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| RESEARCH ARTICLE

**A Paratextual Study on the Communication Model of the English Translations of *Cha Jing***

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| ABSTRACT

Lu Yu's *Cha Jing* is the earliest, most comprehensive monograph on tea and serves as the foundation of tea culture. The English translation of *Cha Jing* has played a vital role in spreading tea culture to the Western world. In 1974, Francis Ross Carpenter published the first complete English translation titled "The Classic of Tea in the United States". In 2009, Chinese scholars Jiang Yi and Jiang Xin completed the translation of *The Classic of Tea / The Sequel to The Classic of Tea* as part of the Great Chinese Library project. In 2015, Aaron Fisher, an American tea culture expert based in Taiwan, introduced the first electronic version through the e-magazine *Global Tea Hut*. These three translations offer unique characteristics, providing valuable materials for translation studies. There is currently limited research on the communication models of the English translations of *Chajing*, particularly the comparative analysis of their paratexts. Examining the paratexts through Gérard Genette's theory, this research adopts a qualitative analysis approach to explore the communication models of the three English translations. Additionally, a comparative analysis using Harold Lasswell's 5W communication model identifies differences, strengths, and weaknesses in terms of the translator(s), message, channel, readers, and communication effects. The study argues that the paratexts of the English translations reflect the evolution of translation and dissemination models of *Chajing* across different periods and media. The Carpenter translation and the Jiang Yi and Jiang Xin versions represent two prevalent models in the print media era. The former follows a commercial publishing model, targeting ordinary readers and introducing tea culture comprehensively despite some limitations in quality. The latter represents an academic model, faithfully presenting the original essence to domestic and international scholars yet lacking richness in paratextual elements. *Global Tea Hut's* translation represents a cross-cultural, new media model initiated by a tea enthusiast community. It targets tea culture enthusiasts with multimodal and interactive paratexts but may lack depth and comprehensiveness. In the current media landscape, the three models can complement each other and collectively promote the global dissemination of tea culture.

| KEYWORDS

The Classic of Tea; English translation; Paratexts; Communication model; Translation Studies.

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**1. Introduction**

Tea culture, as one of the most representative symbols of Chinese culture, not only condenses the productive labor and artistic creation of the Chinese nation but also represents both the "material" and the "spiritual" cultures in a dual sense. Tea culture has a long history, complete form, and rich content, which is connected with other traditional art forms such as painting and calligraphy, thus enjoying a high reputation in the international community. Recently, it has been heartening to see that "traditional Chinese tea-making skills and related customs" have passed UNESCO's intangible Cultural Heritage assessment and entered the international horizon again as the 43rd cultural symbol of China included in the list.

As the written record of tea culture, the translation of *Cha Jing* (《茶经》), or *The Classic of Tea*, composed by Lu Yu, the "Tea Sage" has played an essential role in the successful transmission of tea culture as part of the World Heritage. Therefore, from the perspective of international communication of tea culture, studies on the translation of *Cha Jing* are of far-reaching significance. There are three well-known translations of *Cha Jing*. The first one was rendered by American translator Francis Ross Carpenter and published in 1974; the second was jointly translated by Chinese professors Jiang Xin and Jiang Yi in 2009, and the third was released electronically in a web magazine called *Global Tea Hut* in 2015. With the growing popularity of tea culture, more and more importance has been attached to the research on these English versions of *Cha Jing*. For example, from the perspectives of aesthetics, intertextuality, social symbols, and so on, scholars have conducted studies on the accuracy of translations, translation strategies, difficulties, and gaps in one version. Meanwhile, the application of ecological translatology, functional linguistics, and other frameworks has enabled the study of *Tea Classic* translation to jump out of the empirical judgment of translation. However, there is still a lack of attention paid to the communication modes of these different renditions of *Cha Jing*, especially in a diachronic sense covering a time span of about half a century.

Paratexts, which are taken as sites of translator intervention or adaptation of the text to its new environment, can be taken as a tool for adjusting a text to a dynamic and ever-changing target culture while also offering a place for the translator to claim their presence and visibility. Therefore, this study attempts a comparative study on the three different versions of *Cha Jing* from Ross Carpenter, Jiang Xin & Jiang Yi, and *Global Tea Hut*, published in 1974, 2009, and 2015, respectively, to analyze the characteristics of the paratexts of each version from the perspective of communication, with the theory of paratext and the 5W communication model proposed by Harold Lasswell as theoretical guidance. Based on this, the communication models reflected by the paratexts of the three versions will be explored with a diachronic consideration. It is hoped that a different perspective can be provided not only for the study of the English translations of *Cha Jing* but also for further translation practice of tea classics and other Chinese classics on traditional culture in general. The three versions as research objects by different translators and published in different time periods show distinct characteristics in terms of their paratexts, which are traceable and comparable.

Therefore, three research questions can be raised and explored:

1. What paratextual features do the three translations of *Chajing* show?
2. How do the paratexts of the three versions reflect their different communicative models?
3. What diachronic tendencies can be reflected in the communicative models of the three translations of *Chajing*?

## 2. Literature Review

The translation of Chinese tea classics, compared to other Chinese literary works, has lagged in both the number of translations and the systematic approach taken in translation efforts. While traditional Chinese medicine and tea culture are often discussed together, by the 1980s, over 100 translations related to Chinese medicine had been published, including dictionaries and reference books that set translation norms. In contrast, translations of tea classics are limited, with key works such as Lu Yu's *Cha Jing* (*The Classic of Tea*), *The Sequel to The Classic of Tea* by Lu Tingcan, *Record of Tea* by Zhang Yuan, and *Treatise on Tea in the Dagan Period* by Zhao Ji being the most notable. The research on translation strategies and the reception of these translations remains scattered and lacks a cohesive approach.

Focusing on Lu Yu's *Cha Jing*, three notable English translations exist. The earliest, by Carpenter in 1974, is titled *The Classic of Tea: Origins & Rituals*. Subsequent translations by Chinese scholars Jiang Yi and Jiang Xin included both ancient and modern Chinese versions along with English translations, accompanied by academic research papers. The third significant translation, *Tea Sutra*, was published in the online magazine *Global Tea Hut* in 2015. Early 21st-century studies on *Cha Jing* translations can be categorized into micro-level analyses, focusing on textual translation strategies, and macro-level analyses that incorporate broader theoretical frameworks.

At the micro level, translation studies on *Cha Jing* have largely centered on specific translation strategies addressing challenges such as cultural transmission. For example, Jiang and Wu (2008) examined chromatic terms, concluding that a flexible strategy combining literal and semantic translation is employed. Jiang and Jiang (2014) discussed translation strategies for the Doctrine of the Mean in *Cha Jing*, recommending a blend of semantic and interlingual translation for effective overseas communication of tea culture. Other scholars have examined synaesthesia, chapter titles, and cultural-specific items in translation, each contributing to a nuanced understanding of the challenges and strategies involved in translating *Cha Jing*. Research has also evaluated how well cultural connotations are preserved in translations. Studies have critiqued various translations for their successes and failures in conveying the cultural essence of tea. For instance, He's (2015) evaluation of Carpenter's translation identified a need for greater attention to cultural connotation despite adherence to target language norms. Further studies have explored how translations reflect the cultural differences between Chinese and foreign tea traditions, the expression of Zen culture, and the philosophical elements embodied in tea culture.

Beyond text-focused research, some studies have applied broader theoretical perspectives like memetics and schema theory to the translation of tea classics. Jiang and Jiang (2009) introduced memetics to study cultural transmission in tea translations, while Ren (2016) emphasized the importance of retaining cultural factors from the source language. Schema theory, first applied by Yuan et al. in 2010, has also been used to analyze how cultural schemas are handled in translations, stressing the importance of transferring cultural defaults to ensure effective communication.

Macroscopic studies often contextualize the translation of tea classics within the broader goal of disseminating Chinese culture globally. Researchers like Wang (2016) and Zhang (2017) have used reception theory to explore how tea culture can be more effectively communicated in English translations, emphasizing the importance of cultural context in avoiding distortion and loss. These studies highlight the integration of Chinese and foreign cultures in the international transmission of tea culture and underscore the role of translation in boosting cultural confidence.

In recent years, emerging perspectives like functional linguistics and ecological translation have reinvigorated research on *Cha Jing*. However, the scope of studies remains limited, with a lack of diverse versions of tea classics contributing to this gap. Moreover, while some research has touched on the reception of tea classics among English readers, there is a noticeable deficiency in studies examining reader feedback and the practical application of communication theories in translation.

In conclusion, there is a significant gap in research on the communication model of *Cha Jing* in English translation, especially from a paratextual perspective. This study aims to address this gap by conducting a comparative analysis of the paratexts in different versions of *Cha Jing*, exploring how these elements influence the communication and dissemination of tea culture in the English-speaking world. Through this analysis, the study will contribute to a better understanding of the role of paratexts in the translation and global communication of Chinese cultural classics.

**3. Methodology**

This research aims to compare the paratextual element of three different translation versions of Cha Jing. These translations include *The Classic of Tea* by Francis Ross Carpenter, *The Classic of Tea* by Chinese scholars Jiang Yi and Jiang Xin, and *Tea Sutra* by Global Tea Hut. By analyzing and comparing these versions, this research seeks to explore the variations in the communication mode of the three translations. Their main differences in chief publication information are as follows (Table 4.1):

Table 3.1 The Difference between the Three English Versions

Name	The Classic of Tea	The Classic of Tea	Tea Sutra
Year of Publication	1974	2009	2015
Translator	Francis Ross Carpenter	Jiang Yi & Jiang Xin	Global Tea Hut
Translator Identity	Librarian	University Scholars	Tea Experts
Region	The United States	China, mainland	China, Taiwan
Channel	Paper	Paper	Paper & Internet

This research employs a comparative and qualitative approach to analyze the communication patterns conveyed by paratexts in three translations of Lu Yu’s *Cha Jing*, guided by Lasswell’s Communication Model. The study focuses on paratextual materials from *The Classic of Tea: Origins & Rituals* (Carpenter, 1974), *The Classic of Tea* (Jiang Yi and Jiang Xin, 2009), and *Tea Sutra* (Global Tea Hut, 2015). Through thematic, discourse, and narrative analyses, the research identifies themes, rhetorical strategies, and communication patterns across these paratexts. The study systematically compares the paratextual elements to uncover similarities, differences, and variations in how these materials influence the interpretation and reception of the translated texts. Lasswell’s Model serves as the framework, analyzing the communication elements—translator (who), message (what), channel (how), audience (to whom), and effect (with what outcome).

**4. A Comparative Analysis of the Communication Based on the 5W Model**

In this section, the Lasswell Communication Model is applied to analyze the paratexts of three translations, examining the five key elements of communication: "the translator(s)", "the message", "the channel", "the readers", and "the communication effect". Detailed examples of paratexts will be provided to analyze these communication elements, and relevant content from epitexts available will be incorporated to support the analysis.

#### 4.1 The Translator(s) (Who)

The three translations differ in terms of the paratext elements related to the "Who" element. Firstly, in Carpenter's translation, the paratext providing information about the "Who," i.e., the introduction to the translator, primarily encompasses the cover and jacket, as well as the jacket of the 1995 reprinted edition, which serves as epitext. Secondly, in the translation by Jiang Yi and Jiang Xin, the paratext related to the "Who" element is relatively minimal and mainly concentrated in the "Introduction" section. Additional information may need to be obtained through relevant introductions as external paratext or even the researchers' academic webpage. Lastly, in the Global Tea Hut translation, the paratext related to the "Who" element includes the letter from the editor and some illustrations. Additionally, there are translator interviews and other related content as external paratext.

Due to the antiquity of the sources and the lack of historical records, Carpenter's information is primarily mentioned in the cover jacket, with additional details provided in the jacket of another piece of work authored by the translator himself, which serves as the epitext. Combining both sources, although the contents are limited, they offer important hints and guidance to understand Carpenter's identity and writing background. Mr. Carpenter is a scholar of Chinese language and philosophy, holding advanced degrees from Stanford University and the University of London. Further evidence supporting this view is mentioned in the jacket of his other work, *The Old China Trade: Americans in Canton, 1784-1843*, where it is mentioned that he served as a professor of history and chairman of the history-political science department at Springfield College. In addition to his scholarly role, Carpenter also holds positions as the associate director of the Museum of the American China Trade and an official of the Braintree Historical Society. These pieces of information are sufficient to demonstrate that Carpenter is a professional scholar in the target language society. He not only possesses profound knowledge of Chinese culture itself but also has a unique mastery of cross-cultural understanding between the East and the West. In addition to his academic career, he also holds contemporary perspectives on Chinese culture and the cultural exchange between China and the Western world, which are reflected in his work.

Jiang Yi and Jiang Xin's information as translators is less prominent in the paratext. However, in the final section of the Introduction, they express gratitude for the support received from translation experts such as Wang Rongpei, tea culture experts like Yu Yue, and their graduate student Tian Yingjie during the English translation process of the classic texts. This indicates that both individuals are scholars and serve as supervisors for postgraduates in Master's programs at a prestigious university. In the "Author Zhiwang Jie" section, which serves as epitext, it is revealed that the two scholars are affiliated with the Dalian University of Technology, a renowned university in China, and are experts in the field of translation with a substantial publication record of 61 articles and a total download count of 19,616. Based on the VOSviewer visualization of their co-citation frequency in academic research papers (Figure 4.1), their primary research areas include "The Classic of Tea," English translation of "The Classic of Tea," and translation of tea culture, demonstrating their profound understanding and practical experience in the field of introducing tea culture to the outside world.

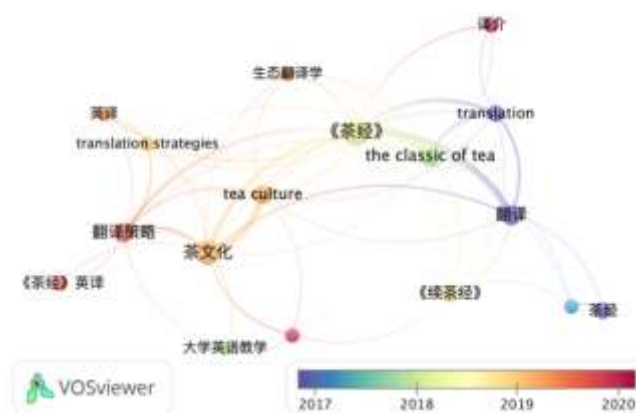


Figure 4.1 The Co-occurrence Map of Keywords in the Research Papers Published by Jiang Yi and Jiang Xin (Based on VOSviewer)

Lastly, Global Tea Hut, not very strictly referred to as "the WHO" in this study, is not an independent entity but a non-profit organization founded and based in Taiwan by a team of tea lovers from all over the world led by an American tea master Aaron Fisher (whose Chinese name is Wu De) who has been living in Taiwan for about 20 years. Its purpose is to disseminate Zen and environmental concepts through tea culture and the practice of tea. Master Wu De firmly believes that tea is a way of life that integrates culture, philosophy, art, and spirituality. In the letter from the editor, the editor not only hopes that "Morning Dew" can provide readers with an experience reminiscent of Lu Yu's era but also allows them to fully immerse themselves in the spirit and culture of tea while enjoying the magazine: "Therefore, our hope for connection with Master Lu and the tea sages he shared tea

with is to but pay our obsequies by brewing our tea with heart and soul." It can help individuals cultivate inner calmness, enhance focus, and establish deeper connections with nature and others. Through the popularization and promotion of tea practice, he aims to bring balance and harmony to people's physical, mental, and spiritual well-being. The peritexts in Global Tea Hut's translation, particularly the illustrations of tea ceremonies and translator annotations that reflect their understanding of tea culture, convey the translator's symbol of Global Tea Hut. With the mission of "Changing the world, bowl by bowl," the translators of Global Tea Hut believe in using tea to empower individuals, foster connections, and care for nature. Their perspective on tea culture is that "Tea is a way of life, a practice, an art," as they believe tea can guide people towards deeper wisdom and compassion.

#### 4.2 The Message (Says What)

As for the translations themselves, the common goal among the three translations is to spread tea culture, which is also the core content shared by their paratexts. Indeed, despite their common focus on tea culture, the paratexts of each of the three translations convey information with their own preference or inclination.

##### 4.2.1 Message Conveyed in the Paratexts of Carpenter's Translation

Generally speaking, the paratexts of Carpenter's translation tend to discuss tea within the grand context of Chinese and even world culture. In the preface, his translation purpose focuses on the "mutual exchange" of Eastern and Western cultures, particularly in enhancing "mutual understanding" between Chinese and American people. Therefore, the information conveyed in his translation emphasizes the "cultural exchange attribute" of tea. He regards tea as both material culture and spiritual culture. Particularly, in terms of explaining concepts, Carpenter goes beyond providing the "what" and delves into the "why." For example, in the second chapter, where measurement-related information is annotated, Carpenter adopts paragraph-specific annotations. Not only does he introduce the conversion of measurements in the Tang Dynasty and their modern equivalents, but he also provides further background information related to measurements (as shown in Table 4.1).

**Table 4.1 Example of Annotation for Measurements**

<b>ST</b>	苳莉，一曰“篇子”，一曰莠篔，以二小竹，长三尺，躯二尺五寸，柄五寸，以篔织方眼，如圃人土罗，阔二尺，以列茶也。
<b>TT</b>	The screen, called either a ying-tau or a p'ang-lang is made from two pieces of young bamboo about three feet long. The body of the implement is two feet, five inches, and the handle is five inches. With bamboo strips weave square eyes something like those in a gardener's earth sifter. The screen should be about two feet across. It is used for grading the tea.
<b>Annotation</b>	Measures of length, capacity, and weight have, for the sake of convenience, been translated into terms familiar to western readers. The three measures of length used by La Yi include the fen, the ts'un, the chih. Ten fen = one tsun and ten tsun = one chih. Ten chih = one chang. Although the measures of length varied in value from age to age, consistency within a period is a mark of the strength of the reign. The chih's value seems to have been quite stable in Lu Yi's time, being about 12.6 inches. By the time the West was involved with China, the value was 11.1 inches. The important units of capacity are the ho. ten of which make a sheng (roughly equivalent to a pint). Ten sheng = a tou, translated here as a gallon.

First of all, from his introduction, it can be seen that he constantly pays attention to the connections between tea and other artistic and cultural aspects, such as painting, language, and literature, including the medical role of tea and its association with traditional Chinese medicine. For instance, he speculates on the history of tea through the precursor of the word for tea, "t'u" (The Pinyin format used here respects Carpenter's original text, and the same applies throughout) and its various meanings found in different classical texts. He extensively quotes stories from Chinese classics such as The Book of Songs, The Book of Changes, The Book of Rites, The Shuo Wen Jie Zi, The Er Ya, and mentions notable figures like Zhu Xi and Yan Shigu to discuss their views on tea, narrating the transition from "t'u" to "ch'a." In addition, his preference for annotations also demonstrates his profound understanding of Chinese culture. Carpenter conducts in-depth analysis and textual research on tea-related content in Western world history and classics, conveying the cross-cultural interaction of tea. For example, from Navigazione et Viaggi to Historiarum Indicarum, he shows readers how tea was perceived by Westerners. Subsequently, tea increasingly appears in Western written materials, such as in Nouveaux Mémoires sur l'état de la Chine, where tea is discussed in more depth and comprehensively, including botanical descriptions, horticulture, classification, and more.

Furthermore, Carpenter's translation conveys an "encyclopedic" characteristic, which is evident in the inclusion of his translation in the Encyclopedia Britannica. He demonstrates a particular preference for providing "scientific name translations" for plants in his

annotations. For instance, in Annotation 2 in Table 5.2, Carpenter employs Latin scientific names to refer to well-known and identified plant species. For unidentified plants, he describes their characteristics and offers corresponding discussions and analysis, as exemplified in Annotation 1 in Table 4.2.

**Table 4.2 Example of Annotation for Botany**

<b>ST</b>	水方，以桐木[音胄，木名也]、槐、楸、梓等合之，.....
<b>TT</b>	The chou tree, the pagoda tree, the catalpa, and the tzu give up their wood to make the water dispenser.
<b>Annotation 1</b>	The chou tree seems at one time to have covered much of China, but may be now extinct. It is apparently an evergreen, for the Shan Hai Ching, one of China's early classics, says of it that even in the bitter cold the leaves will not fall.
<b>Annotation 2</b>	Respectively, after the chow tree. the trees enumerated are the <i>Sophora japonica</i> , <i>Mallotus japonicus</i> and either <i>Catalpa ovata</i> or <i>Catalpa kaempferi</i> .

Notably, in the chapter on "Tea-Producing Areas," Carpenter utilizes a table format to translate the tea-producing regions. The annotations in this section also employ the same table format to provide the corresponding modern geographical locations and precise latitude markings for the relevant regions (as shown in figure 4.2).

Figure 6.2 Table of Annotations for Location in Carpenter's Translation

The third characteristic of Carpenter's translation in terms of conveying information is his relatively subjective understanding and interpretation of the culture, which is particularly evident in the illustrations. Within the main body of the text, the illustrations primarily focus on tea utensils and are prominently featured in the chapters titled "The Tools of Tea" and "The Equipage." These illustrations of utensils are all hand-drawn, reflecting the illustrator's understanding of the characteristics of tea utensils (Figure 6.3). However, this subjective interpretation may result in a lack of showcasing certain details in the illustrations.



Figure 4.3 Black-and-White Illustrations for Utensils in Carpenter’s Translation

Besides, it is worth mentioning that along with referencing objective historical classics, Carpenter includes a significant amount of personal interpretation and commentary. These interpretations, although vivid and detailed, are inevitably influenced by subjectivity, as evidenced by errors in his annotations and subjective interpretations of Chinese culture in hand-drawn illustrations. For example, Carpenter’s translation notes tried to explain the cultural background of the concept of “潜龙,” but it was far from its actual meaning (Table 4.3). Just as Jiang Yi and Jiang Xin critiques Carpenter’s translation in the introduction section of their translation, and as Yang Muzhi evaluates the translation of Chinese classics in the Preface of the Library of Chinese Classics: Despite Carpenter’s expertise in understanding Chinese culture in the target language society, his understanding of Chinese culture conveyed through the paratexts still cannot completely overcome cultural barriers.

**Table 4.3 Example of Wrong Interpretation of Cultural Backgrounds**

<b>ST</b>	又水流于山谷者，澄浸不泄，自火天至霜郊以前，或潜龙蓄毒于其间，饮者可决之，以流其恶，使新泉涓涓然，酌之。
<b>Modern Chinese Version by Jiang Yi and Jiang Xin</b>	炎热的夏季到秋季霜降这一段时间，很可能会有蛇蝎毒虫之类的动物将毒素染积其中。如果别无其他水源，可以先掘开一个流水口，放掉劣腐的淤水。之后，涓涓冒出的新泉就可煮茶喝了。
<b>TT</b>	.....especially between the hottest part of summer and the first frost of autumn when the dragon is sequestered.
<b>Annotation</b>	To say the dragon may be sequestered is to say the water has lost its virtue. The dragon is an auspicious creature, and his disappearance, especially from water (which he represents - as he does spring and all that is green), would be a bad omen.

**4.2.2 Message Conveyed in the Paratexts of Jiang Yi and Jiang Xin’s Translation**

Jiang Yi and Jiang Xin’s translation, although also emphasizing the cultural attribute of tea, focuses more on accurately interpreting and expressing the form of tea culture itself, presenting “The Classic of Tea” in its original form to readers in the target language society. As a translation initiated from the source language society, Jiang Yi and Jiang Xin’s translation carries the mission of conveying Chinese traditional culture in a more comprehensive, accurate, and scientific manner to the world. Therefore, this translation exhibits the following characteristics:

Firstly, the information in this translation is characterized by accuracy and objectivity. The paratext of Jiang Yi and Jiang Xin’s version attempts to avoid the subjectivity of the translator as much as possible, enabling the translation to provide as much historical information about tea as possible from a more objective standpoint, overcoming the limitations of personal viewpoints. For example, all the classical texts mentioned in this translation are presented with in-text translation and corresponding phonetic transliteration annotations, ensuring that readers can get closer to the original text (Table 4.4). Furthermore, the limited in-text annotations in Jiang Yi and Jiang Xin’s translations are presented in the simplest language, providing the most direct information, whether it is the explanation of Tea Terms or the Translation Interpretation of related classics. Their’ annotations are accurate and concise, reflecting their attempts to “avoid errors.”

**Table 6.4 Example of Annotation for Classics**

<b>ST</b>	章木并，作茶，其字出《尔雅》。
<b>TT</b>	Apart from these two ideographic characters, grass, and wood join hands in configuring still another Chinese character # recorded firstly in the Erya Dictionary (Er Ya).
<b>Annotation</b>	(Er Ya)

Additionally, Jiang Yi and Jiang Xin’s translation introduces the preservation of Chinese characters for the first time, retaining the Chinese characters themselves and their radical components in the sections related to the analysis of Chinese language usage. For example, in the evolution of the Chinese character for “tea,” this version provides the corresponding Chinese character and radical component in the annotation: “Where tea is regarded as an arbor, the Chinese radical form of wood ( 木 ) composes part of its ideograph ( 槩 ) as recorded in the book.” This allows readers to directly receive information about Chinese characters and enriches the conveyed meaning of tea culture.

Finally, the most significant characteristic of Jiang Yi and Jiang Xin's translation is its strong emphasis on academic rigor. They conducted extensive research and traced the original versions of the translated work, presenting their chosen source text. They went back to the earliest recorded versions and examined the refined editions from different dynasties. By providing this historical context, they demonstrate their scholarly approach and ensure the accuracy and authenticity of their translation. The translators trace the earliest recorded version back to the Southern Song Dynasty (1273) in the collection *Scholars' History in all fields* (Bai Chuan Xue Hai) and point out that earlier versions from the Tang Dynasty and Five Dynasties are no longer available. Versions from the Song, Ming, and Qing dynasties were refined and reprinted by multiple individuals, becoming more perfected. Ancient editions of *Cha Jing* were often included in series collections, such as *Ode to the Pictures of Tea Sets* (Cha Ju Tu Zan). In addition, Jiang Yi and Jiang Xin's translation introduces an innovative approach that combines intralingual translation and interlingual translation with a side-by-side comparison to the original text. They provide the original text of *Cha Jing* first, the modern Chinese translation next, and thereafter, the English translation, enabling readers to have a closer connection to the tea culture conveyed in the original tea classic.

#### 4.2.3 Message Conveyed in the Paratexts of *The Global Tea Hut* translation

The *Global Tea Hut* translation emphasizes tea as a "lifestyle" attribute and promotes this way of life, focusing more on the tea ceremony. The aim is to let more people experience the philosophy of tea living, known as "Zen." Using patient, down-to-earth, and lively language, the translator quotes Buddhist scriptures to unveil the busyness and restlessness of modern life, stating that "Zen" represents the rhythm of nature, where stillness allows us to perceive changes. Additionally, the editor engages in a profound exploration and analysis of the wording for the translated title, considering that "sutra" encompasses deeper connotations and better captures the sense of reverence conveyed in *Cha Jing* compared to "classic." They draw on the interpretation of "经" (jing) in the Chinese language to justify the choice of translating it as "sutra." In the subsequent text, within the "Cover" section, the author uses "Tea Sutra" as the title. Furthermore, in the annotations, there is a greater emphasis on explaining utensils within the Proper Noun category, which is more conducive to promotion and popularization. The annotations in the Utensils category in the *Global Tea Hut* version cover aspects such as characteristics, uses, and historical backgrounds, for example, "ding" (Table 4.5) and "Caddy" (Table 4.6).

**Table 4.5 Example 1 of Annotation for Utensils**

<b>ST</b>	风炉[灰承]:风炉以铜铁铸之, 如古鼎形...
<b>TT</b>	The brazier or furnace (fenglu, 風爐) is a bronze or iron three-legged stove shaped like the ancient offering cauldrons at temples (ding, 鼎). <sup>1</sup>
<b>Annotation</b>	Used at temples for offering burnt ghost money, incense, etc., since ancient times.

**Table 4.6 Example 2 of Annotation for Utensils**

<b>ST</b>	其盒以竹节为之, 或屈杉以漆之。
<b>TT</b>	This caddy is usually made out of bamboo, with the segments as the natural bottom and top. It can also be made of painted or lacquered cedar. 16
<b>Annotation</b>	Since the ground tea powder lost its flavor quickly, people only ground what they would need for a single session, much like matcha is sieved for a Japanese tea ceremony today. Therefore, this container was relatively small.

In addition, another important characteristic of the *Global Tea Hut* translation is its strong interactivity. The conveyed information responds to the readers' expectations and invites active reader engagement. Its paratext innovatively provides interactive content. For example, the Title Page reflects the entertainment aspect of being a magazine, and each part of the "Introduction" has its own interactivity, whether it is the Tea of the Month section calling on readers to read the translation along with the featured tea and providing hands-on explanations of tea art, the colloquial and storytelling-style introduction of Lu Yu's life to pique readers' interest, or the emphasis on the Zen and philosophy of life conveyed through tea. Furthermore, the translation of the *Global Tea Hut* has the largest number of annotations categorized as Translator's Note, which are filled with the translators' understanding of the spirit of tea and tea ceremonies, permeating their desire to convey their understanding of tea as a lifestyle to more international readers. For instance, when discussing the Tang Dynasty tea ceremony, *Global Tea Hut* provides the following annotation: "If you have been dutifully reading your *Global Tea Hut* magazines, you will notice that many of these charcoal implements are still in use today. See if you can find their modern versions in your August edition!" Similar annotations not only create connections between different magazine volumes but also encourage readers to actively search for similar content on their own.

However, the downside of its strong interactivity is that it may lead to misunderstandings when discussing cultural controversies. The following example is the discussion conducted by *Global Tea Hut* regarding uncertain translations (Table 6.7). By comparing



the original text and the intralingual translation into modern Chinese, it can be observed that Global Tea Hut's translation deviates from the intended meaning of the original text to some extent. As a result, their confusion and discussion are expressed in the annotations (although the error itself is not corrected).

**Table 4.7 Example of Wrong Discussion for Cultural Background**

<b>ST</b>	若六人以下，不约碗数，但阙一人而已，其隽永补所阙人。
<b>语内翻译 (姜欣姜怡)</b>	如果有六人，则按五人计，缺少一个人的量，只需用“隽永” [茶水煮沸后先舀的一碗] 的质添补上即可。
<b>TT</b>	If you have six guests, then make five bowls and use the hot water basin as the sixth. <sup>17</sup> If a guest is missing from your gathering, then the spirit of the tea must take their place. <sup>18</sup>
<b>Annotation</b>	<p><sup>17</sup> There is some confusion and difficulty in translating this last line. Some intuition was required. Over time, five has become the typical number of cups and/or bowls in a set of teaware. Four is an unfavorable number in Chinese superstition, as the word is a homophone for 'death.' Five represents the five elements, the five cardinal relationships of Confucianism, five flavors, five sacred mountains, and many other factors that have contributed to a growing cultural fondness for things that come in fives. Master Lu probably carried more bowls since he mentioned that the basket for carrying bowls could hold ten, but some of these may have been extras, just in case. Perhaps the water basin as the sixth bowl could have been used by the host.</p> <p><sup>18</sup> In our tradition, we often set out cups/bowls of tea for all of our friends who aren't at the session or to anyone we are sending good wishes to that day.</p>

All of these aspects convey the idea that "tea" is a way of life, a philosophy, and an attitude towards life. The rich illustrations and carefully designed layout create a panoramic way for readers to gain in-depth knowledge of tea. The information conveyed in the translation connects tea closely with life and conveys the influence of tea in daily life.

In summary, under different historical backgrounds, the information conveyed by the three translations has distinct characteristics. In the 1970s, when the world was in tension and conflict, seeds of peace were being nurtured, and the icy relationship between China and the United States began to thaw. Carpenter's translation, situated in this era, relies on the shared enjoyment of "tea" in Eastern and Western cultures to convey signals of cultural and peaceful exchanges. In the early 21st century, cultural exchanges between countries became increasingly frequent, and China, as a major cultural country in the East, was exploring its own path of cultural "going global." Jiang Yi and Jiang Xin's translation of *The Classic of Tea*, as one of the series in the Library of Chinese Classics, faithfully and accurately conveys tea culture to Western society, broadening new aspects of cultural exchange. Thereafter, in the 2010s, in a world of peace, prosperity, and increasing interconnectedness through the Internet, the dissemination of tea culture had already achieved certain results. The groundwork was laid by the previous two translations, accumulating their own contributions. With the advent of the globalization era and the digital age, the Global Tea Hut translation resonates with the prosperity and integration of cultural exchanges, injecting new vitality into the dissemination of tea culture in the Sino-Western world by blending ancient and modern life through the "tea culture" and adding a touch of novelty.

### **4.3 The Channel (In Which Channel)**

Carpenter's translation primarily utilizes traditional print media channels, where the publisher prints and distributes the book in physical format to reach the readers. The relevant paratextual information associated with this channel includes publication information, as well as the display of cover and illustrations.

From the paratexts in the publication information, it can be inferred that Carpenter's translation, *The Classic of Tea*, was published by Little, Brown & Company and later reissued by Ecco Press in 1995. Therefore, understanding the publishing companies is crucial to the study of Carpenter's translation as a printed book. First, Little, Brown & Company is an American publishing company established in 1837. It has published novels and non-fiction works by many American authors and is also one of the largest legal publishers and importers in the United States. They have previously published *Out of Red China*, written by Liu Shaw-tong, translated by Jack Chia and Henry Walter, with a preface by Hu Shih. Ecco Press, the reissuing publisher of Carpenter's translation, was established in 1971, and their Chinese-to-English translations include *The Corpse Walker: Real Life Stories: China from the Bottom Up* written by Liao Yiwu, translated by Wen Huang, and published in 2009 by Pantheon Books. Therefore, it indicates that

both publishing companies for Carpenter's translation are influential commercial publishers that have maintained their market position.

Indeed, the cover design and illustration displayed in Carpenter's translation reflect the traditional nature of print media channels. The cover of the 1974 edition, for example, adopts a minimalist layout with only essential information such as the book title and translator's name. Similarly, the illustrations within the book are presented in black and white. This visual display aligns with the traditional approach of conveying information through book covers and illustrations during the era of print media. The cover's display plays a crucial role in whether readers choose the book as a source of information on tea culture, while the illustrations within the pages impact the reading experience. Among the three translations, Carpenter's version may have relatively less competitiveness in terms of visual display than Global Tea Hut's version (Figure 4.4).



Figure 4.4 Comparison of Illustrations in

Carpenter's Translation (The First on the Left) and Global Tea Hut's Translation (The Second and the Third)

The dissemination of Jiang Yi and Jiang Xin's translation relies on the print media channel of the Library of Chinese Classics, which is its prominent feature, and the relevant paratextual display mainly comes from the publication information. The Library of Chinese Classics is a publishing project launched by the General Administration of Press and Publication of the People's Republic of China in 1994. The project's chief editor is Yang Muzhi, and its purpose is to systematically introduce China's classical works to foreign countries. Therefore, Jiang Yi and Jiang Xin's translation of "The Classic of Tea" was published with the support of this project. The project has selected 110 works from various fields in Chinese literature, history, economy, philosophy, and military, translating them into English and other foreign languages. The project received three instructions from Wen Jiabao between 2004 and 2010 and was included in the National Publication Fund in 2011. The first phase of the project was an English-Chinese bilingual edition, and in 2007, it added four other official languages of the United Nations (French, Spanish, Arabic, and Russian), as well as German, Japanese, and Korean. The Library of Chinese Classics project embodies the will of the source language society to control cultural dissemination. All published books are selected by the Editorial Committee of The Library of Chinese Classics and published by domestic publishers (such as Foreign Language Press and Foreign Language Teaching and Research Press), and then they are released in the overseas book market or exported through copyright to achieve overseas dissemination.

The dissemination of the Global Tea Hut translation relies on a multimodal channel consisting of both online and physical platforms.

The translators and founders of Global Tea Hut are the same, and all the dissemination activities are carried out by Global Tea Hut. Their operating model involves sending a magazine, tea leaves, and a small gift to members every month, as well as providing online tea courses, videos, podcasts, and other resources. Their active platforms include the official website, Facebook, Instagram, YouTube, and Spotify. The influence of this multimodal epitext can be seen from factors such as the number of members, magazine circulation, social media followers, and donation amounts. According to their official website, as of December 2021, Global Tea Hut has over 5,000 members in more than 60 countries and regions. Their magazine has a circulation of approximately 6,000 copies per issue and covers various aspects of tea, including tea history, tea art, tea ceremony, tea farmers, and tea utensils. Their Facebook page has over 27,000 followers, their Instagram account has over 14,000 followers, their YouTube channel has over 13,000 subscribers, and the Spotify podcast has over 3,000 plays. Their donation amounts have been increasing each year and are used

to support tea farmers and environmental projects in Taiwan, as well as the construction of a new tea center called "Light Meets Life."

Most importantly, the visual display, including illustrations and layout patterns, also reflects the unique characteristics of its channel. Unlike traditional print media channels, the translation by Global Tea Hut can take advantage of the benefits offered by new media for a more comprehensive display (Figure 4.5). For example, for aspects like tea ceremony rituals, actual photographs are used to demonstrate the practicality of tea ceremonies. Meanwhile, for cultural anecdotes and stories, a fusion of ink paintings and classical artistic depictions is employed. The cultural elements reflected in these illustrations contribute to a deeper interpretation and understanding of the tea culture depicted in *The Classic of Tea*.



Figure 4.5 The Photographs and Hand-Drawn Illustrations in the Global Tea Hut Translation

The inclusion of Chinese character illustrations enhances readers' sensitivity to Chinese language and calligraphy, aligning with the editors' intention to preserve the original essence of the text with a substantial number of Chinese characters (Figure 4.6). The illustrations provided in the visual display enrich the diversity and attractiveness of its paratextual communication channels.



Figure 4.6 The Illustrations in the Global Tea Hut Translation Regarding Chinese Characters and Calligraphy

#### **4.4 The Readers (To Whom)**

Carpenter's version, as the first full translation of the *Classic of Tea*, primarily targets tea culture enthusiasts and horticulture enthusiasts. It serves as one of the few channels for individuals interested in the history of tea dissemination and cultural exchange between China and the United States and those who wish to conduct related research to gain a comprehensive understanding of tea culture. Additionally, the collaboration with the Massachusetts Horticultural Society, as displayed on the title page, allows tea to be appreciated and embraced as a form of horticulture. The introduction provides a detailed and well-founded introduction to the history of tea dissemination and its sociability. The paratexts offer many of the translators' own interpretations, allowing novice readers to gain insights into tea culture through "interpreted information." The numerous annotations adopt an encyclopedic style of interpretation, achieving the most accurate and comprehensive information transmission possible at the same time and making it user-friendly for professionals as well as enthusiasts. In summary, Carpenter's translation allows English-speaking readers to gain a deeper understanding of China, a mysterious Western country and promotes academic and folk cultural exchanges between China and the United States.

By contrast, Jiang Yi and Jiang Xin's translation provides a bilingual channel and path for professional readers who seek to deeply and accurately understand tea culture. This version mainly targets professionals and scholars who desire a more precise

understanding of tea culture, as well as advanced readers who wish to conduct in-depth research on tea culture and the classic itself. Firstly, the introduction provides professional readers with profound information on the origin and evolution of the tea classics as an academic research subject. Moreover, the corresponding information displayed in the annotations, such as the transliteration of terms and the significance of the classics, allows readers of this version to obtain the original information more accurately, enabling them to find the desired content through other channels. Due to the accuracy and conciseness of the information, rigorous research, and the provision of independent thinking space, more entries with accessible information are provided. Additionally, the parallel layout of intralingual and interlingual translation mentioned earlier provides professional readers with more reliable source language information. Professional readers interested in source language culture, classical Chinese, and Chinese characters do not have to spend additional time searching for the original text.

The translation by Global Tea Hut primarily targets tea culture enthusiasts, Zen culture enthusiasts, and others alike, expanding the scope of tea as a way of life, disseminating the spirit of tea, and attracting more people's interest in tea. The anecdotes, humor, communication from the translators, and interpretations of Chinese characters included in the annotations make it easier for international enthusiasts without a systematic background in cultural knowledge to access information on tea culture. Additionally, the background information included in the annotations allows ancient tea culture from the Tang Dynasty and earlier to blend with the modern tea culture understanding of tea art enthusiasts. The preface and introduction written by contemporary tea masters provide tea culture enthusiasts with more comprehensive and three-dimensional tea culture information. The cover, color illustrations, and layout make the translation visually appealing and attractive, making it reader-friendly. In addition to responding to the demands of existing subscribers as expressed in the preface, the translation can also cater to the preferences of future readers who may subscribe to the International Tea Hut magazine, allowing readers who have not subscribed to the magazine to read and absorb information smoothly when they receive it, without requiring additional assistance.

#### 4.5 The Communication Effect (With What Effect)

Admittedly, it is quite hard, if not impossible, to explore the communication effect of any translation from the perspective of paratexts alone since the paratexts (especially the peritext) of a text are usually inseparable from the text itself. Therefore, in this study, the overall communication effect of the three versions of Cha Jing is regarded as an option, with much supporting information being the epitexts (such as readers' comments, relevant research papers, interviews, etc.) of the translations involved. If possible, materials more related to the paratexts of the different versions will be prioritized.

##### 4.5.1 Readers' Reviews and Studies

Due to its age, Carpenter's translation has a limited epitext of readers' reviews at its time of release available for collection, so this section mainly takes into consideration the book reviews collected on Amazon and Goodreads. As shown in Figure 4.7, there are a total of 224 ratings on Goodreads, with an overall rating of 4.14 (where ratings of three stars and above are considered positive). Furthermore, as depicted in Figure 4.8, there are a total of 15 ratings on Amazon, with a rating of 4.6. The ratings on both platforms indicate a favorable reception among readers.



Figure 4.7 Ratings for The Classic of Tea by Carpenter on Goodreads



Figure 4.8 Ratings for The Classic of Tea by Carpenter on Amazon

A total of four valid reviews were collected on Amazon. Among them, the longest review expressed positive appreciation for the translation, stating that it was straightforward and had delightful illustrations (Figure 4.9). Furthermore, the reviewer believed that "The charm of the original work has been preserved" and found the content on tea cultivation, production, cultural stories, and philosophical background in the translation to be "surprising and pleasing." Additionally, in order to recommend this hard-to-find book to others, the reviewer provided a table of contents for reference.



Figure 4.9 Example of Reviews on Amazon Website

Nevertheless, there was also a four-star review stating, "The book is great; however, the author should have paid greater attention to the illustrations," confirming that black-and-white hand-drawn illustrations in print media were insufficient to satisfy readers' need for knowledge absorption. Finally, a brief three-star review stated, "A book showing the history of tea in China, just a translation from Chinese. Good to read and learn the basics of Chinese tea!" This indicates that this translation merely provides a translation without conveying the fundamental content of Chinese tea.

There are a total of 14 valid English reviews on GoodReads, with mostly positive evaluations stating that the translation is easy to understand and rich in cultural content. One reader with the username Chris Cook even used it as a resource for teaching a world history course. However, among the questions raised by readers, one reader (Figure 4.10) mentioned skipping all the prefaces, introductions, and other sections because they only wanted to read the original text of Lu Yu's The Classic of Tea.



Figure 4.10 Example of Reviews on Goodreads

On the other hand, the effect of Global Tea Hut was obtained from multimedia platforms. Firstly, in the Wikipedia entry for Classic of Tea, the "Further Reading" section officially provides the link to the Global Tea Hut version (as the only English translation with a link attached) for anyone to download for free. As an online magazine, it cannot be listed on widely recognized book sales and review websites. However, on other websites such as Reddit (Figure 4.11), one review states that the full-color PDF provides a better reading experience and highly recommends it to others: "While searching for translations of Lu Yu's Cha Jing, I came across a well annotated and richly illustrated translation in Global Tea Hut magazine." A link to the PDF version of the translation is even offered at the end of the reader's comment so that others who are interested can download it conveniently.



Figure 4.11 Example of Reviews on Reddit

As for the translation by Jiang Yi and Jiang Xin, published as paper books, although it has hardly received any reviews on international websites, the overall communication effect of the translation mainly involves domestic scholars and researchers. According to a visualization of keywords co-occurrence on VOSviewer, related studies cover various aspects such as translation studies, intertextuality, ecological translation, and international communication related to their translation (Figure 4.12). It should also be pointed out that, building on the shortcomings of the Carpenter translation, this version can respond to readers' expectations of "being closer to Lu Yu's original text" and also provide an accurate translation of The Sequel to the Classic of Tea.



Figure 4.12 The Co-occurrence Map of Keywords in the Translation Research that Takes Jiang Yi & Jiang Xin Translation as Research Objects (Based on VOSviewer)

#### 4.5.2 Library Holdings and Other Honors

Library holdings have been identified as a metric worth exploring for book impact assessment, and WorldCat, as the largest library catalog, provides relevant information in this regard in a clear way.

Although both Carpenter's translation and Jiang Yi & Jiang Xin's version are published via print media in book form, the holdings data from WorldCat show obvious differences. The former is held by 439 libraries all over the world, while the latter is held only by 2 libraries. It is also worth mentioning that Carpenter's version has been included in Britannica Encyclopedia (1982), which might serve as an indirect way to increase its "library holdings" and is very likely to contribute to the popularity of this translation among ordinary target readers. The significant difference in holdings data indicates that, compared to Carpenter's translation, Jiang Yi and Jiang Xin's translation still has a much lower reach among overseas readers and comparatively lower recognition in the target society. Although the communication effect of a translation can be attributed to multiple factors instead of its paratexts alone, as some researchers have pointed out, the lack of richness in terms of certain types of paratexts has indeed affected the accessibility of the Library of Chinese Classics among ordinary readers in particular. However, it has to be pointed out that, as part of the official project Chinese Library Classics, Jiang Yi and Jiang Xin's version has played a certain role in helping traditional tea processing

techniques and their associated social practices in China be added to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2022, as is pointed out in one interview of the two translators.

The Global Tea Hut version of Cha Jing, as a translation offered in a basically electronic magazine, does not have any holdings data from WorldCat, which is understandable. Yet the magazine's circulation of approximately 6,000 copies per issue can indicate its coverage to a certain extent, let alone the effect of a link to this version, which can be shared anywhere online and downloaded for free (the Wikipedia entry for Classic of Tea being an example). Moreover, it is worth noting that owing to the success of the magazine in spreading tea culture, it won the 2018 Best Publication Award at the World Tea Expo, which is currently the most professional and internationally participated tea industry exhibition in the world.

To conclude, when the communication effect is concerned, it seems that Carpenter's version, as the first full translation of Cha Jing in English, has a wide coverage of ordinary readers in the target society, while Jiang Yi and Jiang Xin's translation enjoys the attention from the greatest number of professional readers from the source society. Unlike the two renditions in book form, the Global Tea Hut version, with the easiest and free access to all, has the potential to attract more tea lovers online, yet the communication effect is not easy to determine.

**5. A Diachronic Analysis of the Communication Models of the Three Translations**

After analyzing the 5W elements of the Lasswell Communication Model, the basic information of communication for the three translations has been presented and analyzed. In terms of the communication era, both Carpenter's translation, published in the 20th century, and Jiang Yi and Jiang Xin's version, published in the first decade of the 21st century, belong to the print/paper Media era. However, the Global Tea Hut version published in 2015, although only less than a decade away from Jiang Yi and Jiang Xin's version, emerged after the beginning of the New Media era, with the introduction of Microblog in 2009 as one of the significant signals.

During Carpenter's period, the dominant social group for translating Chinese-to-English classics was still the target society. However, with changes in the global landscape, China, as the source society, is gradually gaining control over translation activities. From the 2010s, when new media started to take growing effect among netizens from all over the world who could communicate with each other electronically regardless of nationality and location, translation activities of The Classic of Tea, in particular, and tea classics, in general, seemed to have blurred the boundaries between the target and source societies and became a shared cultural communication activity in the cross-cultural society. Based on the analysis of the 5Ws and the aforementioned overview, a preliminary summary of the communication elements of the three translations can be presented (Table 5.1).

**Table 5.1 Comparison of Communication Elements in the Three Translations**

Media	Period	The Dominant Society in the Translation of The Classic of Tea	Initiator	Channel
Print Media	20th century	Target Society	Professional	Market-Driven Publishing
	First decade of the 21st century	Source Society	Government Institution	Academically-Oriented Publishing
New Media	2010s and on	Multicultural Society	Tea Experts and Enthusiasts	Multi-Modal Communicating

This section will further summarize the communication models of each translation from a diachronic perspective, including the historical background, initiators, channels, and other characteristics (including merits and demerits).

**5.1 The Model Initiated by Professionals in the Target Society via Print Media**

From the perspective of the historical background of the translations, the end of World War II and the easing of Sino-US relations were significant historical events. With the conclusion of the war, the international community urgently needed to establish more stable and friendly international relations to promote communication and cooperation among countries. During this period, the establishment of diplomatic relations between China and the United States became a landmark event of great significance. In 1972, US President Richard Nixon visited China and had a historic meeting with Chinese leader Mao Zedong, marking the beginning of the easing of Sino-US relations and the establishment of diplomatic ties. This event had a tremendous impact on the world, opening the doors for political, economic, and cultural exchanges between the two countries. The establishment of diplomatic relations between China and the United States had an important influence on the translation activities of Chinese language books at that time. In this context, there was a clear increase in the demand and interest in Chinese culture and knowledge in the target language

society. Chinese tea culture, as one of the important traditional cultures, attracted wide attention and research from Western societies. The easing of international relations provided a broader stage for Chinese culture scholars like Francis Ross Carpenter to translate Chinese tea culture into a language and knowledge that Western readers could understand.

Francis Ross Carpenter initiated the translation of *The Classic of Tea* with the main purpose of promoting communication between China and the West and conveying the educational significance of tea culture through the translation. As a scholar who is deeply knowledgeable about Chinese tea culture and passionate about it, Carpenter possesses solid language skills and cultural background to ensure the accuracy and high quality of the translation. He was dedicated to discussing tea within the broader context of Chinese and world culture, emphasizing its dual nature as both material culture and spiritual culture. In Carpenter's translation, tea was not just a beverage but also a manifestation of philosophy, art, and history. He highlighted the connections between tea and other artistic and cultural forms such as painting, language, and literature and even explored its relationship with traditional Chinese medicine culture. Furthermore, Carpenter conducted in-depth analysis and research on the content of tea in Western historical works and classics, conveying its cross-cultural interactions. In his translation, he not only quoted objective historical classics but also added a lot of personal interpretations and explanations, presenting the information in a vivid and detailed manner, although it inevitably carried subjective influences, whether in the errors in the annotations or the subjective understanding of Chinese culture in the hand-drawn illustrations.

During this period, the translation and introduction of Chinese works were often led by the target society. Depending on the specific historical context, the demand for different cultures and knowledge might undergo changes. Therefore, translation interacts with the historical background by meeting the target society's demand for specific cultural content and promoting the dissemination and communication of culture. The commercial publishing model played a positive role in the dissemination of Carpenter's translation. At that time, the translations were published by Western commercial publishers, enabling them to enter mainstream book distribution channels with greater promotion efforts. The translations targeted both general readers and professionals, which generally resulted in wider circulation and better dissemination impact compared to the academic publishing model used by Western academic publishers or foreign language publishers in China. As a driving force, commercial publishing institutions marketed these translations, meeting the target society's demand for Chinese tea culture. This commercial publishing model made the dissemination of tea culture more widespread and enduring. The publication and dissemination of the translations not only facilitated the spread of tea culture in Western society but also promoted mutual understanding and communication between Chinese and Western cultures.

However, the incomplete understanding of Chinese culture in the target society affected the accuracy and objectivity of the information conveyed in the translations, unable to completely eliminate subjective influences. Translators must possess not only linguistic proficiency but also a deep understanding of the cultural nuances and contexts embedded within the source text. Without a comprehensive grasp of the cultural elements, there is a risk of misinterpretation or misrepresentation, which can hinder the accurate transmission of the intended meaning. This also reflects the cultural dissemination pattern dominated by the target society, where if the dissemination effect is significant, erroneous or misunderstood content becomes deeply ingrained, amplifying the shortcomings of the translations and potentially leading to a loss of cultural dominance.

In conclusion, Carpenter's translation activities, driven by the commercial publishing model in a specific historical context, met the target language society's demand for Chinese tea culture and promoted the dissemination and communication of tea culture. His translations not only had educational significance but also showcased the diversity and richness of tea culture through his in-depth research and personal interpretations. The positive impact of the commercial publishing model enabled the translations to reach a wide audience, bridging the gap in cultural exchange and understanding between Chinese and Western cultures. It also provided translators with more opportunities and motivation, contributing to the inheritance and development of tea culture on a global scale.

## **5.2 The Model Initiated by Government Institutions in the Source Society via Print Media**

Entering the 21st century, as China gradually gained control over the initiative of global cultural dissemination, the country affirmed the strategic direction of promoting Chinese culture overseas. This strategy aimed to tell the profound stories of Chinese culture to the world and enhance China's cultural soft power on a global scale. Translation, as a cross-cultural communication activity, has a significant influence on contemporary awareness and cultural exchange. Translation introduces the cultural knowledge and concepts of the source language society into the target language society, promoting mutual understanding and cultural awareness. Therefore, it is crucial for the source language society to grasp the initiative in foreign exchanges, especially in the dissemination of cultural classics, in order to avoid misinterpretation or distortion by translators in the target language society, thereby preserving the essence of the culture during the communication process. Therefore, in 2008, China launched the Library of Chinese Classics project, which aimed to introduce Chinese cultural classics to foreign readers.

The significance of the Library of Chinese Classics series in promoting the publication of Chinese classics overseas is reflected in keeping up with the development trend of world culture, highlighting the "Chinese choice" and "Chinese interpretation," providing



the foundation for actively constructing Chinese values on a global scale; and effectively promoting the cultivation of high-end translation talents and language service personnel in China. The book "The Classic of Tea" was translated by two professional translation scholars, Jiang Yi, and Jiang Xin, who are well-known in domestic universities. This translation helps to preserve the accuracy and comprehensibility of the dissemination of tea culture classics, and it also demonstrates the advantages of authoritative-initiated translations not only in terms of funding but also in terms of academic background, which is incomparable.

However, in terms of publishing methods, the shortcomings are reflected in the insufficient market reach. Scholar Wang Baorong once pointed out: "Our specialized external publicity institutions actively 'export/translate' Chinese literature to enhance their international recognition. Nevertheless, this politically motivated literary output is prone to neglect or resistance in the recipient country". In addition, domestic publishing houses lack experience and capabilities in establishing stable cooperative relationships with foreign publishing institutions and distributors, making it difficult to effectively promote and sell the translated works. Domestic publishing houses lack channels and mechanisms to communicate and receive feedback from target readers, making it difficult to collect and address reader opinions and suggestions in a timely manner.

In summary, this model relies on authority to establish a well-resourced professional translation platform, effectively retaining the essence of cultural classics. The translation teams established through collaboration between scholars and professional translators from various fields can ensure the quality of the translations. However, due to a lack of understanding of overseas markets and cooperation with foreign publishers, the dissemination effect of this model is unsatisfactory in terms of market reach and library holdings. The drawbacks of this model can be observed.

### ***5.3 The Model Initiated by Experts and Enthusiasts in Cross Cultural Society via New Media***

Entering the era of multimedia globalization, this communication model is connected to the rise of the digital age and social media. With the popularity of the Internet and the development of new media platforms, the boundaries between the source language society and the target language society have been broken, and enthusiasts of cross-cultural societies have begun to join translation activities by leveraging the advantages of new media. Global Tea Hut was born in an era of booming new media and has gained a wide coverage of dissemination that traditional print media channels could not reach.

The translators of the Global Tea Hut version are experts and enthusiasts of tea culture, self-media individuals, or organizers on social media platforms. They have a passion for Chinese tea culture and possess basic translation skills. They are also members of cross-cultural societies. Their purpose in translating works such as "The Classic of Tea" is to disseminate the wisdom and aesthetics of Chinese tea culture to the world, as well as the Zen and philosophy of life embodied in the Way of Tea. They share their translations through social media platforms and their own channels. In addition to "The Classic of Tea," the International Tea Hut's translations of Chinese tea culture classics also include "Record of Tea Tasting" and "Three Books on Tea Tasting." These translations are organized and voluntarily completed by members of the International Tea Hut without any review or authorization from publishers or institutions, exhibiting a high degree of autonomy.

This model emphasizes the role of social media, as cross-cultural enthusiasts share the translations with their followers and viewers in various multimodal forms, such as text, images, videos, etc., to construct and convey meaning. Multimodality enhances the expressive power and attractiveness of information while also catering to different types and levels of readers. The International Tea Hut translations are presented not only in textual form but also accompanied by relevant images, illustrations, and even videos, making the translations more vivid and rich. These multimodal elements not only increase the readability and enjoyment of the translations but also help readers better understand Chinese tea culture and the spirit of the Way of Tea.

Yet, this model also has some drawbacks or challenges. For example, in multimodal dissemination, there may be issues of cultural distortion and a lack of audit supervision, leading to misinterpretation or misunderstanding of the original content or meaning. Additionally, online dissemination may face challenges such as information overload or intense competition, making it difficult for translations to gain sufficient attention or recognition.

In summary, this model is based on shared interests and interactions, influencing the target or international society through online dissemination. Technological advancements and the arrival of the digital age have changed the ways of translation and publishing. The prevalence of the Internet, social media, and electronic publications has made information dissemination more convenient and rapid, while the rise of cross-cultural social platforms has provided individual translators and enthusiasts with a wider range of dissemination channels. This model is not led by any publishers but initiated and implemented autonomously by enthusiasts from cross-cultural societies, exhibiting a high degree of freedom and creativity. This model can effectively utilize existing or potential reader communities on social media platforms to expand its influence through word-of-mouth or recommendation mechanisms. At the same time, this model can also facilitate direct communication and feedback between translators and readers, enhancing interactivity and a sense of participation.

## **6. Conclusion**

This study compares the paratextual features of three English translations of Lu Yu's *Cha Jing* and explores the distinct communication models they represent. Carpenter's 1974 translation follows a market-driven publishing model aimed at enhancing cultural exchange between China and the U.S., while Jiang Yi and Jiang Xin's 2009 translation, part of the Library of Chinese Classics, represents an academically-oriented approach driven by government institutions in China. The 2015 Global Tea Hut version utilizes a multimodal communication model, engaging tea enthusiasts through both online and offline platforms.

Despite its contributions, the study faced limitations, such as the restricted availability of historical data on readers' reception and the potential bias in analyzing paratexts without comprehensive reader feedback. These limitations might have influenced the study's interpretation of the translations' impact and reception. Acknowledging these constraints helps delineate the boundaries of the research and underscores the need for further exploration.

Future research could focus on expanding the scope of paratextual elements, such as reader reviews, interviews, or multimedia content, to provide a more holistic understanding of the effects of translations on communication. Additionally, examining the evolving role of new media in the dissemination of cultural classics could offer valuable insights into how traditional and modern methods can be integrated. Further studies could explore the influence of these translations on contemporary tea culture or investigate other untranslated Chinese cultural texts to assess how such works might benefit from varied communication models.

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