences for Chinese culture (Li Jianxia, 2020).

Audience feedback is an important indicator for evaluating the effectiveness of cultural international dissemination and the basis for innovating content and forms. At present, the dissemination of Chinese culture neglects the importance of audience feedback. Due to the dispersed audience groups, we may fail to comprehensively collect and systematically analyze audience feedback. Moreover, the lack of smooth feedback channels leads to scattered and untimely feedback information. Therefore, it is crucial to establish a complete feedback mechanism. In the process of international dissemination of Chinese culture, we often fail to pay sufficient attention to audience feedback. Even in the few cases where analysis is carried out, there is a tendency towards subjectivity, which seriously affects the dissemination effect.

In general, the international dissemination of Chinese culture overly emphasizes the role of the disseminators while neglecting the subjective initiative of the audience. Aspects such as examining the quality of the audience, analyzing their psychological needs, and collecting and analyzing feedback information have not received enough attention.

5. Strategies for the International Dissemination of Chinese Stories

5.1 Chinese-English Translation Strategies

Translation practice, as a key way to promote language exchange and cultural dissemination, often encounters multiple challenges in actual implementation. Language and culture are complementary and influence each other, and language is the carrier of culture. At present, in the process of translating texts, a core issue urgently needs to be clarified, that is, the demarcation of translatability and untranslatability. The degree of clarification of this issue has an important impact on whether Chinese culture can be disseminated more deeply overseas.

Translatability, in simple terms, refers to the ability to accurately and completely convert the original text information into another language. For example, basic vocabulary and concepts such as "苹果 (apple)", "水 (water)", "快乐 (happy)" can find direct equivalents in most languages. Similarly, simple everyday dialogues such as "早上好！ (Good morning!)" and "你叫什么名字？ (What's your name?)" have simple structures and clear meanings, making them easy to translate across languages. Most basic vocabulary and concepts, as well as simple everyday dialogues, can find direct equivalents in most languages.

However, it is worth noting that certain words or expressions require extra caution during translation. Take the Chinese word "爱人" as an example. If it is directly translated as "lover", it may cause misunderstandings because "lover" often refers to a lover in English. A more appropriate translation should be "spouse" or "beloved". Similarly, if the Chinese word "农民" is simply translated as "peasant", it may be inaccurate because "peasant" has a derogatory connotation in English, referring to poorly educated and relatively poor country people. In contrast, the word "farmer" is more appropriate, specifically referring to people engaged in agricultural production. Therefore, this requires translators not only to be proficient in both languages but also to have a deep understanding of the two cultures to ensure the complete retention and accurate transmission of the meaning of the original text during the translation process.

In actual practice, we often encounter situations where the content can be translated literally, but its deeper meaning or cultural background is difficult to find an exact equivalent in the target language, which is what we call the problem of untranslatability.

Untranslatability does not mean that certain contents are completely impossible to translate. Instead, it indicates that in translation practice, we often have difficulty comprehensively and accurately preserving the deep meaning, emotional color, and unique style features of the original text, which may lead to comprehension deviations for the audience when reading. In response to this challenge, we can adopt the following strategies:

5.1.1 Free Translation

The essence of some poetry or idioms often lies in the phonetic beauty, rhythm, and rhetorical techniques of the language, which are difficult to find precise equivalents in cross-language translation. Moreover, cultural differences can also lead to the loss of the original cultural connotations during the translation process. For example, the ancient Chinese poem "大漠孤烟直，长河落日圆" depicts a vast and desolate scene that is difficult to fully replicate in English. Although the English translation can convey the literal meaning, it is hard to capture the unique aesthetic charm and artistic conception of the original poem. To convey the artistic conception of such poetry, a free translation strategy can be adopted, striving to reproduce the emotional tone and atmosphere of the original poem. At the same time, vivid descriptions and rhetorical devices can be used to enhance the expressiveness of the translation. For example, "大漠孤烟直，长河落日圆" can be translated as "In the vast expanse of the desert, a solitary column of smoke stands erect, while along the lengthy river, the setting sun appears perfectly round." By using specific descriptions, a similar artistic conception can be created.

Therefore, by applying the strategy of combining free translation with literal translation, we can better convey the original cultural connotations of ancient poetry during the translation process, making it easier for the audience to understand. This will help to deeply spread Chinese culture and achieve the goal of Chinese culture going global.

5.1.2 Creative Translation

Chinese proverbs with puns, such as "外甥打灯笼——照旧（舅）", are difficult to find direct equivalent expressions in English. When translating such puns and proverbs, it is often necessary to abandon the pun and only convey the literal meaning. For these types of puns and proverbs, creative translation can be attempted to find alternative expressions in English that have similar humorous effects or expressiveness; or explanations can be added after the translation to clarify their pun meanings. For example, "外甥打灯笼——照旧（舅）" can be translated as "When the nephew carries a lantern, it's as if things remain unchanged. (Note: In Chinese, "照旧" and "舅" share the same pronunciation, creating a pun that is difficult to replicate in English.)" In this way, the pun can still be preserved, and the audience can better understand Chinese culture.

5.1.3 Plus Annotation

The Chinese word "风水" has a rich connotation involving multiple complex concepts such as environment and energy fields, and it is difficult to find a comprehensive equivalent in English. The English word "geomancy" can partially convey its meaning, but it is far from covering the entire connotation of "风水". Similarly, the English word "hippie" is also difficult to find an exact equivalent in Chinese to accurately express its specific historical period's counter-traditional, freedom-seeking cultural phenomenon and lifestyle. For such culturally specific vocabulary, it is recommended to add explanatory notes after the translation to elaborate on their cultural background and specific meanings. For example, "风水" can be translated as "geomancy (a traditional Chinese practice that involves analyzing the relationships between the natural environment, energy flows, and human well-being, with the aim of achieving harmony and prosperity)." Annotation can, to a certain extent, provide a more comprehensive explanation of some words and sentences in Chinese.

Furthermore, during the translation process, if direct transliteration fails to convey the deep meaning of Chinese vocabulary precisely and comprehensively, and is prone to causing misunderstandings among readers, we can adopt the strategy of combining transliteration with annotation. The annotation method, as a means for translators to add descriptive or explanatory text to supplement or further explain the meaning of the previous text, is particularly effective in solving the problem of semantic vacancy of the transliterated term "道" in *Huainanzi*. Specifically, by adding necessary content after the transliteration of "道", it can fill the semantic gap and thereby help the target readers better accept and understand its connotation. Taking Fohi Li's translation as an example, he generally transliterated "道" as "Tao" and, based on his own understanding, defined it as "natural law". To clarify the connection between this "道" and "natural law", he adopted the method of annotation, established the equivalent relationship between the two, and effectively filled the deficiency in the meaning of "Tao". Therefore,

the strategy of combining transliteration with annotation can, to a certain extent, eliminate the comprehension obstacles of readers and reduce the difficulty of understanding for foreign readers.

In conclusion, the deficiencies in translatability and untranslatability in translation are not only reflected in the deficiencies at the language level but also lie in the difficulty of perfectly conveying cultural styles and other aspects. This requires translators to not only have a solid language foundation but also have a keen cultural sense and rich practical experience so that they can flexibly deal with various problems during the translation process and achieve the equivalent conversion between the original text and the translation as much as possible. Only in this way can the audience have a deeper understanding of Chinese culture.

5.2 Strategies for International Dissemination

5.2.1 Enhancing Cultural Confidence

Professor Zhang Weiwei once said: "Chinese people, you should be confident! (Zhang Weiwei, 2015)" If the culture of a nation desires to persist throughout history, it must have deep confidence in its culture and be able to continuously study and inherit its essence. Under the interweaving of the globalization wave and the market economy system, various ideologies and cultures interact and collide with each other, and the cornerstone of cultural confidence is deeply rooted in traditional Chinese culture. Therefore, whether traditional culture can adapt to the process of China's modernization and meet the growing spiritual needs of the people is indeed the core of establishing cultural confidence.

To forge a firm sense of cultural community among the Chinese nation is not only the key to the enhancement of the country's cultural soft power, but also the cornerstone for the enhancement of the cultural self-confidence of all members of the Chinese nation. This is not just an enhancement of individual cultural confidence, but a grand project that requires the participation of every child of the Chinese nation. To achieve this goal, it is necessary to deeply explore and strengthen the cultural identity of the Chinese nation, because this identity is like a bond that tightly connects the 56 ethnic groups, so that their hearts are tightly attached to each other, and together they can write a splendid cultural chapter of the Chinese nation.

The cultural identity of the Chinese nation stems from the profound accumulation of 5,000 years of civilization, which, like a long-flowing river, has brought together the wisdom and sweat of all ethnic groups. On this vast land, the 56 ethnic groups are like bright stars, each emitting a unique light, and their cultures are as colorful as kaleidoscopes, intermingling with each other to form a grand picture of the Chinese national culture. From the poems and songs of the Han nationality to the sound of the Mongolian minority group horse-head fiddle, from the snowy plateau of the Tibetans to the beautiful mountains and rivers of the Miao minority group, each culture is an indispensable part of the Chinese nation, and they respect, appreciate, learn from and learn from each other, which together promote the prosperity and development of the culture of the Chinese nation.

In today's increasingly deepening globalization, in the face of the impact and challenges of foreign cultures, we need even more to adhere to the cultural roots of the Chinese nation and forge a strong sense of the Chinese national cultural community. This is not only confidence and pride in our own culture but also a contribution and respect for the cultural diversity of all mankind. We should enable every Chinese to deeply understand the unique charm and value of Chinese national culture through various means such as educational guidance, cultural inheritance, and literary and artistic creation, thereby consciously inheriting and promoting Chinese national culture.

Adhering to the position of Chinese culture is an important cornerstone for demonstrating cultural confidence. Only by having firm confidence in one's own culture can one be certain of its correctness and superiority. The core of the cultural confidence held by literary and artistic workers lies in adhering to the people-centered creative orientation, which is the soul of cultural confidence.

In today's increasingly deepening globalization, various cultural thoughts are interacting with each other, and adhering to the position of Chinese culture becomes even more important. It is not only the strong backbone that

supports the national spirit but also the key to demonstrating cultural confidence. Only by being full of confidence in our own culture can we adhere to the cultural foundation in the complex international environment and demonstrate the unique charm and profound value of Chinese culture.

Cultural confidence is deeply rooted in the in-depth understanding and high recognition of Chinese culture. It stems from the pride and admiration for the long history and splendid civilization of the Chinese nation. For those who undertake the mission of inheriting and innovating culture and tell Chinese stories, the importance of their cultural confidence is self-evident. The pens in their hands are not only powerful tools to depict the various states of the world but also sharp weapons to convey the essence of culture and shape the national spirit.

Adhering to the people-centered creative orientation is the core of cultural confidence. The people are not only the creators of history but also the founders of culture. Works that tell Chinese stories can only win the love and recognition of the people if they are deeply rooted among the people and truly reflect the people's living conditions, emotional world, and value pursuit. Therefore, content creators should always hold deep emotions towards the people, closely pay attention to the people's needs and expectations, and depict the people's life pictures with sincere emotions and vivid strokes to provide a continuous driving force for cultural confidence.

5.2.2 Diversification of International Dissemination

In today's increasingly deepening globalization, the dissemination of Chinese stories is no longer limited to traditional official channels but urgently requires a more diversified and multi-level communication strategy. This is not only an improvement of the country's cultural soft power but also an important way to enhance international communication and promote cultural mutual learning.

Firstly, the diversification of disseminators with both official and civilian participation is developing. At present, official media play an irreplaceable role in spreading China's voice. However, the single mode of communication can no longer meet the diversified needs in the context of globalization. Therefore, we need to expand the communication entities towards diversification and introduce more non-official forces. The national government can actively encourage and support a group of capable and enthusiastic video bloggers, social media opinion leaders, and overseas Chinese, allowing them to become a new force in telling Chinese stories.

These non-official narrators often use more intimate and people-oriented language and perspectives to truly reflect the social landscape of China and the daily lives of its people. For example, Chinese bloggers active on new media platforms such as YouTube and TikTok have successfully attracted a large number of overseas audiences by sharing their personal experiences and cultural encounters in China (Huang Lili, 2023). Their content not only broadens foreigners' understanding of China but also arouses the strong interest and desire to explore Chinese culture among more young people. With the increasing diversification of communication media and the strong support of technological development, individuals not only have a "microphone" to speak out but also significantly enhance their content creation capabilities. Thanks to emerging platforms such as short videos and social software, it has never been more convenient to post text, images, or video content. Against this backdrop, we should actively advocate and encourage ordinary people to participate in telling Chinese stories, allowing their personal experiences and deep feelings to become an important link between China and the rest of the world. Compared with the grand narratives of the official version, these civilian perspectives that come from life and are close to the people are often more likely to touch the hearts of foreign audiences and win their resonance and wide recognition.

At the same time, official dissemination institutions should also maintain their authority and accuracy, providing necessary guidance and support for non-official disseminators. By establishing and improving content review mechanisms, they can ensure that the content communicated complies with international dissemination norms while truly reflecting all aspects of Chinese society. This kind of parallel dissemination model between the official and the civilian can help form a multi-level, all-round network for spreading Chinese stories.

Secondly, the rise of new media platforms has brought new opportunities for cultural dissemination. With the widespread use of smartphones and the rapid development of Internet technology, new media platforms have

become an important battleground for cultural communication. Global new media platforms such as YouTube and TikTok, with their unique modes of communication and extensive user bases, have provided unprecedented opportunities for Chinese culture to reach the world.

These platforms not only break geographical barriers, allowing global users to access cultural content from China anytime and anywhere, but also use algorithmic recommendation mechanisms to accurately push relevant content to interested user groups. This mode targeted of communication greatly improves the efficiency and reach of cultural dissemination.

To fully leverage the strengths of new media platforms, we can adopt a series of strategies. First, encourage and support domestic cultural institutions and creators to open official accounts or channels on these platforms and regularly publish high-quality cultural content. Second, strengthen cooperation with new media platforms to jointly plan and promote influential cultural activities and projects. Finally, focus on building user interaction and feedback mechanisms. Through interactions such as comments, likes, and shares, enhance users' sense of identification with and participation in Chinese culture.

In addition, cultural and creative products have become new carriers for cultural dissemination. In recent years, cultural and creative products have played an important role in promoting Chinese culture to the world. Taking Bing Dwen Dwen and Shuey Rhon Rhon, the mascots of the Beijing Winter Olympics, as an example, these two lovely mascots not only won widespread praise in China, but also sparked a "Chinese style" craze internationally (Lu Sibo, 2022). Their success lies in the clever combination of traditional Chinese cultural elements with modern design concepts, creating cultural products that are both national in character and meet international aesthetic standards.

Drawing on this successful experience, we can further explore the profound heritage and unique charm of Chinese culture to design more cultural and creative products that are competitive in the market and influential in culture. These products can cover various fields such as artworks, souvenirs, and daily necessities, and be promoted and sold through a combination of online and offline methods. At the same time, we should also strengthen cooperation and exchanges with foreign companies and brands to jointly promote the international dissemination of Chinese culture.

In the process of promoting international exchanges, we need to adhere to a dual-track strategy: on the one hand, we rely on our own strength to move forward steadily; on the other hand, we actively gather the strength of friends who have a deep affection for China. With their unique thinking and perspectives, we can vividly present the extraordinary charm of "Chinese stories" to the world. President Xi once extended a sincere invitation to foreign students, encouraging them to travel to various parts of China to experience and understand the real China. At the same time, it is hoped that they can share their personal experiences and feelings with more people, contributing positively to promoting mutual understanding and connection among people of different countries.

In response to this, over the years, the cultural symbol of "kung fu" has won the favor of many foreign friends who love Chinese culture overseas. They have spontaneously become disseminators of the excellent traditional Chinese culture. Taking the action-adventure game "Sifu" carefully crafted by the French independent studio Sloclap as an example, the game takes the traditional Chinese martial art "Baimei Fist" as its soul and skillfully integrates game motion capture technology with the essence of Chinese martial arts, showcasing unique artistic charm (Hu Xinliang, 2023). Although there are still unique marks of foreign creators in some textual expressions and detail handling, the game's profound understanding and respect for Chinese culture, as well as its sincere attitude in the presentation process, have undoubtedly added extraordinary appeal to it. It has transcended the category of an ordinary game and become a bridge for cultural exchange between Chinese culture and the world, closely connecting the hearts of different civilizations.

In conclusion, to convey Chinese stories to people around the globe, we need to implement a diversified communication strategy. By leveraging a combination of multiple approaches, including the diversification of communication entities with both official and civilian participation, the rise of new media platforms and the new

opportunities for cultural dissemination, and cultural and creative products as new carriers for cultural communication, we can present Chinese stories to the world in a more vivid, comprehensive, and in-depth manner. This not only helps to enhance China's international image and cultural soft power, but also contributes more wisdom and strength to building a community with a shared future for mankind.

5.2.3 Changing the Content of Dissemination from the Audience's Perspective

Due to the differences between Chinese and Western cultures, it is necessary to tailor the content for different audiences in different countries and regions. Before telling Chinese stories to the world, it is important to avoid blindly narrating from a purely domestic perspective without targeting specific audiences. Instead, we should consider what the audience likes and dislikes and understand their psychological characteristics. Different groups have different areas of interest. By telling stories that cater to these interests, we can engage the audience more effectively, encouraging them to actively pay attention to, learn about, and spread Chinese culture further and wider. This approach also makes it easier for the audience to accept cultural differences, thereby achieving the goal of communication. Additionally, we can combine Chinese culture with the local cultures of the audience, creating a fusion that facilitates the dissemination of Chinese culture.

In the process of spreading Chinese culture, we need to start from the perspective of the audience and build an effective feedback and dissemination mechanism to gain a deep understanding of their views and needs. By carefully analyzing the audience's feedback, we can accurately identify the shortcomings in communication and thus optimize the content and strategies, significantly improving the efficiency of dissemination .

To strengthen interaction with the audience, we should actively engage in dialogue with overseas audiences. This not only allows us to understand their cultural preferences but also provides feedback on real communication experiences. Based on this feedback, we can adjust the way we spread culture to make it more in line with the audience's preferences. For example, when preparing cultural activities, we can invite local scholars and the public to participate in the planning and incorporate their suggestions to enrich the forms of cultural expression. At the same time, using Internet resources to integrate the successful experiences of similar activities can help avoid misunderstandings caused by cultural differences. In addition, cooperating with local cultural groups to hold cultural exchange activities or participating in relevant activities held by other countries are also effective ways to enhance interaction.

During the implementation of the activities, it is crucial to design rich interactive segments, which can arouse the audience's enthusiasm for participation and deepen their personal experience of Chinese culture. Taking the 2014 Smithsonian Folklife Festival as an example, the excellent displays by Chinese folk culture inheritors and traditional art practitioners attracted the active participation of a large number of American people and their children. In the interactive area, they personally experienced traditional cultural activities such as kite making, paper cutting, and embroidery, and the response was very enthusiastic (Jiang Xinpeng, 2015). After the event, timely collection and analysis of audience feedback is a key link to improve the communication effect. This includes on-site interviews with participants, sorting out local media reports, and public feedback on social media.

In the process of cultural dissemination, we should also focus on the unique charm of Chinese culture based on the needs of the audience. Taking the Xizang Culture Week as an example, the event successfully attracted widespread attention from the German public by showcasing rich content such as Tibetan ethnic characteristic songs and dances, and picture thangka exhibitions (Jiang Xinpeng, 2015). This is not only because Xizang culture itself has unique appeal, but also because the event met the curiosity and desire of foreign audiences to explore Xizang. At the same time, the event has also opened a new window for the international dissemination of Xizang culture, which helps to eliminate misunderstandings and prejudices.

In summary, when disseminating Chinese culture, we should always pay attention to the needs and feedback of the audience, continuously optimize dissemination strategies and content forms, and showcase the charm and depth of Chinese culture with a more open and inclusive attitude.

5.2.4 Learning from Excellent Models

In the process of China's external cultural communication, there is still much to learn from the experiences of other countries. Take Russia Today as an example. With the rapid progress of media technology and the sweeping wave of media convergence across the globe, Russia Today has successfully made its mark on the international stage by continuously optimizing its media convergence environment and employing diversified media communication strategies. This achievement not only highlights the profound changes in the international media landscape but also marks the shift of the global media competition focus towards new media. Russia's successful experience in the field of new international media undoubtedly provides important references for the future development of China's media.

In China, the construction of all-media has been fully carried out in the field of internal dissemination. However, in the practice of cross-cultural dissemination, we still face the challenges of scattered media resources and the lack of a unified dissemination system, which undoubtedly limits the concentration of our dissemination power and the maximization of dissemination effects. In order to enhance our country's international communication power, we must draw upon the experience of Russia, make full use of the unique advantages of new media, integrate scattered media resources, and build a more efficient and unified external dissemination media system. This not only requires us to innovate traditional dissemination models but also requires us to tell Chinese stories from a global perspective to allow the world to understand China more comprehensively. While drawing upon the experience of Russia, we also need to closely combine China's actual situation, maintain and carry forward our unique cultural characteristics, and more effectively build a cross-cultural dissemination system. Only in this way can we allow the world not only to hear China's voice but also to feel China's charm and wisdom.

6. Conclusion

In the macro context of globalization, the international dissemination of Chinese stories is facing a situation where challenges and opportunities coexist. To more effectively convey China's voice, we urgently need to deeply explore and fully utilize the unique charm of excellent traditional Chinese culture, while continuously innovating dissemination strategies to better meet the needs of audiences in different cultural contexts. This paper focuses on the optimization of English translation strategies and foreign dissemination strategies, aiming to overcome cultural barriers and enhance the international community's in-depth understanding and extensive recognition of Chinese culture. Looking to the future, we should continue to explore and improve dissemination channels, and maintain a more open and inclusive attitude, so that the world can listen to and deeply understand Chinese stories.

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