

Cross-Cultural Publishing Reception and Aesthetic Integration in the Context of Globalization

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With the deep development of the global economy and culture, the communication of literary works is no longer confined to a single cultural context. As important carriers of cultural transmission, publications have propelled the publishing industry into the stage of cross-cultural communication. However, due to the different cultural backgrounds of various countries, there are significant differences in language, culture, and customary standards. Communication between different cultural backgrounds creates aesthetic barriers. How to resolve the conflict between globalization and localization in the process of publication dissemination has become an urgent issue. Consequently, exploring the aesthetic commonalities across different cultural backgrounds and selecting appropriate methods for localization adaptation has become the core strategy for cross-cultural publishing. The aim is to seek a balance between cultural uniqueness and universality, achieving a deeper and more effective integration in cross-cultural communication.

Keywords: publishing, cross-cultural communication, globalization

Preface

The “going global” strategy of China’s publishing industry is not simply about text export; it involves the complex process of cultural selection and the blending of values. Notable achievements have been made in the overseas communication activities of China’s publishing industry, with emerging literary and artistic forms such as online literature and film and television dramas receiving enthusiastic responses overseas. However, in the overall practice of external communication within the publishing industry, it still faces practical challenges such as misunderstandings stemming from cultural differences, the loss of aesthetic value during translation, and insufficient development of target market channels (China Social Sciences Press, 2026). These practical difficulties necessitate an analysis of the mechanisms of cross-cultural publishing communication. This paper systematically explores the core mechanisms of cross-cultural publishing in the context of globalization, analyzing aspects such as the current situation and challenges of cross-cultural publishing, the effective integration of globalization and localization, and the construction of a shared aesthetic space. It seeks to investigate the core propositions and future directions of cross-cultural publishing communication.

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Current State of Cross-Cultural Publishing

According to statistics from the OCLC, as of 2023, there were 203 million records for English-language publications, including books, journals, e-books, and databases; 63 million for German; 47 million for French; 25 million for Spanish; 16 million for Chinese; and 3.3 million for Arabic (Zhang, 2025). This imbalance reveals an international publishing landscape where English holds an absolute advantage, alongside the structural characteristic of an increasing proportion of cross-cultural publications year by year. In recent years, China's publications have achieved significant results in "going global," yet numerous challenges remain. When Chinese literary works are disseminated overseas, cultural differences in value orientations and thought patterns can easily lead to misunderstandings among international readers. Concepts related to policy interpretation and traditional culture, in particular, often require extensive annotations and localized adaptations to mitigate the barriers caused by transmission between high- and low-context cultures, thereby enhancing acceptance among overseas scholars. Countries and peoples from different cultural backgrounds possess different values, such as the choice between collectivism and individualism, the integration of tradition and modernity, and implicit versus open expression, all of which influence readers' value judgments and receptive psychology. Traditional values emphasized in the Chinese context, such as "collectivism" and the "golden mean," might enjoy high recognition domestically (Zhang, 2014); however, the Western context emphasizes individual heroism, making it difficult for overseas readers to understand the underlying values and cultural connotations, thus leading to aesthetic cognitive deviations. Furthermore, language is the carrier of culture and a crucial tool in the communication process. When transmitting from a high-context to a low-context culture, the precise meaning of some linguistic expressions can be challenging to convey accurately in translation, significantly diminishing the aesthetic value of publications.

Forging the Dual Path of Globalization and Localization

A publishing "going global" strategy rooted in cultural confidence emphasizes both the special mission of telling China's stories and transmitting Chinese culture, and the universal aspiration of participating in dialogues across civilizations. Cultural communication in the context of globalization emphasizes the commonality of aesthetic values, promoting the global spread of cultural aesthetics with universal appeal. Localization, on the other hand, emphasizes the unique cultural value of publications, aligning with the identity and background of a specific nation or ethnic group. The localization adaptation of cross-cultural publishing involves appropriately adjusting and modifying the content, form, and expression of publications based on the target audience's cultural background and aesthetic habits. However, localization adaptation does not mean altering the core content, value, or aesthetic of the publication; rather, it involves optimizing the expressive forms for adaptability. It is essential to preserve the distinctive aesthetic elements and cultural connotations of the publication while respecting the target audience's cultural background and aesthetic needs, making appropriate adjustments to the publication's form of expression to ensure it can be understood and accepted by the target audience. It is worth noting that this fusion is neither a compromise of local aesthetics nor an unprincipled following of globalized aesthetics. It aims to enrich the expression of cross-cultural aesthetics while maintaining the foundation of local cultural aesthetics, promoting the integration of globalized and localized aesthetics to achieve better communication effects for publications.

Creating a Shared Aesthetic Space

The primary bridge for crossing cultural barriers is to discover the common aesthetic needs and cultural values among readers from different contexts. Only by uncovering these commonalities can publications evoke

emotional resonance and identification in readers from various countries. Taking the contemplation on the essence of life as an example, *To Live* relies on its distinct characteristics of local Chinese culture and its profound depiction of human resilience in the face of suffering, resonating deeply with readers across nations. By 2023, its cumulative sales in Mainland China exceeded 20 million copies. Yonhap News Agency reported that by 2023, sales of *To Live* in South Korea surpassed 100,000 copies. Globally, it has been translated into over 40 languages and published in more than 40 countries. Online reading data is also remarkably impressive: in 2024, it had 2.438 million readers on the WeChat Reading platform and simultaneously became the most-read book on the Zhangyue platform (Xiang, 2024).

In the practice of cross-cultural publishing reception, it is essential to combine localization adaptation with the exploration of aesthetic commonalities. This allows publications to retain their local cultural characteristics while crossing cultural barriers to achieve globalized aesthetic acceptance, thereby promoting better cross-cultural dissemination of publications.

Conclusion

Cross-cultural publishing communication in the context of globalization is a cultural practice full of tension yet containing infinite possibilities. This paper is starting from an examination of the current state of cross-cultural publishing communication, explores the dual paths of globalization and localization, and focuses on strategies for constructing a shared aesthetic space, preliminarily outlining the basic contours of the mechanisms of cross-cultural publishing communication.

The research indicates that the core proposition of cross-cultural publishing communication lies in how to handle the dialectical relationship between “globalization” and “localization.” Cultural specificity constitutes the unique value of publications. Publications that lose their local cultural and aesthetic characteristics are prone to homogenization in the globalized aesthetic wave, making it difficult to form a distinct aesthetic value. Conversely, the universal values of globalization serve as a bridge crossing cultural barriers. Only by excavating and highlighting these aesthetic commonalities can publications evoke emotional resonance and aesthetic identification among readers from different cultural backgrounds. The balance and integration of the two are key to the success of cross-cultural publishing communication.

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