The Literature Review of the Translation of China's Online Novels

XUAN Yaojie[a],*

[a] School of Foreign Languages, Zhejiang University of Finance and Economics, Hangzhou, China.
* Corresponding author.

Abstract

In the digital age, the prosperity of China's online literature has accelerated the process of Chinese culture going global. China's online novels are rich in traditional Chinese culture, including Yin and Yang and eight diagrams, and have popular expressions and dramatic plots with creative imaginations such as time-travel and rebirth. In this way, China's online novels gather a large number of overseas fans. As a bridge for Chinese cultural export, translation is all the more necessary at this moment to strengthen the foundation and push China's online literature onto the world stage. This paper starts with the overview of China's online literature by discussing its definition, classification, and its international communication. Then, the paper makes a detailed analysis of the current situation of its translation studies from the perspectives of medio-translatology, eco-translatology and functional equivalence theory. The deficiencies of the previous studies are also pointed out to provide some reference for a more comprehensive and in-depth translation study of China's online novels in the future.

Key words: China's online literature; China's online novels; translation; communication; review

1. INTRODUCTION

For a long time, China has been actively promoting Chinese culture to the world. Online novels, born with the advent of the technological age, possess the capability to spread without being constrained by time or geography. Once published, they can receive rapid feedback from readers. With such high interaction, they has won the hearts of both authors and readers, promoting the updating and improvement of works.

The contemporary value of the research on the translation of online novels is expanding and extending, and related research continues to advance. While there are quite a few domestic research results, foreign literature is very scarce. A considerable number of scholars conduct researches at the macro level, varying from the definition to countermeasures of the online novel. At the micro level, scholars tend to study the translation strategies, methods or techniques from a certain theoretical perspective or adopt a multidisciplinary approach to their study.

2. PREVIOUS STUDIES ON ONLINE NOVELS

This chapter will review the current research on the definition, classification and status quo of online novels. Most previous studies on the international communication of online novels have first started by defining and classifying "online literature" and then moved on to analyzing the current situation.

2.1 Definition of Online Literature

Xu Hongjun (2013) talks about the earliest online novels and the author's own definition of online literature. In 1998, China's first online novel, *The First Close Contact*,

was serialized on the Internet and published by Taiwanese Internet writer Cai Zhiheng under the pseudonym "Pi Zicai" on BBS. Cai Zhiheng argues that online literature refers to the works published on the Internet by writers in the Internet era, and refutes the view that "literary works published on the Internet are called online literature", citing the example that *The Dream of Red Mansions* could not be considered as online literature even if it had made its debut on the Internet.

Ouyang Youquan (2008) points out that online literature is a new style of literature created by internet users on computers and published through the internet for other internet users to enjoy or engage with.

Li Jingze (2014), Chairman of the Chinese Writers' Association, proposes his view that online literature is popular literature, and its basic form is genre fiction. It does not come out of nowhere, it is inherited and has a historical basis and historical lineage.

Later, Xu Miaomiao (2018) states that online literature mostly refers to genre-defining long-form popular fiction, or genre literature, that is first published online.

Recently, the definition of "online literature" is becoming more detailed as more scholars present their own perspectives. According to academic discourse, it is widely acknowledged among scholars that online literature originates from popular or genre literature, with a particular emphasis on lengthy novels. Nevertheless, there still remains a lack of consensual definition and demarcation. Upon investigation, there is no equivalent literary genre named "online literature" in other countries, which has resulted in relevant research being primarily conducted in China.

Above all, the so-called "online literature" studied in this article is the literature that relies on the Internet to be produced and distributed, and has Internet users as its audience, mostly referring to online novels. It is a form of literature that includes but is not limited to works published on the Internet.

2.2 Classification of Online Novels

Online literature mostly refers to online novels as mentioned above, so here will not make any distinctions between online literature and online novels.

With the abundance of novel varieties online, they have been organized into different categories to aid readers in locating their preferred choices effortlessly. Male Lead and Female Lead are the primary divisions, with additional subdivisions within each of these two groups. On the other hand, an increasing number of websites have emerged for translating online novels, with each platform offering its unique collection of novels.

Here is a glance of webnovel.com. Novels on this website are classified as follows. Male Lead: Urban, Eastern, Games, Fantasy, Sci-fi, Horror, Sports, Action, War, Realistic, History, ACG (Animation, Comic, Game); Female Lead: Urban, Fantasy, History, Teen, LGBT+, Sci-fi, General. While another online novel translation site, wuxiaworld.com, does not differentiate between male and female fiction. It sets as genres: Cheat Systems, Comedy, Cultivation, Fantasy, LitRPG, Mystery, Romance, Sci-fi, Sports, Thriller.

According to Li Zi (2021)'s research, "webnovel.com" has created special sections for readers to cater to the various reading preferences of people worldwide. For example, most male readers in the United Kingdom and the United States like heroism, so there are more male-led novels; most Southeast Asian countries pursue female-led novels, so they export more campus romance novels.

Wu Yun and Gu Yiqing (2019) explain the purpose of classifying online novels. They convince that there is a high possibility for China's online novels to gain global popularity as they are thrilling, easily accessible online, and employ a unique narrative approach. In terms of the dissemination process, typed-topics of genre novels tend to cohere and solidify circles of readers. And such circles formed on the basis of common hobbies are also the foundation of the translation platform for online novels.

As can be seen, it is various categories of online novels that accelerate the gathering of a large group of readers with common preferences, which paves the way for the initial overseas dissemination of online novels with a mass base.

2.3 International Communication of Online Novels

The global market has witnessed the introduction of more than 16,000 China's online literary works, as mentioned in a report on China's online literature (2023), making it possible for online literature to be a new calling card for China.

Although there are heated debates on the definition and literariness of online novels in the academic circle, from ebooks to print, the rising popularity of translated online novels among foreign public is obvious to all. In the past five years, the online novel market has enjoyed an unprecedented boom, attracting the attention of numerous scholars.

To sort out the current situation, symptoms and development of online literature, Xu Zhaoshou and Gong Zhouming (2021) conduct a study to suggest the problems that arise in the external communication of online literature nowadays and put forward further strategies for optimization. They found that it is hard to blend the traditional Chinese culture into online literature, that most of the works focus on historical topics while less on realistic subjects, and that there was a lack of official translation teams. In response to these problems, they suggest reshape the core values of online literature and establish international official translation agencies.

The current academic perspective is mainly focused on the external development of online novels, namely the literariness and dissemination of online novels, and

lacks studies on the internal aspects of the text of online novels, that is, the translation of online novels or other interdisciplinary studies. What's more, studies on China's online literature (or China's online novels) are limited to China, while research in other countries remains scarce.

Up to now, the author has only found one foreign scholar who has published relevant literature on this topic. Published in 2006, the first paper written by Michel Hockx studied online literary communities and their predecessors in mainland China. In 2015, Michel Hockx's *Internet Literature in China* provided the first comprehensive survey in English of the phenomenon of Internet literature in China. Defining the terms and conventions of the field, Hockx adopted "Internet literature" to emphasize the original literary works published online, distinguishing it from "digital or web literature" which includes digital versions of scholarly publications. However, the translation of "Wangluo Wenxue (网络文学)" and

"Wangluo Xiaoshuo (网络小说)" has not been unified so far, so people often use different terms like "online literature" and "Internet literature", "online novels" and "webnovels" interchangeably.

3. PREVIOUS STUDIES ON THE ENGLISH TRANSLATION OF ONLINE NOVELS

Due to the fact that most of the studies pertaining to this subject have originated in China, this chapter will be relying on CNKI (China national knowledge infrastructure), the largest online collection of scholarly articles in China, to conduct a review. The search was conducted on CNKI on August 5, 2023, using the search terms "网络小说 or 网络文学 and 翻译". 160 valid documents were obtained through manual screening and elimination of invalid data.
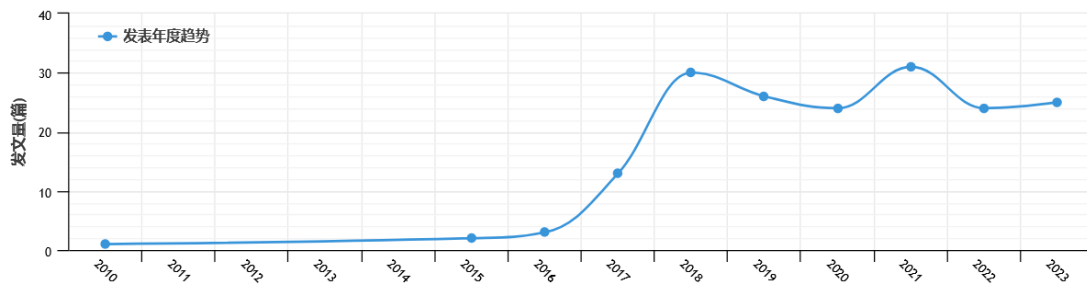

Figure 1
Overall Trend Chart of Publication Volume

As can be seen from the Figure 1, on the whole, from 2010 to 2018, the number of relevant articles shows a trend of growth, indicating that China's attention to online literary translation has gradually increased. Since 2016, relevant national ministries and commissions have successively issued work plans for the 13th Five-Year Plan period to escort the development of online literature. In 2020, China vigorously promoted the high-quality development of the digital industry and introduced various policies to guide and supervise the development of online literature in terms of content construction, copyright governance, publication management and the online distribution capacity of physical bookstores, resulting in a surge in the number of articles issued. And then it leveled off.

By collating the relevant literature, it is found that the academic community has mainly analyze the translation of online novels from medio-translatology perspective, eco-translatology perspective and functional equivalence perspective. A few studies explored from other perspectives are also briefly introduced for reference.

3.1 Perspective of Medio-translatology
At present, most of the studies on English translations of online novels in the academic field focus on the study of

medio-translatology. Xie Tianzhen (1999) was the first to put forward the theory of medio-translatology, advocating the study from the author, translator, publisher, reader and other relations. Since the theoretical framework of translation studies is not clear, most of the literature has borrowed the the Lasswell Communication Model and combined it with medio-translatology to form five basic elements: Who, say What, in what channel, to whom and with What effects.

By combing through the above five basic elements, Zhang Fuli (2023) comes to the conclusion that the online literature has increasingly become a world-class cultural phenomenon, and the current overseas communication mode of China's online literature has evolved into an all-encompassing "ecological communication" with significant influence. The creative capacity of Chinese online literature, along with its cultural elements, industry models, and IP transformation, has become an integral component of China's cultural exports. Online literature has also emerged as a crucial force in effectively telling a good story of China.

Lin Ling (2018) examines how *Coiling Dragon* has successfully penetrated the Western literary market from these five aspects. She points out that with the help of

online novel translation websites, China's online novels have developed a stable readership of their own, and the readers themselves contribute a lot to the spread of Chinese culture overseas. Coupled with the deep cooperation between domestic and foreign online novel websites in recent years, an ecosystem based on China's online novels has been slowly established.

Studying *Coiling Dragon* from these five perspectives as well, Qian Jiali (2019) uses corpus tools to analyze its linguistic features and translation strategies. In her thesis, she puts forth the idea that when undertaking online novel translations, it is essential to ponder over whether the theme and stylistic elements of Chinese culture will be appealing to the western audience. As the target audience is the general public, their ability to accept Chinese culture should also be measured.

Based on the same novel *Coiling Dragon*, another scholar Yang Qian (2017), goes out of traditional thinking of these five aspects and integrates them into four dimensions: translator requirements, author's attitude towards translators, new publishing models, and the translatability of the works themselves. According to the "time gap" and "language gap" proposed by Xie Tianzhen, she gives her own solutions: to expand the pool of foreign translators who are proficient in English and Chinese, and to choose works with simple, direct and comprehensible content as the key to entering the Western reading world. These helps not only alleviate the workload of translators to increase the volume of translated works, but improve readers' comprehension to heighten reading activity.

Taking the translation of the online novel *The Founder of Diabolism* as an example, Yuan Limei and Xue Dongyue (2022) demonstrate the role of readers' participation and influence in the translation process of online novels by citing numerous examples of interaction between readers and translators and the adjustments or explanations made by translators in response to readers' feedback. On this basis, they conclude that readers' active participation in translation activities provides a solution to improve the quality of online novels' translation, and further expands the topics related to the dissemination of the text through interactive discussions among readers, effectively promoting cultural export under the ubiquitous influence of the Internet.

Dai Honghong (2022) studies how *A Record of a Mortal's Journey to Immortality* on three major online novel translation websites in Europe and the United States: Novel updates, Wuxia World and Gravity tales. Guided by Professor Xie Zhentian's "creative rebellion" translation theory, the study finds that: changing the mode of translation by using flexible translation strategies and establishing a sound training and practice system can effectively improve the quality of translation; besides, cultivating a team of professional translators at home and abroad can enhance the overseas translation.

3.2 Perspective of Eco-translatology

Ecotranslation, proposed by Chinese scholar Hu Gengshen, is an interdisciplinary theory of translation based on ecological analysis of the translation process. Hu Gengshen (2011) proposes that translation is a translator-centred activity of adaptation and selection in the ecological environment of translation based on ecological holism.

From the perspective of eco-translatology, Guo Zhenxing (2013) analyzes the phenomenon of online literary translation and concludes that, firstly, online translation is translator-centred, and the popularity of online literary translation depends on its continuous adaptation and selection to the ecological translation environment in which it is located, meeting the needs of readers. Secondly, the selection of domestication and foreignization strategies in translation is not absolute, allowing for different choices to be made in relation to language, culture, and communication. Thirdly, the quality of translations still needs to be improved.

Also, focusing on the new phenomenon of literary translation in the Internet era, Li Bin (2014) delves into the translation process of translators in online literary translation from the perspective of eco-translatology. He holds the view that translators should meet both social and personal needs, and at the same time have sufficient language and cultural abilities. Only in this way can online novel translation get long-term development.

Wu Lei (2018) makes an eco-translatological research from linguistic, cultural and communicative dimensions on Poppy Toland's translation of *Sansheng Sanshi Shili Taohua* and tries to figure out how the translator employed translation strategies according to different contexts. Poppy Toland's translation features comparatively high degree of holistic adaption and selection. Therefore, translators should have the awareness of constructing a translation ecology and delicately balance domestication and foreignization while translating cultural materials to ensure the effective preservation of Chinese culture.

3.3 Perspective of Functional Equivalence Theory

Nida (2004) first proposes the two basic orientations of translation in his book *Toward a Science of Translation*, namely, "formal equivalence" and "dynamic equivalence". Later, Nida (1982) distances himself from "dynamic equivalence" in favour of "functional equivalence" in the book *The Theory and Practice of Translation*. Moreover, Nida (1982) explores translation from the perspective of readers, and his primary point of view is the readers' response which is based on the overall impact of information on the receiver.

Based on Nida's "reader response" theory, Chen Xiaochun (2018) studies the patterns of overseas translators, the characteristics and psychology of target

readers of China's online novels, and analyzes the comments and reactions of readers on website forums to explore the reading preferences, reading habits and acceptability of the target readers of China's online novels. The author also suggests that translators should use translation strategies flexibly and pay more attention to the proofreading of the translation to make the translation as close to English as possible and improve the acceptability of readers.

Gao Yawen (2020) presents the decoding problem of overseas audiences guided by Eugene Nida's functional equivalence theory, and then offers improvement solutions for online novels from three perspectives: coders, coding strategies and decoders. Coders can improve the rating system of novels, promote the feedback of online novels' derivatives, process ideology and build up talent teams; coding strategies should be taken to focus on the translation of the connotative meaning of the text, formulate a unified code rule, and build a thesaurus; the decoder's feedback should be combed regularly to give play to the guiding role of the "opinion leader" in the decoder.

Zeng Qiming and Li Xiang (2021) explain how the theory of functional equivalence can be applied to the translation of China's online novels to make them faithful to the original text, readable and catchy so as to serve foreign readers well. Guided by the "functional equivalence theory", the analysis of the English translation of Coiling Dragon reveals that the ideas and storyline of the original text can be retained and reflected to the greatest extent when the grafting, compensation, deletion and transfer methods are used comprehensively.

3.4 The Miscellaneous

Xie Fang, Chen Qi and Peng Liu (2013) draw on pragmatics -- the theory of cultural adaptation mechanism as guidance, exploring the translation methods and strategies of online novels from two aspects: language pragmatic adaptation and social pragmatic adaptation. In language pragmatic adaptation, it is proposed that the use of prefixes and suffixes to translate online novels not only conforms to the expressions of English, but also conforms to the characteristics of vividness and conciseness of Internet vocabulary. In social pragmatic adaptation, free translation is generally adopted in translating culturally vacant words. Therefore, they believe that the translation of online literature should follow the principle of cultural adaptation, select the expression that conforms to the cultural norms of the target language in order to properly convey the information of the source language.

You Yi (2015), another scholar who study the translation of online literature from the linguistic level, thinks that Catford's the Translation Shift Theory describes the transformation at all levels in the translation process, starting from the basic level of words, phrases and sentences, which provides a theoretical basis for the translation practice of online novels. On the review of the Translation Shift Theory, he discusses its application in the practice of translating online novels, and finally proves that Catford's the Translation Shift Theory is suitable for various types of translation.

He Wupeng (2018) examines *I Shall Seal the Heaven* from the perspective of Skopos Theory, which includes Skopos Rule, Coherence Rule and Fidelity Rule. For the Skopos Rule, he analyzes the linguistic and cultural aspects of the translation. In linguistic aspect, he focuses on the differences between the Chinese and English languages in terms of form and meaning, concrete and abstract, personal and impersonal. In cultural aspect, he discusses the translation of culture-loaded words, "immortal" terms and magic treasures and spells. For Coherence Rule, he looks at the grammatical aspects, including the interpretation of grammatical phenomena such as sentence coherence, abbreviated sentences, non-subject sentences and tenses and voices. For Fidelity Rule, "archaic" vocabulary, the addition and deletion of words, the retranslation of sentences, and the adjustment of language order are elaborated.

Mi Weiwei (2021) analyzes China's online literature for the first time from the perspective of post-colonial translation theory, and summarizes the advantages of promoting China's online novels abroad, including the empowerment of the Internet medium, the unique "pleasure-seeking" culture, and the cultural hybridity of the third space, as well as the difficulties faced in promotion such as cultural dilemmas and unsatisfactory translation quality. In order to further promote the promotion of Chinese culture in the US, Mi proposes development proposals for each of the two promotion dilemmas, namely, enhancing the influence of Chinese culture and optimizing the translation mechanism. The former mainly includes seeking national project support and improving the protection of intellectual property, while the latter mainly includes optimizing the selection of translated texts, strengthening Sino-US translation cooperation, enhancing machine-assisted translation and adopting flexible translation strategies.

As the research field of China's online novel translation has received little attention abroad, it was not until 2017 that foreign scholar R.S.K.Chan conducted a study on the translation of online novels. From the perspective of globalization and subculture, he studies fans' translation activities of "novel-adapted games" under the new media environment. In addition, the article also discusses the derivative works of fan fiction and China's online novels, and establishes fan translation as a cultural product.

4. DEFICIENCIES OF THE PREVIOUS STUDIES

In recent years, the research on the translation of China's online novels has been on a positive trend, with the scope gradually expanding and the number of publications increasing, attracting more scholars to contribute to the field, but there are still some problems.

Firstly, the definitions of "Wangluo Wenxue (网络文学)" and "Wangluo Xiaoshuo (网络小说)" need to be clarified. Since these terms originated in China, China should provide clear and unified definitions and suggest their corresponding English terms, which will facilitate future studies both at home and abroad. By the way, the culture-loaded terms in each genre novel need to be unified as well. Maintaining consistency in the vocabulary used within each novel genre facilitates a faster and more precise translation process for translators.

Secondly, studies are concentrated and homogeneous. The majority of research conducted on Chinese online novels centers on the outside of the text, around aspects like the current situation, dilemmas, development countermeasures and dissemination, while there is a lack of extensive research regarding the very translation of online novels. The proportion of translation studies is much less than that of dissemination studies. Moreover, there is a lack of in-depth research on translation, which only focuses on the analysis of translation strategies. And most translation studies examine the lexical level, including the translation of culture-loaded words, with less mention of syntax, discourse and style.

Thirdly, the subjects of study are the similar, not varied or numerous. While *Coiling Dragon* is commonly used as a case study, there is a lack of comprehensive and well-coordinated research on other online novels, and the comparative analysis of different online novels remains insufficient. Important as the famous online novels are, other online novels also play an important role in the spread of Chinese culture and deserve due attention.

Fourthly, the research findings are a lack of consensus. Research conclusions typically only apply to one specific text and may not be applicable universally. Scholars have not found the best way to translate a specific type of novel. Thus, there are still major divergences in the scholarly community regarding the translation of some words or phrases in the same type of online novels.

Fifthly, the bulk of the available literature is constituted by master's theses, while there is a noticeable absence of influential translation journals in the research.

Above all, China's online literature is one of the most popular forms of literature at present, and has become an irresistible new force in the going out of Chinese literature. The research on its translation and dissemination is of great value. Therefore, it is the aspiration of the present author that this paper will provide some inspiration and perspectives for future research in this field and promote China's online literature for a more extensive audience.

REFERENCES

Chan, R. S. K. (2017). Game of translations: Virtual community doing English translations of Chinese online fiction. *Journal of Science and Technology of the Arts*, *9* (1), 39. doi:10.7559/citarj.v9i1.263.

Hockx, M. (2004). Links with the past: mainland China's online literary communities and their antecedents. *Journal of Contemporary China*, *13* (38), 105-127. doi:10.1080/1067056032000151364.

Hockx, M. (2015). *Internet literature in China*. New York, NY: Columbia University Press.

Nida, E. A. (2004). *Toward a science of translation*. Shanghai, China: Shanghai Foreign Language Education Press.

Nida, E. A. & Taber, C. R. (1982). *The theory and practice of translation*. Leiden, Holland: E. J. Brill.

Chen, X. C. (2018). 由《斗破苍穹》的译介看中国当代网络小说的输出："读者反应论"视角 [Chinese web fictions going global from the perspective of readers' response -- A translation study of *Battle through the Heavens*] (Mater's thesis, Fujian Normal University, Fuzhou). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201902&filename=1019138773.nh

Dai, H. H. (2022). 中国网络文学在欧美国家的译介和文化传播 [*Translation, introduction and cultural dissemination of Chinese network literature in European and American countries -- Taking the Immortal Mortal as an example*] (Mater's thesis, Southwest University of Science and Technology, Mianyang). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202202&filename=1022524380.nh

Gao, Y. W. (2020). 中国网络小说海外两级受众的解码问题研究 [*A study on the decoding of Chinese web novels among overseas audiences -- Take "Novel Updates" as an example*] (Mater's thesis, Guangdong University of Foreign Studies, Guangzhou). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202201&filename=1020819849. nh

Guo, Z. X. (2013). *A study on the Internet literary translation from Eco-translatological perspective* (Mater's thesis, Northwest Normal University, Lanzhou). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201402&filename=1014020050.nh

He, W. P. (2018). 目的论视角下的仙侠小说《我欲封天》英译探析 [*An analysis on the translation of the xianxia novel, I Shall Seal the Heaven from the perspective of the Skopos theory*] (Mater's thesis, Fujian Normal University, Fuzhou). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201902&filename=1019138792.nh

Hu, G. S. (2011). 生态翻译学的研究焦点与理论视角 [Eco-translatology: Research foci and theoretical tenets]. *Chinese Translators Journal, 32* (02), 5-9+95.

Li, B. (2014). 生态翻译学视角下网络文学翻译研究 [A study of Internet literature translation from the perspective of eco-translatology]. *Era of literature (second half)*, (12), 89.

Li, J. Z. (2014, July 29). 网络文学：文学自觉和文化自觉 [*Network literature: literary consciousness and cultural consciousness*] [EB/OL]. Retrieved from http://www.tjwriter.cn/newsinfo/1754625.html

Li, Z. (2021). 阅文集团网络小说"走出去"的致胜之道 [The winning way of the network novel "going out" of China Literature Limited]. *Media*, (15),61-62.

Lin, L. (2018). 从译介学理论看中国网络文学的海外输出——以"盘龙"的海外走红为例 [The overseas export of Chinese network Literature from the perspective of medio-translatology -- Take *Coiling Dragon* as an example]. *Journal of China Three Gorges University (Humanities & Social Sciences)*, (02),94-97.

Mi, W. W. (2021). *The promotion of Chinese Internet literature in the United States from the perspective of post-colonial translation theory* (Mater's thesis, Hunan Agricultural University, Changsha). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202301&filename=1022707988.nh

Ouyang, Y. Q. (2008). 网络文学概论 [*Introduction to network literature*]. Beijing, China: Peking University Press.

Qian, J. L. (2019). *The translation of the Chinese web-novel Panlong and its trip in the English world* (Mater's thesis, Shanghai International Studies University). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201902&filename=1019126314.nh

Wu, L. (2018). 生态翻译学视角下《三生三世十里桃花》英译 [*On the English translation of Sansheng Sanshi Shili Taohua by Poppy Toland from the perspective of eco-translatology*] (Mater's thesis, Fujian Normal University, Fuzhou). Retrieved from https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD201902&filename=1019138886.nh

Wu, Y., & Gu, Y. Q. (2019). 中国网络文学在英语世界的译介:内涵、路径与影响 [Chinese Internet literature in the English-speaking world: Web-based writing, translation and dissemination]. *Comparative Literature in China*, (03),66-79.

Xie, F., Chen, Q., & Peng, L. (2013). 从文化顺应机制看网络文学作品的翻译 [Translation of network literature works from the perspective of cultural adaptation mechanism]. *Mangzhong Literature*, (07), 197-198.

Xie, T. Z. (1999). 译介学 [*Medio-Translatology*]. Shanghai, China: Shanghai Foreign Language Education Press.

Xu, H. J. (2013). 任重道远的历程——新世纪以来网络文学研究学科化问题分析 [A long way to go -- An analysis of the disciplinarity of network literature research since the new century]. *Journal of Zhoukou Normal University*, (01), 48-53.

Xu, M. M. (2018). 网络文学20年发展及其社会文化价值 [20 years development and social and cultural value of network literature]. *Academic Journal of Zhongzhou*, (07), 146-150.

Xu, Z. S., & Gong, Z. M. (2021). 现状·症候·发展——中国网络文学对外传播研究 [Current·Symptom·Development: Research on the external communication of Chinese network literature]. *Contemporary Writers Review*, (02), 21-25.

Yang, Q. (2017). 从译介学角度看中国网络小说海外走俏——以网络小说《盘龙》的英译本为例 [On brisk sales of Chinese web novels overseas from the perspective of medio-translatology -- A case study of English translation of "Coiling Dragon"]. *Journal of Hubei Correspondence University*, (16), 186-188+191.

You, Y. (2015). 卡特福德转换理论在网络小说翻译中的应用 [The application of Catford's Translation Shift theory in network novel translation]. *The Science Education Article Collects*, (32), 175-177.

Yuan, L. M., & Xue, D. Y. (2022). 网络小说翻译过程中读者、译者互动及其影响探析——以《魔道祖师》的英译为例 [Exploring the influence of the interaction between readers and translators of Chinese network novels: A case study of The Founder of Diabolism]. *Foreign Language and Literature*, (04), 128-134.

Zeng Qiming & Li Xiang. (2021). 功能对等理论指导下的中国网络小说英译——以《盘龙》为例 [E-C translation of Chinese Web novels from the perspective of functional equivalence theory: A case study of *Coiling Dragon*]. *Industrial & Science Tribune*, (06), 177-178.

Zhang Fuli. (2023). 从作品出海到生态出海：中国网络文学国际传播现状 [The current situation of international dissemination of Chinese online literature]. *Yangtze Jiang Literary Review,* (02), 75-81.

China Network Writers Association. (2023, April 8). *2022 中国网络文学蓝皮书 [A report on 2022 China's online literature]* [EB/OL]. Retrieved from https://mp.pdnews.cn/Pc/ArtInfoApi/article?id=35022196