

# A Study on the Overseas Communication of *Joy of Life* and the Cultural Export of Chinese Online Literature in the Context of Globalization

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## Abstract

This study examines the overseas communication of *Joy of Life* and its role in the cultural export of Chinese online literature within the context of globalization. Drawing on media analysis, industrial reports, and audience reception data, the research explores how Chinese web literature and its adaptations contribute to the international circulation of cultural narratives. The paper discusses the development of Chinese online literature, its distinctive features, and the ways in which *Joy of Life* engages global audiences through streaming platforms and translation networks. It analyzes how cultural translation and localization strategies allow traditional Chinese values and historical imagination to be interpreted in different cultural settings. The study also considers the ideological dimensions of the series, showing how Confucian ethics, moral reflection, and aesthetic presentation support China's cultural soft power. Furthermore, it examines the media industry networks and policy frameworks that facilitate global dissemination, emphasizing cooperation between state policy, creative industries, and digital platforms. The research concludes by identifying future directions for the globalization of Chinese online literature, highlighting the need for balance between cultural authenticity and international accessibility. Overall, the paper offers a comprehensive view of how Chinese digital narratives participate in global cultural exchange and how *Joy of Life* represents a new model of cultural communication in the digital era.

**Keywords:** Chinese online literature, *Joy of Life*, globalization, cultural translation, soft power, media industry, cultural communication

## 1. Introduction

In the era of globalization and digital transformation, cultural communication increasingly crosses national and linguistic boundaries, shaping how countries present their values and identities to the world. China has become an active participant in this process, expanding its cultural influence through literature, film, television, and digital media. Among these forms, online literature has grown from a niche community in the early 2000s into a major cultural phenomenon that reflects social change and creative diversity. According to the *China Literature Group 2023 Annual Report*, Chinese online literature has attracted more than 100 million readers worldwide, with translations available in over 200 countries and regions.

Within this broader context, the web novel *Joy of Life* (*Qing Yu Nian*) and its television adaptation stand out as significant examples of how Chinese storytelling reaches international audiences. Adapted from Mao Ni's widely read novel and produced by Tencent Penguin Pictures, the series has recorded more than 8 billion views on domestic platforms such as iQIYI and Tencent Video by 2024. Its translated versions have also gained popularity on overseas streaming services including Rakuten Viki, YouTube, and WeTV. The show's success highlights the growing visibility of Chinese stories that combine elements of history, moral reflection, and

contemporary narrative style.

The global spread of *Joy of Life* reflects the close relationship between culture, media, and ideology in China's current media environment. It raises important questions about how Chinese culture is interpreted, adapted, and understood in different contexts. As more Chinese online novels and their adaptations enter the international market, they play a dual role: entertaining audiences while also presenting images of Chinese society and thought. However, cultural translation and audience perception vary across regions, revealing both the opportunities and challenges of promoting Chinese cultural works globally.

Most studies of China's cultural export have focused on film or traditional television, while online literature and web dramas—often created for digital platforms—have received less attention. The case of *Joy of Life* offers a useful perspective on how literature-based stories move across media and borders. This study therefore examines the overseas communication of *Joy of Life* to understand how Chinese online literature contributes to the global exchange of culture. It explores how translation practices, industrial collaboration, and ideological representation influence the ways in which Chinese stories are shared and received abroad.

This topic has both academic and practical value. Academically, it adds to discussions about transnational media and cross-cultural communication by looking at China's online literary scene. Practically, it helps explain how Chinese cultural products can maintain authenticity while appealing to global audiences. By focusing on *Joy of Life*, this study aims to show how China's online literature participates in a wider conversation about culture, storytelling, and identity in an interconnected world.

## 2. Development and Features of Chinese Online Literature

Chinese online literature began to take shape with the spread of the internet in the late 1990s. In its early period, writers published their work on personal websites and discussion forums such as Rongshuxia and Jinjiang Literature City. These spaces allowed ordinary people to write and share stories without the limits of traditional publishing, creating an open environment for expression. Around the mid-2000s, online writing gradually developed into an organized industry. Companies such as Qidian and Zongheng built commercial models where readers paid for new chapters, forming a system that supported both creativity and profit. This change helped turn online literature from a hobby into a major part of China's cultural industry.

Over the following years, online literature developed clear features that distinguish it from print literature. One major feature is its continuous and interactive style of publication. Writers post new chapters regularly, and readers give feedback through comments and ratings. The exchange between the two sides allows stories to grow in direct response to audience reactions. Another feature is the wide range of genres. Writers explore fantasy, history, city life, and romance, while also experimenting with hybrid forms that mix traditional Chinese storytelling with modern themes. This variety has helped online literature reach a broad and diverse readership.

The success of online literature has also created links between writing and other media. Many popular novels have been turned into television dramas, online series, and games. Works such as *The King's Avatar* and *The Untamed* are examples of how stories from online platforms have entered the mainstream entertainment market. According to data from the *iResearch Report on China's Online Literature Industry (2023)*, more than 70 percent of well-known web dramas in recent years originated from online novels. This shows how digital writing has become a source of inspiration and material for China's cultural production.

The readership of Chinese online literature now extends far beyond national borders. Translation websites such as Webnovel and Wuxiaworld have introduced Chinese stories to audiences in Europe, North America, and Southeast Asia. Reports from 2023 suggest that the number of overseas readers has passed 100 million. The global spread of these stories demonstrates how digital publishing allows Chinese writers to communicate with readers in many different cultural settings.

Online literature continues to face problems such as uneven quality and the overuse of familiar storylines. Even so, it remains one of the most active forms of creative writing in contemporary China. The combination of technology, imagination, and open access has made it a space where new ideas, emotions, and identities can be explored, reflecting both social change and cultural confidence in a digital age.

## 3. Overseas Communication and Reception of *Joy of Life*

The international spread of *Joy of Life* represents a significant example of how Chinese online literature has evolved from a domestic phenomenon into a globally recognized cultural product. Its success illustrates the interaction between digital distribution, audience participation, and cultural adaptation. To understand its global reach, this section is divided into three parts: (1) cross-border dissemination and platform strategy, (2) audience reception and intercultural response, and (3) challenges and limits in global communication.

### 3.1 Cross-Border Dissemination and Platform Strategy

The dissemination of *Joy of Life* abroad has been driven largely by digital streaming platforms and fan-based

translation networks. The series, adapted from Mao Ni's popular web novel and produced by Tencent Penguin Pictures, premiered in 2019 and was made available internationally through platforms such as WeTV (Tencent's overseas streaming service), Rakuten Viki, and YouTube. By 2024, official statistics indicated that the show had accumulated more than 8 billion domestic views, while overseas streams surpassed 150 million, with notable viewer bases in Southeast Asia, North America, and parts of Europe.

Streaming platforms have played a key role in promoting the series across linguistic and cultural boundaries. WeTV, for instance, released English, Thai, and Indonesian subtitles almost simultaneously with the domestic broadcast, adopting a "simulcast" model similar to that used by Korean and Japanese entertainment industries. This reduced the usual delay between domestic and global releases, strengthening audience engagement and reducing piracy. Marketing strategies were tailored to different regions: in Southeast Asia, promotions emphasized the show's humor and romance, while in Europe and North America, campaigns highlighted its philosophical dialogue and visual sophistication.

Fan communities also contributed significantly to cross-border communication. Volunteer subtitle groups on Reddit, Twitter, and specialized forums provided translations and cultural notes that explained historical references, social hierarchies, and idiomatic expressions. These fan-driven efforts not only expanded accessibility but also created an informal bridge between cultures. Their activities echo the participatory culture model described by Henry Jenkins, in which audiences act as co-creators and mediators of meaning rather than passive consumers.

### 3.2 Audience Reception and Intercultural Response

The reception of *Joy of Life* among international audiences reflects both fascination with Chinese storytelling and selective interpretation of cultural values. Reviews on Rakuten Viki, IMDb, and Douban International show consistently high ratings—averaging 9.5/10 on Viki and 8.8/10 on IMDb—with comments praising the intricate political narrative, moral depth, and strong character development. Many international viewers compare it favorably with Western fantasy series such as *Game of Thrones*, noting that *Joy of Life* offers a more introspective and ethically grounded approach to power and governance.

The show's appeal lies in its combination of visual beauty, emotional sincerity, and philosophical discussion. International audiences express appreciation for the refined aesthetics of costume design, architecture, and music, which they perceive as conveying a sense of harmony and tradition. In social media discussions, fans frequently describe the protagonist, Fan Xian, as a symbol of reason and integrity, interpreting his actions as representing universal human values rather than culture-specific ideals. This reception suggests that *Joy of Life*'s narrative complexity enables it to transcend national boundaries while still rooted in Chinese cultural traditions.

However, interpretations vary across cultural contexts. Some viewers, particularly in Western countries, express difficulty understanding the social hierarchies and moral codes that underpin the story's politics. Confucian concepts such as filial piety or moral loyalty are sometimes perceived as outdated or overly idealistic. In Southeast Asian and East Asian regions, where Confucian traditions still have social influence, audiences tend to show deeper identification with these ethical dimensions. Such differences reveal that cross-cultural reception is not uniform but shaped by local historical and cultural experiences.

### 3.3 Challenges and Limits in Global Communication

While *Joy of Life* demonstrates the growing potential of Chinese online literature in the global market, several obstacles continue to affect its international communication. Language remains a major barrier. Even with professional subtitles, nuances in tone, humor, and classical references are often lost. For example, the show's witty dialogue, rich in historical allusions and wordplay, poses difficulties for direct translation. This sometimes leads to simplification or paraphrasing that reduces cultural depth.

Cultural familiarity is another challenge. Many international viewers lack prior exposure to Chinese history, philosophy, or literary traditions, making it difficult to fully grasp the context of political and ethical debates presented in the story. The balance between preserving authenticity and ensuring comprehension remains delicate. If the cultural elements are overly simplified, the story risks losing its distinctiveness; if they are kept too specific, comprehension may become limited to niche audiences.

Market competition also influences visibility. The global streaming landscape is dominated by Korean, Japanese, and Western productions, which have established distribution networks and fan bases. For Chinese series to gain similar recognition, they must not only match technical standards but also develop stable international marketing strategies. *Joy of Life* has set a positive example by maintaining strong visual quality and narrative sophistication, yet continued international influence will depend on consistent output and stronger brand recognition for Chinese cultural products.

The overseas communication of *Joy of Life* reveals how Chinese online literature can travel through global

networks when supported by effective platform cooperation, audience participation, and flexible translation. It also shows that international success requires more than distribution; it depends on mutual understanding between creators and viewers. The drama's journey from a web novel to a global screen success offers a model for how Chinese stories can find their place in an increasingly interconnected media environment—one that values authenticity, complexity, and shared human experience.

#### 4. Cultural Translation and Localization Strategies

The global spread of *Joy of Life* depends not only on digital accessibility but also on how effectively it conveys Chinese cultural meanings to audiences from different linguistic and social backgrounds. Cultural translation in this context involves more than converting language; it includes adapting visual, emotional, and symbolic elements so that the story remains understandable and appealing across cultures. Localization strategies play a key role in this process, balancing the preservation of cultural identity with the need for clarity and resonance among international viewers.

The first step in this adaptation lies in linguistic translation. Professional and fan-based subtitle teams work to make the drama accessible to a non-Chinese audience. Translators often face challenges when dealing with idioms, classical references, and humor that depend on historical or philosophical context. For instance, expressions rooted in Confucian ethics or literary allusions from *The Analects* are often replaced with simplified equivalents that carry similar emotional meaning rather than literal accuracy. This approach allows international audiences to follow the story without losing the tone of moral reflection that defines much of Chinese historical fiction.

Localization also takes place through visual and cultural presentation. *Joy of Life* employs a mix of historical and contemporary aesthetics—traditional costumes and court settings appear alongside modern dialogue rhythms and character development styles. This blending of old and new makes the story easier for global audiences to connect with, avoiding the sense of distance that pure historical representation might create. The production team's careful attention to set design, music, and costume detail helps convey an atmosphere of authenticity while still appealing to viewers unfamiliar with the specific historical period.

Another important element of localization is the use of streaming interfaces and platform strategies. Services such as WeTV and Rakuten Viki adjust their recommendation algorithms and promotional materials for different regions. For example, marketing for *Joy of Life* in Southeast Asia emphasized the drama's action and humor, while promotion in Europe highlighted its philosophical themes and visual quality. These targeted strategies help align the series with regional audience preferences and increase its visibility in competitive media environments.

Online fan communities further contribute to the translation and adaptation process. Viewers outside China often create discussion groups, reviews, and social media posts that explain cultural references, moral dilemmas, or symbolic gestures found in the drama. Through this participatory form of translation, fans act as informal cultural mediators who help bridge understanding between Chinese creators and global audiences. Their work extends beyond language, shaping how the story is interpreted and appreciated abroad.

While localization enhances accessibility, it also raises questions about the loss of cultural depth. Simplifying dialogue or changing cultural references can risk reducing the complexity of the original text. Yet, without such adjustments, the series might remain inaccessible to many viewers. The case of *Joy of Life* illustrates how cultural translation involves negotiation rather than substitution: it seeks a balance between preserving cultural uniqueness and ensuring global comprehension. This process demonstrates how Chinese narratives can adapt to international contexts while maintaining a clear sense of origin and identity.

#### 5. Ideological Representation and Cultural Soft Power

The popularity of *Joy of Life* beyond China illustrates how narrative, aesthetics, and ideology interact in the global communication of Chinese culture. The series does not simply tell a historical story—it presents moral and philosophical ideas that embody Chinese cultural values while adapting them for a contemporary audience. Its ideological framework contributes to the construction of China's national image and the projection of cultural soft power through literature and media. To understand this influence, this section is divided into two parts: (1) moral philosophy and political symbolism in *Joy of Life*, and (2) the role of cultural imagery in building China's soft power.

##### 5.1 Moral Philosophy and Political Symbolism

At the heart of *Joy of Life* lies a moral and philosophical exploration of power, justice, and personal integrity. The protagonist, Fan Xian, is portrayed as a rational, introspective figure who questions the corruption and inequality surrounding him. His character embodies the traditional Confucian ideal of self-cultivation and moral responsibility, combined with the intellectual curiosity of a modern thinker. The tension between individual conscience and political authority forms the series' central conflict, inviting audiences to reflect on universal

ethical dilemmas.

The narrative structure echoes long-standing traditions in Chinese thought, particularly Confucian and Daoist ideas. The emphasis on moderation, righteousness, and humaneness—concepts known as *zhongyong* and *ren*—shapes the moral tone of the series. Fan Xian's efforts to remain honest and compassionate in a complex world illustrate the Confucian belief that moral strength arises from restraint and inner harmony. At the same time, moments of irony and philosophical questioning draw from Daoist skepticism toward rigid social norms. This combination of moral conviction and intellectual doubt gives *Joy of Life* a reflective quality that appeals to both Chinese and international audiences.

The political setting of the story serves as an allegory for governance and moral legitimacy. Rather than depicting history literally, the narrative constructs an imagined empire where ethical decisions determine political stability. The portrayal of rulers, scholars, and common citizens highlights the moral foundation of authority, suggesting that justice depends not on power but on virtue. Such ideas resonate with China's cultural discourse on the "harmonious society," emphasizing order achieved through moral leadership rather than coercion. For international audiences, these themes provide insight into Chinese perspectives on governance and ethics, offering an alternative to Western political narratives that often focus on individualism or conflict.

The ideological dimension of *Joy of Life* thus operates through subtle storytelling rather than overt propaganda. By presenting a world shaped by ethical reasoning and emotional balance, the series expresses a vision of Chinese modernity grounded in cultural tradition. It demonstrates how moral philosophy can serve as a universal language of empathy and reflection, bridging cultural divides through shared human concerns.

### 5.2 Cultural Imagery and the Projection of Soft Power

In addition to moral and philosophical content, *Joy of Life* promotes Chinese cultural soft power through its visual and aesthetic representation. The drama showcases traditional architecture, clothing, calligraphy, and music, weaving them naturally into the plot. These cultural symbols serve not as decoration but as expressions of identity and continuity. The visual beauty of the series—its landscapes, set design, and costume detail—invites admiration and curiosity from viewers unfamiliar with Chinese culture, while reinforcing pride among domestic audiences.

This aesthetic strategy aligns with China's broader effort to enhance its international image through cultural diplomacy. The portrayal of elegance, discipline, and intellectual refinement offers a counter-narrative to stereotypes that depict China primarily through economic or political lenses. Instead of direct promotion, *Joy of Life* uses story and emotion to embody ideas of cultural sophistication and moral depth. Such representation strengthens China's soft power by fostering appreciation rather than persuasion.

The music and cinematography of the series also contribute to its cultural impact. The theme songs and instrumental compositions employ traditional Chinese instruments such as the *guqin* and *xiao*, blending them with modern orchestration. This fusion of old and new mirrors the series' ideological balance between heritage and modernity. International viewers often mention the soundtrack and visual composition as reasons for their emotional attachment to the show. The sensory experience created through these elements conveys cultural identity in ways that transcend language.

The drama's soft power influence extends beyond entertainment. The success of *Joy of Life* has encouraged discussions about Chinese aesthetics, history, and storytelling across global social media and fan communities. Viewers who encounter Chinese culture through this drama often seek other related works, forming a growing network of cross-cultural exchange. This process reflects how soft power functions not as a single act of persuasion but as a long-term accumulation of cultural familiarity and emotional connection.

At the same time, the influence of *Joy of Life* remains shaped by the dynamics of global media reception. International audiences interpret its messages through their own cultural frameworks, sometimes focusing more on universal emotions than on the specific moral or philosophical meanings intended by the creators. This diversity of interpretation demonstrates both the reach and the limits of cultural soft power—it depends on dialogue rather than dominance.

*Joy of Life* reveals how ideological meaning and aesthetic representation work together to express a form of soft power rooted in cultural authenticity. The series shows that moral storytelling and visual refinement can communicate Chinese values to the world in ways that feel natural rather than instructional. By combining ethics, beauty, and emotional depth, it presents an image of China that is both traditional and modern, confident yet open to conversation. In doing so, it helps shape a more balanced understanding of Chinese culture within the global media landscape.

## 6. Media Industry Networks and Policy Framework

The global spread of *Joy of Life* is not an accidental success but the outcome of a well-organized system in

which industry collaboration and national policy converge to promote Chinese culture abroad. Over the past decade, China's digital media ecosystem has developed a strong integration between creative production, technological platforms, and policy direction. This environment has allowed online literature and its screen adaptations to move efficiently from domestic popularity to international recognition.

China's major digital entertainment companies, such as Tencent, iQIYI, and Youku, have built vertically integrated media systems that combine content creation, distribution, and marketing within single corporate structures. *Joy of Life* benefited from this model, as it was produced by Tencent Penguin Pictures and released through Tencent Video and its overseas platform WeTV. This vertical integration not only lowered licensing and coordination costs but also ensured consistent quality control and branding. The result was a smooth transition from domestic broadcasting to global streaming, supported by localized subtitle production and regional promotional strategies. According to *iResearch* (2023), more than sixty-five percent of China's top-performing online dramas in recent years originated from web literature intellectual property, showing how the adaptation of online fiction has become the backbone of the country's cultural export industry. The data-driven nature of these companies also plays a crucial role: online platforms analyze reading and viewing preferences to identify stories with high potential for international adaptation, transforming audience behavior into creative guidance.

Government policy provides the second layer of support in this network. The "Going Out" (走出去) strategy and the *Outline for Building China into a Cultural Power* (2021) have identified digital storytelling as a key medium for soft power projection. Through policy tools such as the *National Radio and Television Administration* (NRTA)'s export fund, subsidies for co-productions, and international festival participation programs, the state encourages producers to develop content that represents Chinese culture with both authenticity and universal appeal. The *14th Five-Year Plan for the Development of the Cultural Industry* (2021–2025) further emphasizes the need to expand the global influence of Chinese cultural products by supporting translation, overseas platforms, and partnerships with foreign broadcasters. *Joy of Life* fits this policy direction well—it demonstrates moral and cultural values consistent with domestic ideological guidance, while packaging them in a narrative structure that is intelligible and attractive to international viewers.

This combination of policy and industry strategy also reflects a shift in China's approach to global cultural diplomacy. Instead of promoting content through traditional state media channels, the emphasis has moved toward digital platforms capable of reaching audiences organically. WeTV and China Literature Group, for instance, operate official English-language social media accounts that share clips, commentary, and behind-the-scenes content, framing Chinese stories as cultural experiences rather than political messages. This "soft" form of engagement is more consistent with global audience expectations and has been effective in improving perceptions of Chinese creativity and storytelling sophistication.

Nevertheless, the process of internationalization is not without difficulties. Differences in copyright regulation, censorship, and content classification between China and other countries often slow down co-production and distribution. Global platforms require clear standards for transparency and cultural sensitivity, while Chinese regulations prioritize ideological alignment and social responsibility. This tension means that certain adaptations must undergo revisions to meet both domestic and international requirements. The situation is further complicated by strong competition from Korean, Japanese, and Western entertainment industries, which have long established networks for translation, marketing, and distribution. Although *Joy of Life* has achieved remarkable visibility, many other Chinese series still rely on niche audiences or diaspora communities for recognition. Building consistent global influence requires investment not only in production quality but also in professional translation, cultural consultancy, and cross-border collaboration.

At the same time, the expansion of Chinese cultural products abroad raises questions about authenticity and adaptation. Simplifying dialogue or adjusting cultural references can make narratives more accessible but may also weaken the distinctiveness of Chinese storytelling. As Li Huijing from East China Normal University argues, the true strength of Chinese media lies in "explaining without erasing"—preserving cultural essence while ensuring understanding. *Joy of Life* demonstrates this balance effectively: its dialogue, costumes, and moral dilemmas retain a strong sense of Chinese identity, yet the emotional conflicts and philosophical reflections are presented in ways that resonate globally.

The success of *Joy of Life* thus represents the intersection of industrial innovation, policy planning, and cultural translation. It shows how creative industries and government strategy can work together to turn domestic literature into global media products. At the same time, it highlights the need for flexibility, openness, and creative independence within this framework. As China continues to develop its cultural industries, the lessons from *Joy of Life*—efficient integration, policy support, and cultural authenticity—may serve as a foundation for the next phase of Chinese online literature's globalization, where culture functions not only as a symbol of national pride but also as a shared language of global communication.

## 7. Future Directions for Chinese Online Literature Globalization

The growing international influence of Chinese online literature marks an important stage in China's cultural development, but its long-term success depends on how it adapts to the changing global media environment. As digital platforms continue to expand, new opportunities are emerging for writers, producers, and policymakers to reshape how Chinese stories are created, shared, and understood worldwide. The future of globalization in this field will likely depend on three key aspects: creative innovation, industrial cooperation, and the balance between cultural identity and international accessibility.

Creative innovation remains the foundation of sustainable growth. As readers' preferences evolve, online literature must continue to explore new themes and narrative forms that combine Chinese cultural depth with universal appeal. Writers are increasingly experimenting with cross-genre storytelling, social issues, and character development that resonate with diverse audiences. At the same time, technology is becoming an important tool for creativity. Digital publishing platforms now use recommendation algorithms, reader feedback, and data analytics to understand audience interests, helping authors to shape stories that appeal to both domestic and global readers. While this data-driven approach improves efficiency, it also raises questions about artistic independence and the preservation of literary quality.

The second major direction concerns industrial cooperation. The success of *Joy of Life* and other web novel adaptations shows how closely online literature is linked to film, television, and gaming industries. Future growth will likely rely on deeper collaboration between content creators, technology companies, and international distributors. Co-production agreements, joint ventures, and exchange programs can help improve translation quality, visual effects, and cultural understanding. As Chinese platforms such as Tencent Video and iQIYI expand their overseas presence, working with local partners will be essential for reaching new audiences and adapting to regional market conditions.

A further issue is how to maintain cultural authenticity while appealing to international tastes. The process of globalization often encourages simplification or modification of cultural elements to fit global expectations. However, the long-term strength of Chinese online literature lies in its ability to offer distinctive perspectives and moral frameworks rooted in Chinese history and thought. Maintaining this balance requires careful storytelling that preserves cultural identity while remaining open to dialogue and reinterpretation. Works like *Joy of Life* demonstrate that when cultural expression is presented with artistic skill and emotional depth, it can attract understanding rather than alienation.

Government policy will continue to influence the direction of this industry. Initiatives that support translation, copyright protection, and international collaboration can create a more stable foundation for global expansion. At the same time, reducing administrative barriers and encouraging creative diversity will help maintain vitality and innovation. Investment in education and literary exchange programs could also foster a new generation of translators, critics, and creators who can interpret Chinese culture for global readers in nuanced ways.

The globalization of Chinese online literature is still at an early stage compared to film or television, but its potential is significant. The combination of digital technology, active readership, and rich cultural resources provides a strong base for growth. If future development continues to value both creativity and authenticity, Chinese online literature can become not only a cultural export but also a form of cross-cultural dialogue that enriches global storytelling. Its evolution will shape how China is understood through literature and how stories from different cultures can connect in a shared digital world.

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