



# LITERATURE IN THE NEW ERA: A STUDY OF GLÜCK'S POETIC QUALITY AND ITS AFFINITY WITH THE CHARACTERISTICS OF CHINESE CULTURE

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**Abstract:** As a modern American poet with international influence, Louise Glück's works demonstrate a unique spirit of innovation and sense of experimentation, which would open up a new field of poetic creation. Therefore, it is important to study the influence of Glück's works on the literature of the new Chinese period. This paper examined the dissemination of Chinese cultural influences and their role in contemporary Chinese literature through the lens of poetics in Glück's literary works. By employing data mining techniques, this paper conducted an online survey on the sales volume and readership of Glück's works, examining the readers' demographic information, including age, education level and regional distribution. The survey results demonstrated that from March 2020 to October 2020, the average monthly sales volume of Glück's print books was 13,625, while the average monthly readership of e-books was 21,520.75. Glück's works have been widely disseminated in China and collided with Chinese culture. Glück's poetic nature and stubborn spirit of solitude without sinking have opened up new possibilities for contemporary Chinese literature and provided a new way for writers to explore art.


**Keywords:** Glück's poetry. Quality of Glück's poetry. Chinese culture. Dissemination and characteristics of poetry.

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**Resumo:** Reconhecidas por fazer parte da poesia alemã moderna com influência internacional, as obras de Glück demonstram um conceito único de inovação e experiência, o que possibilitaria um novo campo da criação poética. Portanto, é importante estudar a influência das obras de Glück na literatura do novo período chinês. Este artigo analisou a propagação das influências culturais chinesas, bem como o seu papel na literatura chinesa contemporânea, através das lentes da poética, nas obras literárias de Glück. Por meio das técnicas de mineração de dados, este texto realizou uma pesquisa virtual sobre o volume de vendas e o número de leitores das obras de Glück, examinando suas informações demográficas, que incluem: idade, escolaridade e distribuição regional. Os resultados da pesquisa constataram que, de março até outubro de 2020, o volume médio mensal de vendas dos livros impressos de Glück foi de 13.625, enquanto a média mensal de leitores de e-books foi de 21.520,75. As obras de Glück foram amplamente divulgadas na China e divergiram da cultura chinesa. A natureza poética de Glück e o conceito de obstinação solitária, o qual não decaí no que nele expressa, abriram novas possibilidades para a literatura chinesa contemporânea e proporcionaram aos escritores novas formas de explorar a arte.

**Palavras-chave:** Poesia de Glück. Qualidade da poesia de Glück. Cultura chinesa. Disseminação e características da poesia.

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# LITERATURE IN THE NEW ERA: A STUDY OF GLÜCK'S POETIC QUALITY AND ITS AFFINITY WITH THE CHARACTERISTICS OF CHINESE CULTURE<sup>1</sup>

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**Abstract:** As a modern American poet with international influence, Louise Glück's works demonstrate a unique spirit of innovation and sense of experimentation, which would open up a new field of poetic creation. Therefore, it is important to study the influence of Glück's works on the literature of the new Chinese period. This paper examined the dissemination of Chinese cultural influences and their role in contemporary Chinese literature through the lens of poetics in Glück's literary works. By employing data mining techniques, this paper conducted an online survey on the sales volume and readership of Glück's works, examining the readers' demographic information, including age, education level and regional distribution. The survey results demonstrated that from March 2020 to October 2020, the average monthly sales volume of Glück's print books was 13,625, while the average monthly readership of e-books was 21,520.75. Glück's works have been widely disseminated in China and collided with Chinese culture. Glück's poetic nature and stubborn spirit of solitude without sinking have opened up new possibilities for contemporary Chinese literature and provided a new way for writers to explore art.

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## INTRODUCTION

As China signals a wider cultural exchange to the world, Louise Glück's works have gradually become one of the important bridges between Western cultural creation and Chinese cultural exchange. Taking *The Selected Poems of Glück* as an example, which was translated and launched by a number of Chinese poetry critics, the aspects of Glück's life and poetic philosophy were introduced, and the similarities and differences between Western literature and Chinese culture were deeply explained, which has triggered extensive discussions and reactions (Zhang, 2021, p. 11). This cultural exchange not only helps to learn from the creative experience and ideas of Western literature, but also promotes to a certain extent the mutual understanding of Chinese and Western cultures and folk exchanges (Zhang, 2022, p. 23). While examining the poetic connotations of Glück's works, analyzing

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their modes of transmission and mutation in *State of Work* can enable Chinese readers to gain a deeper appreciation of Glück's poetry and help inspire new avenues within modern Chinese literature.

To deeply comprehend the unique characteristics of Glück's works, analyze their communicative status in working condition, and uncover the inspiration of her poetic language and creation on Chinese literary works, this paper explores the following innovative perspectives: Firstly, a comprehensive analysis of the characteristics of Glück's works is conducted. Secondly, this paper utilizes examples to delve into the meanings and messages conveyed in Glück's works, with the life and death's topics, love and marriage serving as central themes exploring the human nature's essence. Thirdly, the examination of the distribution data of Glück's works in working states that the majority of Glück's readership in working condition consists of adults with higher education backgrounds who reside in cities with higher economic and cultural development. Fourthly, this paper outlines the insights provided by Glück's works on the development of modern Chinese literature, including her adept use of allusions and confessions, her employment of poetic forms, and the critical role of translation and communication techniques in literary transfers. Lastly, by introducing an American poet who employs mythology to convey the unique melancholy experienced by women, Glück's emphasis on the tension in poetic language is highlighted, contributing to her reputation and widespread reception of her poetry in working condition. The data analysis of the current situation of the dissemination of Glück's works can grasp the effect and influence of Glück's works in China, and analyze the influence of Glück's works on Chinese literature in many aspects.

## 1 POETIC QUALITIES AND CONNOTATIONS OF GLÜCK'S WORKS

### 1.1 POETIC QUALITY OF GLÜCK'S WORKS

#### (1) FEATURES OF GLÜCK'S WORKS

Glück's works were distinguished by the fusion of confession and allusion, which gives her poetry an air of mysticism. In her early works, confession poems played a significant role. However, in *The House on Marshland* collection, Glück utilized classical myths and biblical allusions with great frequency. This marriage of confession with allusions allowed Glück to eventually evolve towards "post-confessional poetry", characterized by a unique style of its own (Wilujeng, 2018, p. 14). Through the use of mythology, Glück metaphorized her own life experience with a high degree of self-awareness, creating works that are both meaningful and enigmatic (Takolander, 2017, p. 371).

Glück's unique contribution to poetry also includes her development of the "group poem style". This new style of poetry presents individual poems as part of a broader thematic

unity, often characterized by longer poem lengths (Chin, 2017, p. 217; Al-Shetawi, 2020, p. 21). Furthermore, Glück's poetry collections are often interconnected, with each new collection building upon and inheriting the themes of its predecessor. For instance, *Ararat* is Glück's first poetry collection to utilize the 'group poem style', and subsequent collections, such as *The Wild Iris*, *Vita Nova* and *Averno* also follow this format of thematic cohesion throughout the anthology (Chandler, 2022, p. 243; Sandler, 2017, p. 191).

In the majority of Glück's early works, she used the first-person voice to express her emotions, including anger and dissatisfaction. However, Glück did not solely rely on self-indulgent language. Instead, she exhibited a strong command of both psychology and language, utilizing rhythm and meter in a skillful manner to express her views imaginatively. Through poetic language, Glück combined reality with memory, described the dynamic and static beauty with multiple senses, and depicted the world's charm and new beauty.

## (2) INFLUENCE FACTORS OF POETIC QUALITY

The unique characteristics of Glück's works have been formed through the course of her life experiences. In essence, it is her tumultuous life that has shaped her poetic features. Glück's birth was overshadowed by her family's grief and sorrow following her sister's death. In her youth, she grappled with anorexia and dropped out of school for seven years of psychoanalysis. It was during this period that she learned to analyze her innermost thoughts, feelings and language, developing an idiosyncratic approach to poetry composition. This approach often reflects her personal experiences and emotions, allowing her unique themes to shine through. Furthermore, her tumultuous marriage experience has further enriched her poems, resulting in an exceptional treatment of love and marriage-related issues.

External factors, such as family members, teachers and the books they read also exerted a significant influence on Glück's poetic development. Despite being a businessman, Glück's father greatly valued culture, while her mother was a creative and accomplished person, always supportive of her daughter's poetic talents. During Glück's time at Columbia University, her poetry teacher, Stanley Kunitz, was a respected poet of the 'post-confessional' school, which had a profound impact on her poetry composition (An, 2019, p. 801; Bulfin, 2020, p. 159). Glück's childhood memories of ancient Greek mythology also played a crucial role in her work, as she often incorporates fairy stories and mythical figures into her poetry (Papagiannis; Rachiotis, 2019, p. 35).

Glück's female identity is a driving force behind the distinct themes of her poetry, which often revolve around women's experiences in love, marriage and life reconstruction after divorce. Compared to many female poets, Glück's work evokes a sense of serene seriousness

and an air of mystery. Despite this unique approach, her feminine perspective shines through in her delicate and rich portrayal of the specific experiences of women's lives.

## 1.2 CONNOTATION OF GLÜCK'S WORKS

Rebirth and death, love and marriage are enduring themes that appear frequently in Glück's works. These universal themes are like bright stars that are woven into the fabric of her poetry, adding depth and complexity to her verse.

### (1) BIRTH AND DEATH

In *Vita Nova*, Glück used the first-person voice to describe the story of Lugano in spring, weaving together both reality and memories. Through her description of the world's dynamic and static beauty, Glück depicted the life's charm and new beauty. Spring, with all its beauty and hopefulness, coupled with the warm and passionate setting of Lugano, evokes a sense of aestheticism that is both invigorating and dreamlike. Through her exploration of the present reality combined with her childhood memories, Glück emphasized the new life's beauty. With the use of sensory imagery, such as laughter, the fragrance of apple flowers and the young people's vision, Glück immersed her readers in the scene, creating a vivid portrayal of life's vibrancy. Through depicting the world through a newborn child's lens, Glück illuminated the life's meaning. However, Glück shifted her writing style, recognizing that although new life is beautiful, death is inevitable; life and death are interdependent and intertwined.

Averno, a Roman hell that doubles as a poisonous volcano lake, takes its name from a story in which Hades abducts Persephone to the underworld, transforming her into the afterlife (Yang, 2018, p. 85; Holderness, 2021, p. 28). However, in Glück's collection of poems, Persephone is a girl who returns from the underworld to her mother, not a resident of hell (Konstantinidou; Pavlides; Fiska, 2016, p. 155). Throughout these works, the author explored the terrifying inevitabilities of disease, aging and death. Each poem serves as a self-contained entity, replete with intricate, recurring imagery and themes that coalesce into a cohesive whole.

At the outset of *Fantasy*, a poem contained within Glück's *Ararat*, the author declared, "I want to tell you one thing: everyday people die, and this is just the beginning" (Qin, 2021, p. 582). In her characteristic composed and measured tone, Glück presented an undeniable truth: death is an inescapable fate that awaits us all. Through this poem, she explored the death's possible outcomes and the ripple effects it may impart to the living. For Glück, death signifies the life's end for the deceased, but the beginning of a new chapter for

those who remain behind - one fraught with uncertainty, pain and change. The failure of a marriage or a dysfunctional family unit may also constitute “death” for Glück. However, time is a good healer for wounds, and the process of rebirth begins, as the individual must find meaning and purpose in life again.

## (2) TRUST AND DEPENDENCE - LOVE AND MARRIAGE

*The Triumph of Achilles* draws upon Apollo’s ill-fated pursuit of Daphne, the river god Peneus’ daughter. Despite Apollo’s amorous intentions, Daphne is transformed into a laurel tree by the protective Panus, leading Apollo to decorate his harp and quiver with the leaves of the tree as a symbol of his enduring love and devotion (Syamili; Rekha, 2018, p. 119). Glück then turned to Achilles’ character, who is gripped with despair and pain, poignantly capturing the intrinsic relationship between love and death: “He’s already a dead man, dying / the part that will love / the part that will die” (Wu; Xu; Qian, *et al.* 2020, p. 1). For Glück, the love’s presence imbues death with a newfound significance, elevating it to a condition that is either equal to or surpassing the love’s magnitude.

Meadowlands, Glück’s poetic oeuvre, narrated Odysseus and his wife Penelope’s tale through the lens of Penelope’s perspective, depicting Odysseus as a heartless man who refused to return home, while his wife languished in boredom awaiting his arrival. Moreover, Glück vividly contrasted the mythical world with the stark reality of shattered marriage (Li, 2019, p. 31; Wallace, 2020, p. 315). Through her deft intertwining of mythological allusions, personal anecdotes, and the metaphorical symbolism of herself and her husband with Penelope and Odysseus, Glück created a multi-layered and nuanced portrayal of the human condition.

Glück’s literary oeuvre transcends a mere recitation of classical myths and instead reimagines them in a post-modern ‘Rewriting’. By incorporating these mythological motifs, Glück imbued her language with a heightened sense of drama, enabling her to convey a more profound and enduring poetic quality that extends beyond the mere recounting of personal narratives in a lackluster manner.

The *Wild Iris* is a profound meditation on the interdependent relationship among human beings, nature and God. Glück set the context of the poem in a garden, contemplating the interdependent relationship between God and human beings, as well as the relationship between human beings and nature. The collection further boasts a unique structure, with poems named after various flowers and plants, each told from the first-person perspective. However, the speaker’s role is not always clearly defined, as they are free to shift between the man’s God’s and nature’s personas of man, God, and nature, blurring the boundaries between these elements and instilling the collection with an additional layer of philosophical depth.



## 2 DISSEMINATION AND VARIATION OF GLÜCK'S WORKS IN WORKING CONDITION

### 2.1 DISSEMINATION OF GLÜCK'S WORK IN WORKING CONDITION AND OBSTACLES TO DISSEMINATION

#### (1) SPREAD OF GLÜCK'S WORKS IN WORKING CONDITION

In 2016, Louise Glück's works were formally introduced within working condition when Century Wenjing released Chinese versions of *The Alloy of the Moonlight* and *Until the World Reflects the Deepest Needs of the Soul*. These two books include the majority of Glück's poetry collections (Racz, 2019, p. 259; Siporin, 2009, p. 104). *The Alloy of the Moonlight* encompasses four poetry anthologies, including *The Wild Iris*, *Meadowlands*, *Vita Nova* and *The Seven Ages* (Racz, 2019, p. 271). In turn, *Until the World Reflects the Deepest Needs of the Soul* comprises complete anthologies of *Averno* and *A Village Life*, along with excerpts from five early poetry anthologies, namely *Firstborn*, *The House on Marshland*, *Descending Figure*, *The Triumph of Achilles* and *Ararat* (Mazimpaka; Timpf, 2016, p. 61). In the wake of these publications, Glück's works have gained wide-ranging recognition within Chinese literature and have continued to be widely read.

Glück's works have also been widely disseminated and accepted in Germany, France, Japan and other countries, but there may be differences in the popularity of the works in different countries. Such differences can be attributed to a variety of complex factors, such as cultural background, historical context, social environment and linguistic factors.

In Germany, Glück's work is one of the classic modernist literatures and is widely praised and studied. She is considered one of the most important female poets in the history of German literature, and her poetic style is concise and clear, which can resonate with readers. In France, on the other hand, the reception of the German-speaking writers' works is relatively low due to factors, such as language barriers and cultural differences. Although Glück's works have gained some attention, their status in French literature and art circles is lower compared to Germany's and other countries' one. Meanwhile, in Japan, where literary forms, such as fiction and poetry, are highly favored, Glück's works are highly regarded and widely popular for their unique style and depth of exploration of human emotions. Many Japanese poets, writers and critics have spoken highly of Glück's works, and there is a loyal following and translators in Japan.

Taken together, cultural background is an important factor influencing the reception of literature by readers in different countries. For example, both Germany and Japan have rich literary traditions and tend to cherish modernist works like Glück's that explore inner emotions. In contrast, the French literary tradition is more focused on aspects, such as linguistic expression and socio-political issues. In addition, the quality of translation and promotion also have an impact on the reception of Glück's works in different countries.

Among Chinese readers, due to language and cultural limitations, the popularity of Luc's works is relatively low. However, with the deepening of cross-cultural communication, more and more Chinese readers are gradually understanding and appreciating the profound meaning contained in Gramk's unique artistic creation methods and themes, and reflecting the spirit of extensive reflection and contemplation. After winning the Nobel Prize in Literature, the Glück has attracted a lot of attention from the Chinese media. People's discussion still does not deviate from her unremitting pursuit and persistence on the road of poetry art, and still consider her as an innovator of poetry art.

In order to disseminate Glück's works in working condition, it first has to be appropriately translated. Translating literary works, particularly poetry, is a challenging task as it requires the translator to have a profound understanding of literature and be well-versed in the author's ideas, while also making appropriate adjustments in accordance with the cultural context of the target language. In the translation of Glück's works, the inclusion of ancient Greek mythology and biblical allusions undoubtedly increases the difficulty of translation. It is incumbent upon the translator to thoroughly understand the ancient Greek mythology and the Bible is certainly a good work.

The translation of Glück's poetry in China began in the late 20th century, and in a short span of 20 years, his works were basically introduced to China in their entirety. In addition to a large number of translations published in major poetry journals, three collections of poetry translations were also published publicly or printed as internal materials. The translators, who participated in the translation of Glück's poetry, included Liu Xiangyang, Peng Yu, Fan Jing Wow, Zhou Zan, Shu Dandan, Mao Ling Ying, Yin Xiaofang, etc. With their joint efforts, Glück and his poetry embarked on an extraordinary "journey to China".

In July 1989, Peng Yu's translation of *On the Edge of Madness: Selected New American Poems* was published by Henan People's Publishing House, containing 335 poems by 77 poets, including four poems by Glück (then translated as "Louis Glück"): *All Saints*, *Poem*, *Apple Tree* and *Elegy* (Melnick, 1980, p. 45; Analayo, 2018, p. 125). Although the number of translations is relatively small compared to the other selected poets, this is the first time that Glück's work has been translated into China, which is significant and, since 2010, Glück's poems have been translated intermittently into the Chinese poetry scene. It is important to mention that the translation of Glück's poetry, in the Chinese poetry scene, seems to have become Liu Xiangyang's personal "solo dance", and his translations have struggled to support the current state of Glück's dissemination and reception in China. With his translations and interpretations, Liu Xiangyang has made an active effort to provide Chinese readers with an all-round understanding of Glück and has promoted the dissemination of Glück's poetry in China.

Subsequent to the publication of the Chinese versions, the dissemination of Glück's works can be categorized into offline and online dimensions. Apart from featuring Glück's



works on the bookshelves of leading bookstores, poetry reading sessions can also be organized to raise public awareness of her works. In the era of the internet, online dissemination is equally important. With the widespread use of various website applications, the internet has become the primary mode of information communication. Social media platforms, such as microblogs and official accounts, offer an effective means of sharing literary works. Furthermore, electronic versions of *The Alloy of the Moonlight* and *Until the World Reflects the Deepest Needs of the Soul* in Chinese are freely available on the Netease Snail Reading software platform.

The dissemination of Glück's works in working condition was significantly boosted thereafter following her Nobel Prize win in literature. An avalanche of news reports and social media coverage flooded the internet. While many netizens expressed regret for Haruki Murakami, an increasing number of people were impressed by Glück's works. Some readers approached her works with the question of "[...] what it takes for a poet to be awarded the Nobel Prize for Literature" (Melnick, 1980, p. 45). Some found her poetic words touching, while others followed the trend and briefly perused her works without comprehending the profound meaning. Regardless, the spread of Glück's works in working condition has undeniably increased.

## (2) THE COMMUNICATION BARRIERS OF GLÜCK'S WORKS IN CHINESE CULTURE

A significant impediment to the dissemination of Glück's works in working condition is the low popularity of her works and insufficient recognition of her as an author. This is primarily due to the limited exposure of her works within Chinese culture. Despite her being a famous poet and a winner of numerous awards in the United States, the name "Louise Glück" is relatively unfamiliar to the Chinese public. It is rare for people to make an effort towards understanding an unknown poet's works, given their preference towards established authors.

Another significant hurdle in the dissemination of Glück's works in working condition is the divergence between Chinese readers and her writings, with respect to their cultures. In this regard, the primary obstacle is the language and cultural gap. While Glück's works have been mostly translated into Chinese, their translations may not be entirely accurate and may lose some of their original meaning. There is a certain amount of individuality in Glück's poetry, but what turns off Chinese readers, more than anything else, is the large Western cultural context behind his group. In that sense, Glück's "niche" is the result of the cultural gap between his poems and the Chinese readers, and the cultural difference leads to translation errors, which is the focus of the translators' attention. Secondly, Glück's works' subject matter often draws heavily on biblical references and characters from ancient Greek mythology. These allusions can be translated, but readers who are unfamiliar with these ancient texts and their stories may find them challenging to comprehend, which limits

their popularity in working condition. Besides, the entanglement of myth and reality in her works further makes them difficult for readers to appreciate in working condition.

## 2.2 CHINESE PEOPLE'S UNDERSTANDING OF GLÜCK'S WORKS

In order to collect the necessary data on sales, purchases and readership of Glück's works in working condition, this study proposes to use an online questionnaire distributed through a relevant book website (Xu; Jiang; Wang *et al.* 2017, p. 1149) and collect reading data from a reading website for data analysis.

### (1) MONTHLY SALES AND READING

This paper calculates the monthly sales of Glück's works from March 2020 to October 2020 on a book website that only sells paper books online. It captures the sales volumes of individual editions of *The Alloy of the Moonlight* and *Until the World Reflects the Deepest Needs of the Soul*, as well as the sales volume of the collection. The sales volume is represented as A sales, B sales, and C sales, respectively, for the sake of statistical convenience. The results of these calculations are as follows:

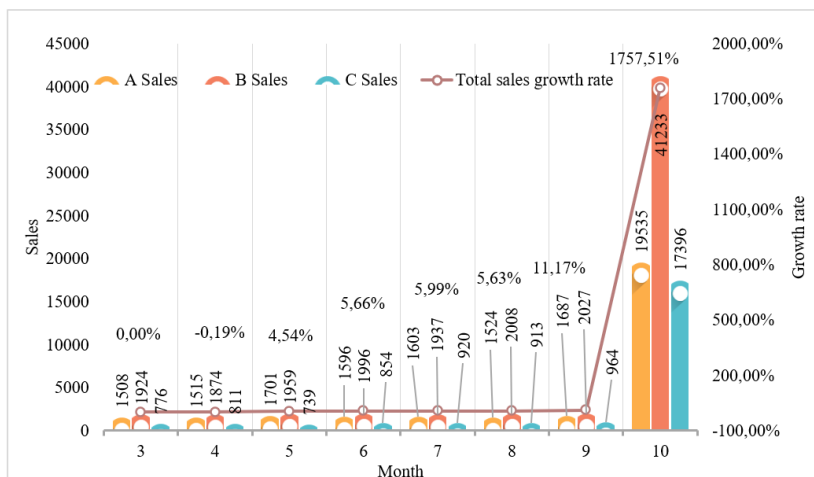
**Table 1-** Monthly sales volume of Glück's paper books

Month	A Sales (book)	B Sales (book)	C Sales (book)	Total sales (book)
3	1508	1924	776	4208
4	1515	1874	811	4200
5	1701	1959	739	4399
6	1596	1996	854	4446
7	1603	1937	920	4460
8	1524	2008	913	4445
9	1687	2027	964	4678
10	19535	41233	17396	78164

Source: Martin (2023, p. 860)

Table 1 presents the monthly sales volume of Glück's works from March to October. The results revealed that the highest sales volume occurred in October, with a total of 78,164 copies sold, while April saw the lowest sales volume, with only 4,200 copies sold. The disparity between the highest and the lowest monthly sales volumes was 73,964 copies. On average, across the seven months evaluated, the sales volume amounted to 13,625 copies.

**Figure 1** - Monthly sales change of Glück's paper books



Source: Martin (2023, p. 868)

Figure 1 illustrated that the highest sales volume among Glück's works is *Until the World Reflects the Deepest Needs of the Soul*, with a cumulative sales volume of 54,958 copies, whereas the collective works had the lowest sales volume of 23,373 copies. When comparing the sales volume of each month with that of March, it was observed that the sales volume in April increased by -0.19% compared to that in March, while the sales volume in October increased by a staggering 1757.51%. These figures indicated that Glück's Nobel Prize win led to an immediate surge in the sales of her works. It is also noted that the most popular of Glück's works is *Until the World Reflects the Deepest Needs of the Soul*.

This paper also counts the reading volume of Glück's works from March 2020 to October 2020 on a book reading platforms (only for the e-book reading volume of the platform), including *The Alloy of the Moonlight* and *Until the World Reflects the Deepest Needs of the Soul*, two eBooks. The results are as follows:

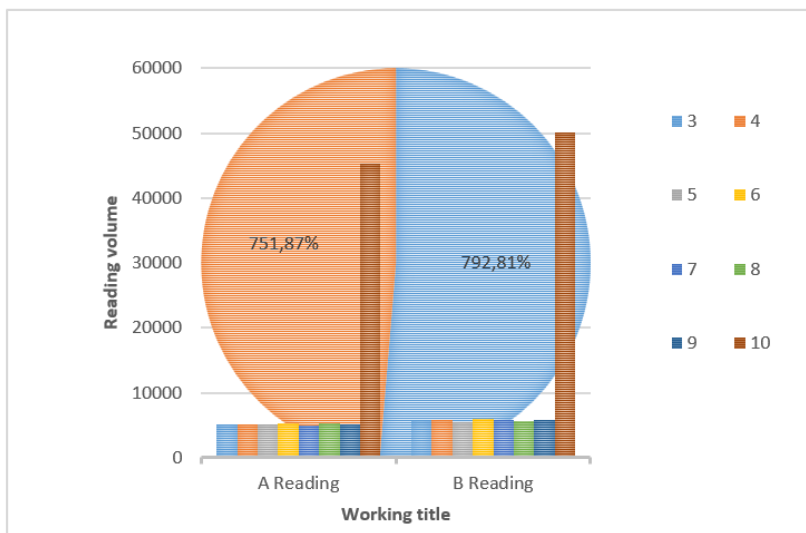
**Table 2-** Monthly e-book reading of Glück's works

Month	A Reading	B Reading	Total reading
3	5067	5901	10968
4	5159	5884	11043
5	5105	5493	10598
6	5363	5916	11279
7	5031	5798	10829
8	5243	5705	10948
9	5181	5827	11008
10	45336	50157	95493

Source: Julius (2022, p. 2-44)

Table 2 presents the monthly reading volume of Glück’s works from March to October. The results showed that October had the highest reading volume with a cumulative reading volume of 95493, while May had the lowest reading rate with a cumulative reading volume of 10598. There was a significant difference of 84,895 between the highest and the lowest monthly reading volumes. On average, the reading volume for the seven months under consideration was 21,520.75 times.

**Figure 2** - The monthly reading volume of Glück’s e-books



Source: Julius (2022, p. 8)

The bar data in Figure 2 represents the number of books read without using the month, and the pie data represents the growth rate of book reading for different books. Figure 2 depicts that the most frequently read work of Glück is *Until the World Reflects the Deepest Needs of the Soul* with a cumulative reading volume of 90,681. In October, the reading of *The Alloy of the Moonlight* increased by 792.81% compared with the average monthly reading between March and September. The reading volume of *Until the World Reflects the Deepest Needs of the Soul* also increased by 751.87% in October, compared with the average monthly reading from March to September. These results indicate an instantaneous increase in the number of e-book readers following Glück’s publication of the Nobel Prize for Literature. Although *Until the World Reflects the Deepest Needs of the Soul* remains the most popular work, *The Alloy of the Moonlight* displays a higher growth rate.

## (2) BUYING AND READING CROWDS ANALYSIS

This study randomly collected relevant data from 1,000 customers who purchased paper books of Glück's works from the website and another 1,000 users who read e-books of Glück's works on the reading platform. The collected data were analyzed, focusing on important information, such as the participants' age, education level and city of residence.

Data pre-processing was conducted and discovered that 68 out of the 1,000 Chinese consumers, who purchased paper books of Glück's works, had some missing information, resulting in the analysis being conducted only on 932 consumers' age, education level and city of residence, which were sorted and counted. These consumers' age was divided into five stages, and their education level was classified into senior high school or below, undergraduate or junior college, and master's degree or above. The distribution of the consumers' age and education level is as follows:

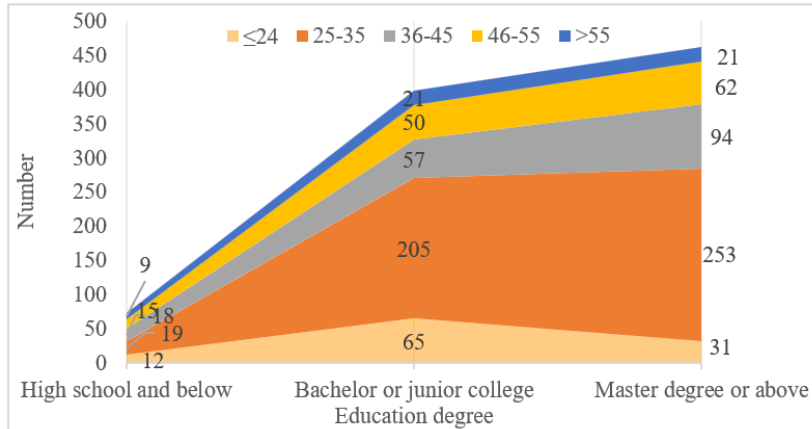
**Table 3** - Age and education level of consumers of Glück's paper books

Age	High school and below		Bachelor's or junior college		Master's degree or above		Total	
	Number of people	Proportion (%)	Number of people	Proportion (%)	Number of people	Proportion (%)	Number of people	Proportion (%)
≤24	12	16.44	65	16.33	31	6.72	108	11.59
25-35	19	26.02	205	51.51	253	54.88	477	51.18
36-45	18	24.66	57	14.32	94	20.39	169	18.13
46-55	15	20.55	50	12.56	62	13.45	127	13.63
>55	9	12.33	21	5.28	21	4.56	51	5.47
Total	73	7.84	398	42.7	461	49.46	932	-

Source: Julius (2022, p. 17)

Table 3 presented that among the 932 analyzed consumers, those aged between 25-35 accounted for the highest proportion, comprising 51.18% of the total number. Conversely, those over 55 years old had the smallest proportion, accounting for only 5.47% of the total number. In terms of education level, 461 consumers held a master's degree or above, accounting for 49.46% of the total number. Those with an undergraduate or junior college degree made up 42.7% of the total number with 398 people, and those with high school education or less were 73, accounting for only 7.84%. These results indicate that the primary consumers purchasing paper books of Glück's works are mainly aged between 25-35 years old, with a higher education level, and a significant proportion holding a master's degree or above.

**Figure 3** - Distribution of age and education level of consumers of Glück's paper books

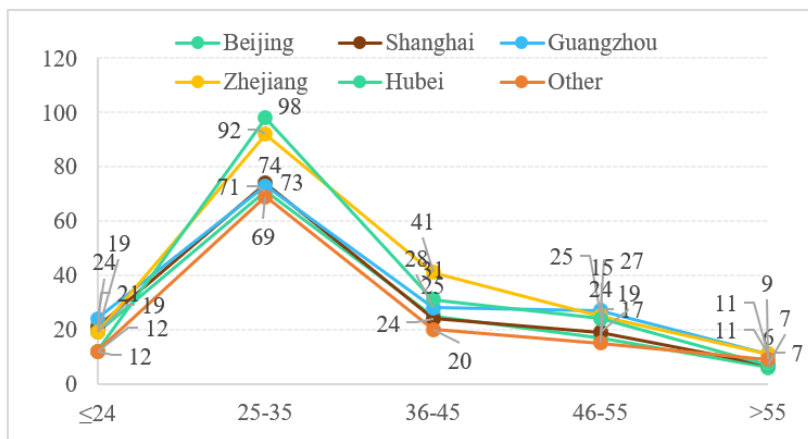


Source: Julius (2022, p. 19)

Figure 3 illustrated that there was no significant difference in age distribution among the 73 consumers who had a high school education level or below. However, among the 398 consumers with an undergraduate or junior college degree, and the 461 consumers with a master's degree or above, there was a noticeable age difference. The majority of consumers in both categories were aged between 25-35 years old, accounting for 51.51% and 54.88%, respectively. These results reveal that the primary consumers purchasing paper books of Glück's works are mainly middle-aged individuals with a higher education background.

The results of the analysis of 932 consumers' ages and regions are as follows:

**Figure 4** - Distribution of consumers of Glück's paper books



Source: Julius (2022, p. 32)



As depicted in Figure 4, among the analyzed consumers, there were 138 from Beijing, accounting for 14.81%; 145 from Shanghai, accounting for 15.56%; 163 from Guangzhou, accounting for 17.49%; 188 from Zhejiang, accounting for 20.17%; and 172 from Hubei, accounting for 18.45%. Therefore, according to the number of consumers, Zhejiang had the most consumers, followed by Hubei, Guangzhou, Shanghai and Beijing.

The data preprocessing identified that 103 out of the 1,000 users, who read Glück's e-books, had some missing information. After eliminating them, the age, education level and living city information of the remaining 897 users were classified and counted. The results are as follows:

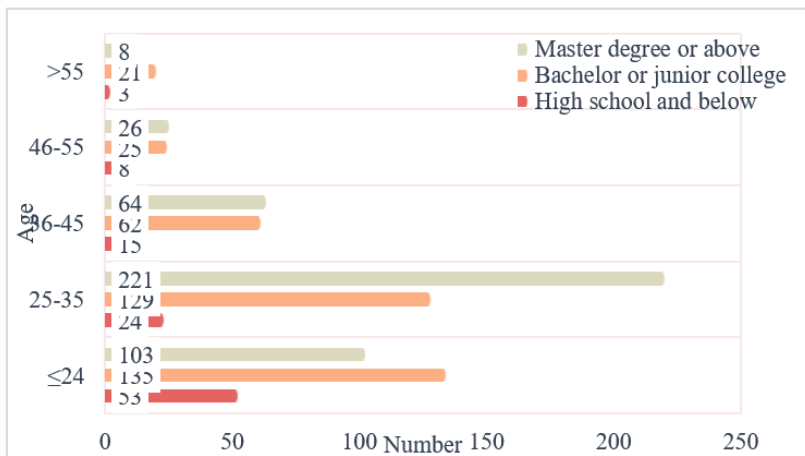
**Table 4** - Age and education level of readers of Glück's e-books

Age	High school and below	Bachelor's or junior college	Master's degree or above	Total
≤24	53	135	103	291
25-35	24	129	221	374
36-45	15	62	64	141
46-55	8	25	26	59
>55	3	21	8	32
Total	103	372	422	897

Source: Julius (2022, p. 35)

Table 4 presented that among the 897 users, whose data was analyzed, those aged between 25-35 had the highest proportion, accounting for 41.69% of the total number of users. Conversely, those over 55 years of age had the smallest proportion, accounting for only 3.57%. In terms of education level, 422 users held a master's degree or above, accounting for 47.05% of the total number of users. Those with an undergraduate or junior college degree accounted for 372 users, making up 41.47% of the total number. Those with high school education or less only accounted for 103 users, which was 11.48% of the total number of users. These results indicate that the primary users reading Glück's e-books on the reading platform are mainly aged between 25-35 years old, and they have a higher education level, with a considerable proportion holding a master's degree or above.

**Figure 5** - Distribution of age and education level of readers of Glück's e-books

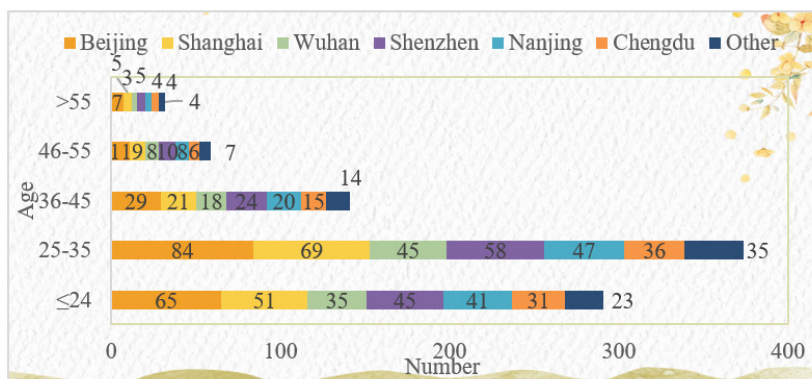


Source: Julius (2022, p. 37)

Figure 5 illustrated that among the 103 users with high school education or below, the majority was under 24 years old, accounting for 51.46% of the total number of users with this education level. Among the 372 users, with an undergraduate or junior college education level, 36.29% and 34.68% were under 24 and aged between 25-35 years old, respectively. Furthermore, among the 422 users with a master's degree or above, 52.37% were aged between 25-35 years old. These results indicate that the primary users of Glück's e-books on the reading platform are mainly middle-aged with higher education.

The age and region of 897 users were analyzed.

**Figure 6** - Regional distribution of users who read Glück's e-books



Source: Julius (2022, p. 39)

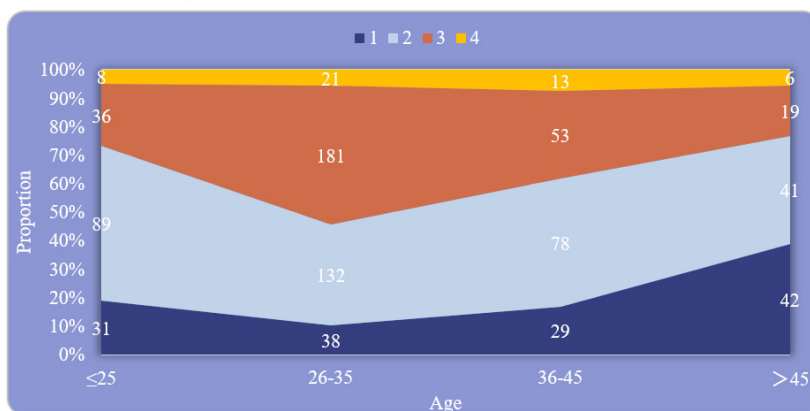
Figure 6 showed that among the 897 users analyzed, 196 were from Beijing, accounting for 21.85%; 155 were from Shanghai, accounting for 17.28%; 109 were from Wuhan, accounting for 12.15%; 142 were from Shenzhen, accounting for 15.83%; 120 were from Nanjing, accounting for 13.38%; and 92 were from Chengdu, accounting for 10.26%. Therefore, according to the number of users who read Glück’s e-books on the reading platform, the cities of Beijing, Shanghai, Shenzhen, Nanjing, Wuhan, and Chengdu ranked in order.

### (3) SURVEY RESULTS

An online questionnaire survey was launched to evaluate the understanding and channels of understanding of Glück’ works. A total of 1,000 questionnaires were randomly distributed, and 817 valid questionnaires were collected after processing the data. The users were classified into four age groups: under 25 years old, 26-35 years old, 36-45 years old and above 45 years old. The relevant data was then analyzed and quantified (Xu; Jiang; Wang *et al.* 2017, 1176).

The level of comprehension of Glück’s works was categorized into four levels. The top level, labeled as Level 4, indicated participants who were well-acquainted with Glück’s work, having read it extensively and comprehensively. Level 3 participants possessed a moderate level of comprehension, having read several of Glück’s works and developed a rudimentary understanding of her literary style and themes. Level 2 participants merely knew Glück by name, having not read her works or developed a grasp of her literary style and themes. Lastly, Level 1 participants had no awareness of Glück or her works whatsoever. The statistical results are as follows:

**Figure 7 - Understanding of Glück’s works**

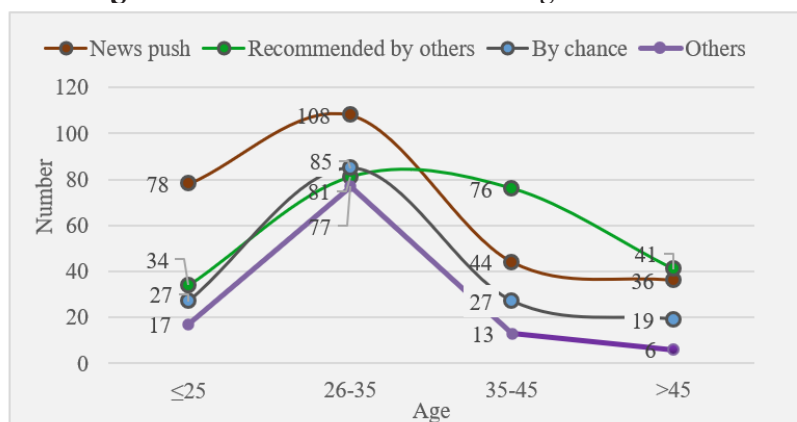


Source: Julius (2022, p. 40)

Figure 7 depicted the survey results of 817 users, revealing that 41.62% of respondents only knew Glück by name without having any encounter with her works. In the youngest age group (under 25), 54.27% of the 164 respondents reported a similar trend of only knowing Glück's name without any contact with her works. Among 372 respondents aged 26-35, 48.66% had seen Glück's works but lacked substantial knowledge of her. Among 173 respondents aged 36-45, 45.09% had simply heard of Glück's name without engaging with her works. Lastly, among the 108 respondents over 45 years old, 38.89% were not familiar with Glück at all.

After excluding the 48 users, who were not aware of Glück, the channels, through which the remaining 769 users discovered Glück's works, were categorized into four groups: news push, recommendations from others, accidental discovery and other methods. The statistical results are as follows:

**Figure 8** - Channels of understanding Glück's works



Source: Julius (2022, p. 42-44)

Figure 8 illustrated the channels through which 769 users understood Glück's works, with news push and recommendations from others being the most common channels, accounting for 34.59% and 28.4% of the total number of users, respectively. Further analysis of the data revealed that among users aged 35 and younger, news push was the most critical channel for understanding Glück's works. For users aged above 35, recommendations from others were the most crucial channel for comprehending Glück's works.

### 3 DISCUSSION

#### 3.1 GLÜCK'S INSPIRATION FOR THE CREATION OF MODERN CHINESE POETRY

##### (1) REWRITING MYTHS

Glück, in her works, employed a unique approach to mythology and allusions that enhances their meaning and practical relevance. Instead of merely paraphrasing or using them as timeless imagery, the author creatively rewrote mythological figures to provide them with fresh definitions. Through this approach, her personal experiences take on a unique mythological hue that represents the objective and universal significance or meaning of the mythological element. This innovative approach of incorporating mythology into her works could serve as a source of inspiration for contemporary Chinese literature.

Chinese culture has a long history of more than 5,000 years of civilization, originating from the time of the Yellow Emperor and the Yan Emperor, and has its own system of fairy tales and various folk legends, such as the Heavenly Fairy, the Legend of the White Snake, the Cowherd and the Weaving Maiden, and Chang'e Running to the Moon. Glück's stories and legends can be integrated into her literary life.

##### (2) GROUP POEM STYLE

Glück's group style represents an innovative approach to poetry creation. Before the creation of the group poetry style, most of the poems in poetry anthologies were independent. For example, the poems written by the English poets William Wordsworth and Samuel Taylor Coleridge during the Romantic period. Most of their poems stand on their own and do not need to be joined with other poems as a whole. The ancient Greek epics, the Iliad and the Odyssey, include many short stories, but each story is relatively independent, and these short stories are not clearly joined into a unified whole. The Chinese poet Wang Zhilan of the Tang Dynasty, whose works, such as *Ascent to the Stork Tower*, are considered among the masterpieces of isolated poetry, has integrity in its own right, without the need to maintain coherence as a sequence or collection (Shehata, 2017, p. 126). In contrast, Glück's group poetry style proposes a very different approach to composition, creating a new poetic experience that is richer and more profound in meaning by articulating and formally combining independent elements with each other.

However, in Glück's style of composing poems, every poem within the collection is interconnected, establishing a narrative that spans the entire book and, at times, extends across multiple poetry collections. This approach is reminiscent of the "sister novels" or "N-series", in which one or more novels are treated and narrated as a whole from multiple perspectives.

### 3.2 INSPIRATION OF GLÜCK'S WORKS SPREAD CULTURE IN WORKING CONDITION

#### (1) TRANSLATION

Translation is the prerequisite for literary works to be disseminated internationally. Without the skilled translators' efforts, Glück's works would never have been able to reach a wide audience in foreign countries. Even when a translator expertly renders Glück's work into Chinese, there remain challenges in communicating the nuanced cultural and emotional elements of the work to Chinese readers. Lawrence Venuti is the most vocal and loudest theoretical figure in the field of translation studies on the issue of 'naturalization' and 'dissimilation'. His main viewpoint is that translators should adopt the principle and strategy of "foreignization" to maintain the foreign style and exotic atmosphere in translation, reading like translation, rather than the principle or strategy of "domestication". Only in this way can translation be completely transformed according to the ideology and creative norms of the target culture, reading like a foreign work, but the target language is original. In order to showcase the profound cultural significance of Chinese literature in the contemporary era and promote its global dissemination, proper translation methods must be employed.

The approach of "faithfulness, expressiveness, and elegance" is an effective method for any translation situation. The concept of "faithfulness" pertains to the translator's responsibility to maintain the utmost fidelity to the meaning and intent of the original language, while ensuring that it is not altered or distorted in any way. "Expressiveness" pertains to the readability of the translated text; it must be presented in a clear and comprehensible manner. Finally, "elegance" implies that the translation must be fluid and precise to capture the stylistic nuances of the original text. Chinese literature often contains rich content derived from Chinese mythology and folklore. This cultural content could pose a considerable challenge for foreign readers unfamiliar with Chinese culture. Consequently, translators must apply appropriate localization techniques when translating Chinese literature.

#### (2) MODE OF COMMUNICATION

The impact of communication is directly linked to its mode (Viljoen, 2020, p. 331; Finch, 2013, p. 111). A multitude of individuals may remain unaware of Glück until they know that she is a Nobel Prize-winning author. Effective publicity can yield significant dividends with minimal effort. By acknowledging the advantages of production efforts, their potential can be fully unleashed, and their extraordinary value can be realized. It may be necessary to rearrange the structure of the sentences to enhance coherency and align with the literary and academic style of a paper. However, such restructuring should not involve increasing the content.



Upon analyzing the impact of Glück's works in the age of pervasive internet access, it can be observed that the primary channel for discovering new literary works and unfamiliar writers is through the dissemination of news and websites. By acquiring pertinent information from online sources, early adopters of Glück's works can introduce and recommend them to their peers, thereby generating a more substantial communicative effect.

In the dissemination of contemporary literary works of the Chinese culture, utilizing online publicity and related promotion, through the Internet, is imperative. It is also effective to require literary seniors who already have a significant public image to write comments or prefaces for their works, as well as to seek recommendations from popular celebrities and well-known public figures, and to use the celebrities' influence wisely. Furthermore, the organization of physical events, such as poetry recitations and reading shares, is indispensable and should not be overlooked.

## CONCLUSIONS

Glück's literary oeuvre is replete with classical myths and allusions, as she deftly blends personal confessions with allusions to profound cultural touchstones. In this way, she has pioneered a distinctive style of "post-confessional poetry", characterized by an intense self-awareness that imbues personal experiences with unanticipated nuance and enigma. By metaphorizing her self-life experiences with mythology, Glück has created a mystique that is both resonant and provocative. Another hallmark of her approach is the "Group poem style", an innovative form of poetic expression wherein individual works are subsumed into a broader thematic unity. In her earlier works, Glück predominantly employed the first-person point of view, using poetic language to deconstruct reality and illusion and to juxtapose the present with the past.

The characteristics of Glück's works are indissolubly tied to her life experience. Her seven-year-long psychoanalytic therapy afforded her the tools to analyze her innermost thoughts and feelings and honed her distinctive thought patterns. Her family, teachers and the literature she encountered also profoundly shaped her poetry. Moreover, Glück's female identity gives her poems distinct feminine characteristics, and birth and death, love and marriage are common connotations and themes in her works. These themes are intimately intertwined in Glück's verse, and she deftly employs poetic language to convey their intricate relationships and interconnections.

The Nobel Literature Prize has undoubtedly greatly facilitated the penetration of Glück's works into Chinese culture. However, her works do present certain barriers to entry for readers, and the investigation has been observed that those who purchase or read them online tend to be highly educated individuals from economically developed cities. Despite

this, Glück's works have been translated and disseminated in ways that resonate with Chinese poetry and distinct cultural contexts, which have fostered a fertile cultural soil for their reception. Moreover, Glück's poetry offers a unique and contrasting voice in the Chinese cultural landscape, contributing to a diversified and multifaceted literary discourse.

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