

Comparative Study on the English Translation of Mountain Images and Water Images in *Shijing* from the Perspective of Three Beauties Theory

-- Take Translations by Xu Yuanchong and James Legge as Examples

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Abstract. *Shijing*, the onset of ancient Chinese poetry and the earliest collection of poems worldwide, has a wide range of subjects and rich contents with the time-honored Chinese civilization and unique cultural aesthetic connotation. Its long-standing overseas translation not only provides abundant research materials for many sinologists, but also plays a positive role in the international dissemination of Chinese culture. Besides, image is the soul of poetry, and one of the recurring images in many poems in *Shijing* is “mountains and water”. With unique humanistic charm in mountains and water, it is key to conveying emotion and meaning in poetry to appreciate and reproduce its connotation in translation. Therefore, this paper first classifies the images of mountains and water in *Shijing* according to the theme, and then compares the translation of those images in Xu Yuanchong’s and Legge’s English translations of *Shijing* from three aspects, including the sense, sound, and form, so as to explore the cultural background and English translation rules of mountain images and water images. Generally speaking, both translations can convey the connotation of the original poem with its own distinctions. By simplifying and transforming images, Xu Yuanchong endows the translation with phonological and formal beauties with Chinese characteristics. Legge presents the beauty of images by adding vocabulary, which meets the requirements of rhythm, while lacking the simple aesthetics of the original poem in form. In addition to interpreting the images of mountains and water in *Shijing*, this paper reveals the differences between Eastern and Western languages and cultures, which sheds lights to the English translation of Chinese ancient poems and promotes the mutual learning and integration of Chinese and Western civilizations.

Keywords: *Shijing*; Three Beauties Theory; Mountain Images; Water Images; Cultural Communication.

1. Introduction

As an important poetic model in ancient Chinese literature, *Shijing* contains the aesthetic quintessence of Chinese classical poetry and the traditional cultural thoughts of ancestors, which collects 305 poems from the early Western Zhou Dynasty to the middle of the Spring and Autumn Period, leaving a far-reaching influence on later generations. According to different contents and styles, *Shijing* is divided into three parts, including *Airs of the States*, *Hymns*, and *Eulogies*. *Airs of the States* are mostly folk songs from all over the Zhou Dynasty, depicting the life of working people, such as *Large Rat* and *The Seventh Month*. *Hymns* are divided into *Lesser Court Hymns* and *Major Court Hymns*, which are the lyrics of aristocratic banquets and court celebrations, such as *When the Guests First Approach the Mats* and *Grand Han*. *Eulogies* are an ode to ancestral temple sacrifice, which embodies the worship of ancestors by later generations, such as *Si Wen* and *Wu*. Vividly presenting the social features of the Zhou Dynasty for about 500 years, *Shijing* can be deemed as the cultural treasure of ancient times in the world.

The translation of *Shijing* is one of the vital ways to disseminate Chinese culture and promote cross-cultural communication in the world. Since the 18th century, sinologists and translators at home and abroad have successively published different versions of *Shijing*. As for the full English translation



of *Shijing*, there are already 10 versions. (Li & Yue, 2019). In terms of the style of translation, translation can be roughly classified into two categories. One is not rhythmic, such as the free-style translation by Arthur Waley (1937) and the prose-style translation by An Zengcai (1999). The other is rhythmic, in which the full translation of *Shijing* completed by British missionary James Legge in 1876, *The She King*, is both representative and pioneering. Legge (1876) held that translating *Shijing* into English rhymes could make Western readers feel the great poetic value of ancient Chinese poems. Therefore, he devoted himself to tackling the rhythm and stanza of poetry and spared no effort to increase the literariness and popularity of the translation through popular and authentic language (Zhang & Wen, 2021; Liu, 2016). Hence, Legge's translation of poetry in rhyme has universally practical value. In addition, Xu Yuanchong, as a leading figure in Chinese translation, has always advocated translating poems in rhyme. In 1993, his rhythmic translation of *Shijing* was published in Hunan Publishing House, which was reprinted as *Book of Poetry* by China Translation Corporation in 2009. Xu Yuanchong (2009) also mentioned that "a poem translated without rhymes will never achieve a similar effect to the original poem". Thus, when translating *Shijing* with musicality, it is particularly critical to stress rhythm. However, from the perspective of cultural communication, due to the different systems between English and Chinese, it is hard to match words and phonology, for which translators find it tricky to reproduce the connotation and musicality of *Shijing*. On this basis, this paper attempts to explore how to display the text features of *Shijing* in a language suitable for English readers' cognition by investigating the rhythmic translations by Xu Yuanchong and Legge, so as to give full play to its aesthetic value in cultural communication.

Shijing is a classic with aesthetic connotation, in which a large number of images are used. Image, as the product of the poet's emotional cognition and objects, is fundamental to conveying the aesthetics of the original poem (Hu, Li & Jiang, 2022). At present, many scholars have studied the translation of images in *Shijing* from two categories of images. One is the plant images, such as Tang Jing (2016) analyzed how translators convey the symbolic meaning of "mulberry image" through various construal representations; Qin Fangfang and Shen Shujun (2018) pointed out the difficulties in translating plant metaphorical images caused by intralingual and interlingual differences. The other is animal images. For example, Ma Rongrong (2022) studied the transformation of four image symbols including birds flying, singing, feather, and nest; Liu Xiaomei (2017) believed that the translation of satirical animal images can adopt the methods of preservation, replacement, and recreation. Hence, there are a lot of research on image translation in *Shijing*, but the research perspective is relatively limited. Mountains and water, as ubiquitous objects in nature, lack due attention. The images of mountains and water in *Shijing* are rich, which not only reflect the regional characteristics of ancient times, but also are closely related to the social values, customs, and culture of the Zhou Dynasty. Generally speaking, mountains are eternal, sacred, and lofty, while water represents liveliness, changeability, and uncertainty, which are often intertwined with love. Therefore, they bear the poets' diverse emotional attitudes, praise of merits and virtues, or miss of lovers.

With image as the soul of poetry, the beauty of language is a major feature of *Shijing*. In view of the translation of images, Xu Yuanchong (2005) proposed that the target text should learn from others and advocated the full play of relevant advantages of the target language in translation for the joy of readers. Summarizing his views on aesthetics in the translation of ancient Chinese poetry into English, Xu Yuanchong put forward the Three Beauties Theory, that is, the beauty of sense, of sound, and of form. Pursuing the beauty of sense refers to conveying the content and interest of the original poem, so that the artistic conception of the translated poem can touch readers like the original poem (Xu, 2005). The beauty of sound refers to flat tone, rhythm, rhyme, fluency, and pleasure to the ear. Because of the differences between Chinese and English poems, to achieve sound harmony, it is necessary to adopt the prosody replacement. As for the beauty of form, it is divided into two aspects, including length and symmetry, with the generally neat form as the best. Each beauty in this theory is not juxtaposed and the beauty of sense is the first priority. Translators should grasp the beauty of sound and form on the premise of showcasing the beauty of the original sense. Meanwhile, an

excellent translation should have all three beauties (Xu, 1984). It can be seen that the “Three Beauties Theory” is instructive in conveying the aesthetic experience of the images in *Shijing*.

On this premise, this paper firstly classifies the mountain images and water images in *Shijing* according to the emotional theme, and compares the English translations of their images in rhythmic translations by Xu Yuanchong in 2009 and Legge in 1876. Then, their gains and losses in transferring the original poetic sense, sound, and form are discussed. Finally, this paper summarizes the translation rules of the images in *Shijing*, so as to provide enlightenment for the cross-cultural communication of Chinese classic literature.

2. Mountains and Man United as One, Universe Involving the Self: Analysis of Three Beauties in the English Translation of Mountain Images in *Shijing*

The word “mountain” appears 66 times in *Shijing*, and such number has increased to 119 as for mountain-related words such as hills, tombs, valleys, and rocks (Li, 2001). Thus, mountains, as a common object in nature, have become a significant carrier of the emotional projection of the Zhou people, transforming material reality and natural images into the portrayal of the personal spiritual world. The ancients thought that the mountain was the place where the gods lived and the birthplace of the emperor, so the mountain images often contained some mystery in *Shijing*, which was frequently used to sacrifice and symbolize kingship (Wu, 2011; Xu, 2006). Furthermore, the development of the Zhou Dynasty was a process from peace to turbulence and from prosperity to decadence. Hence, faced with countless meteorological changes in mountains and valleys, Zhou people would think rationally and express their feelings about the rise and fall of their home country and changing destinies. When translating poems featuring mountain images, translators should not only understand the social customs and culture at that time, but also fully consider the aesthetic expectations and acceptance of the target readers. Mountain images in *Shijing* are classified into three types according to the emotional themes of the characters in this paper, including the praise of beauty and merits, homesickness and resentment against wars, and sarcasm against bureaucrats. This paper also discusses how Xu Yuanchong and Legge treat original poetic images in the translation from the aspects of sense, sound, and form.

2.1. Praise of Beauty and Merits

Example 1

崧高维岳，骏极于天。维岳降神，生甫及申。

a. **The four mountains are high**, Their summits touch the sky. Their spirits come on earth, To Fu and Shen gave birth. (Xu, 2009: 370)

b. **How grand and high, with hugest bulk, arise**, Those **southern hills** whose summits touch the skies! Down from them came a Spirit to the earth, And to the sires of Foo and Shin gave birth. (Legge, 1876: 334)

This is a poem praising the minister for assisting Emperor Zhou and pacifying vassal states in the south. “Yue” (岳) is the general name of four famous mountains at that time, including Daishan in the east, Huashan in the west, Hengshan in the south, and Hengshan in the north, which stems from the ancient folk reverence for mountain gods and the tradition of emperors offering sacrifices in mountains (Zhang & Jiang, 2019). Example 1 is selected from the first chapter of the original poem, with four sentences in total. In the first two lines, the words “Song” (崧) and “Jun” (骏) are used to summarize the mountains’ characteristics of being lofty, sacred, and erect, implying the unparalleled status and prominence of the minister. Describing the background of the minister, the last two lines regard him as the god of mountains. In that theocracy-oriented society, it is the noblest praise.

In Xu’s translation, “Song Gao Wei Yue” (崧高维岳) is translated into “The four mountains are high”. Although it correctly conveys the geography and culture of the original text, it may be unfamiliar to

target readers. Besides, only “high” is used to reflect the majestic image of mountains in the translation, which is not comprehensive to some extent. Given that this poem celebrates the hero who quelled the southern rebellion, this image of “Yue” with oriental cultural characteristics is translated into “southern hills” in Legge’s translation, which is more in line with the context. In addition, his translation uses three adjectives including “grand”, “high”, and “hugest” to describe the hills, which vividly conveys the majesty of “Yue” as a mountain image, so as to analogize the minister’s great achievements in the poem with this visual experience via “synaesthesia” to arouse readers’ inner resonance. It also highlights the emotional theme of praising beauty and merits in the original poem, which is superior in the beauty of artistic conception. From the perspective of the rhythm, the original poem has four words in each line, and every two words serve as a rhythm unit, which rhymes throughout the poem and is catchy to read. Adopting a double-line rhyme, Xu uses the loud vowel /a/ (high; sky) and the crisp consonant /θ/ (earth; birth) as the rhyme with a steady rhythm and melodious canto, which not only has a distinct eulogy nature, but also creates a picture of mountains and elegant fairy air, adding mystery to the image of heroes in the poem and presenting the artistic conception and rhyme beauty of the original poem. From the perspective of the form, the number of words in each line of Xu’s translation is four to six, so as to make each line similar in length and neat in antithesis, presenting the aesthetics of the original poem with four-word lines in the form to the greatest extent. Although the tail rhymes /az/ and /θ/ are in Legge’s translation, the number of words in each line is 8, 8, 9, and 10, which relatively ignores the short and compact characteristics of the original poem.

2.2. Homesickness and Resentment Against Wars

Example 2

南山烈烈，飘风发发。

a. **The southern mountain’s high**; The wind **soughs** without cheer. (Xu, 2009: 251)

b. **Cold and bleak that southern hill!** Tempests **fierce** with terror thrill. (Legge, 1876: 241)

This poem is written in the tone of a soldier who has been serving all year round. In the original text, the image of “Nanshan” (南山) cast the collective cultural psychology of the ancients. First of all, the creation of *Shijing* mostly comes from the Yellow River Basin where people’s residences basically face south, so the orientation of “south” associates’ people with the home. Secondly, the ancient ancestors thought that “mountain” was a variant of soil, which was regarded as the habitat and support of life (Zhao, 2020). Therefore, when the soldier who suffered from military service in the poem was in “Nanshan”, he couldn’t help thinking of his hometown and family, lamenting his loneliness, and expressing his resentment against the war. Reduplicated words “Lie Lie” (烈烈) and “Fa Fa” (发发) in the original poem, which means the loftiness and danger of hills and the fierce wind respectively, are used to describe the harsh “Nanshan”. These two words enhances the sense of cold and sadness in the mountains in artistic conception, standing out the poet’s sorrow and painful mood. As for the rhyme, these two words constitute the catchy phonemes and improve the poetic resonance. As for the form, they achieve the effect of neatness and symmetry.

As for the word “Lie Lie” (烈烈), Xu translates it into “high”, which lacks the “difficult” sense of the original word. Legge translates it into “cold and bleak” with emphasis at the beginning of the line, which depicts the harsh environment in the mountains through rich vocabulary and expresses the loneliness and melancholy of soldiers, reflecting their deep homesickness. As for the word “Fa Fa” (发发), Xu adopts the onomatopoeia “sough” to immerse readers in the howling wind in the mountains, thus enhancing the appeal of the original poetic image. Legge uses the adjective “fierce” to metaphor the torture against soldiers by war with the ruthless and cold wind, which makes the anti-war theme of poetry more profound. From the perspective of the rhythm, the two lines of the original poem’s end with the oblique tone of “liè liè” and the level tone of “fā fā”, which reads like the poet’s homesick sobs, forming the cadence in tone and the priority in rhythm. To reproduce this auditory

effect, both Xu Yuanchong and Legge deal with the rhythm well in their translations. Each line contains three feet, and monosyllabic and disyllabic words are selected. Moreover, the light sounds and stress are well distributed, which embodies the beauty of sound in the original poem. From the perspective of the form, due to the differences between English and Chinese, both two translations fail to show the overlap of “Lie Lie” and “Fa Fa” from the sound and text aspects simultaneously. However, they all flexibly use adjectives or onomatopoeia with similar meanings in English to explain them, which convey to the target readers the resentment against wars and homesickness embodied in the mountain images in the poems.

2.3. Sarcasm Against Bureaucrats

Example 3

陟彼北山，言采其杞。偕偕士子，朝夕从事。

a. To gather **medlars** long, I go up **northern height**. Being an officer **strong**, I’m busy day and night. (Xu, 2009: 258)

b. I climb that **hill** upon the **north**, And gather **medlars** on its side. **Active and vigorous**, I go forth, And morn and night I walk or ride. (Legge, 1876: 247)

In the ancient people’s cognition, the north is shady, symbolizing gloominess and barrenness (Cheng, 2010). Thus, “Beishan” (北山) is often used in the poems about the bumpy career and sarcasm against bureaucrats in *Shijing*. For example, in Example 3, the phrase “陟彼北山，言采其杞” comes from the first stanza of the original poem, which means climbing the high Beishan to pick red medlar, implying the image of depression and sorrow. According to the *Mao Commentary and Zheng Annotation*, “Qi” (杞), a plant born in Beishan, is inedible (Huang, 2008). Hence, the mountain climbing to pick medlar is a metaphor for the poet’s situation of being enslaved by the ruler all day long, but working in vain. In the third stanza, “Xie Xie” (偕偕) refers to the strong appearance. In this text, it means the primary officials who are muscular, industrious, and capable like poets. In combination with the original poem, the characters opposed to “Xie Xie” are those in power who are leisurely, luxurious, and greedy. Thus, the word “Xie Xie” has an artistic ironic effect, which criticizes bureaucrats’ laziness and selfishness, revealing the social reality of the uneven distribution of labor.

For the plant “Qi” born in Beishan in the original poem, Xu and Legge both use “medlars” in their translations. According to the *Oxford English Dictionary*, “medlar” with two meanings can be “the tree bearing this fruit, *Mespilus germanica*” or “a troublemaker”. Based on the cultural differences between China and the West, the two translations can satirize bureaucrats in the poem with a metaphor as “troublemaker” by using the cognate “medlar”, which not only retains the connotation of the original poetic image, but also further exposes the profound contradictions between the ruling classes. As for the “Xie Xie” of the original poem, “strong” in Xu’s translation and “Active and vigorous” in Legge’s translation both reflect the realistic situation of the primary officials’ heavy work and long travel, which transmit the emotions of the original poem. In terms of rhyme, the second to fourth stanzas of the original poem take tail rhymes, with “-i” as the metrical foot, such as “Qi” (杞), “Zi” (子), and “Shi” (事). Both Xu and Legge adopt the interlaced rhyme with ABAB as the metrical foot, which is similar to the original poem in the beauty of sound. As for the number of lines and the layout of the whole poem, all lines in Xu’s translation are composed of four to five words, which intuitively reproduces the formal beauty of the original four-character poem. Although Legge’s translation is not as refined and neat as the original poem on the whole, the words “Active and vigorous” and “morn and night” in the next two lines are symmetrical, conveying the balanced and harmonious aesthetics of the original poem.

3. Various Flowing Water with Complex Feelings: Analysis of Three Beauties in the English Translation of Water Images in *Shijing*

Water images appear repeatedly in *Shijing*, which is concentrated in *Airs of the States*. Among 42 poems related to water, more than 30 are about marriage and love (Hu, 2006). The primary reason why water is intertwined with marriage and love is that water is the source of all things and a symbol of eternal vitality. During the period of farming civilization, the ancestors paid attention to the role of water in the growth and reproduction of crops. On this basis, a large number of religious and witchcraft ceremonies related to water have appeared one after another. People think that only relying on water can obtain vigorous reproductive capacity just like crops (Zhang, 2013). When it comes to reproduction, it is necessary to connect with men, women, and their feelings. Therefore, in the long-term accumulation of social and cultural psychology, water images have become a primitive aesthetic form, revealing the unity of ancestors' association with love. In *Shijing*, not only the characteristics of water, such as breadth, depth, clarity, and turbidity, but also the forms of water, such as rivers, streams, snow, rain, and frost all show the customs and ethics in Zhou Dynasty society from many aspects, and the sad or cheerful folk poetic pictures between the two sexes. This paper divides the themes of water images involved in marriage poems in *Shijing* into three types, including the sadness of lovers' separation, the yearning for a good marriage, and the sorrow of women abandoned.

3.1. Sadness of Lovers' Separation

Example 4

蒹葭苍苍，白露为霜。所谓伊人，在水一方。

a. Green, green the reed, Frost and dew gleam. Where's she I need? Beyond the stream. (Xu, 2009: 133)

b. Reed and rush and dark and green; As hoar-frost the white dew is seen. Him, the man I have in mind, By this water I should find. (Legge, 1876: 160)

This is a poem about men and women who can't find the lover because of the water barrier. In the primitive agricultural era, human beings often lived by water for survival. At that time, the transportation equipment was extremely backward, and people could not build a permanent bridge on the vast water surface. "Water" thus became a barrier image, leaving people with a sense of distance (Zhang, 2007). "Bai Lu" (白露) in the second line of the original poem "Bai Lu Wei Shuang" (白露为霜) is an image related to water, symbolizing the empty and sad late autumn, which intends to reflect the hero's loss in mind and love in vain. From the original meaning of the vocabulary, "Bai Lu" refers to autumn dew. The ancients believed that autumn belongs to gold in five elements including gold, wood, water, fire, and earth, with white as the color corresponding to gold, so the autumn dew is called "Bai Lu" (Ai, 2019).

Considering that target readers may lack awareness of this culture-loaded word, Xu does not literally translate it into ambiguous "white dew" like Legge, but skillfully translates the modifier "Bai" of "Bai Lu" into the verb "gleam". This translation method not only bridges the gap between Chinese and Western cultures, but also creates a sophisticated and intriguing artistic realm, conveying the distance beauty contained in the water image. The "Yi Ren" (伊人) in the last two lines of the original text "Suo Wei Yi Ren, Zai Shui Yi Fang" (所谓伊人，在水一方) refers to the dream lover. The overall structural relationship is pursuer—river water—dream lover. The original poem does not specifically mention the time and space of "Yi Ren", but intends to highlight the theme that lovers are hard to find by creating a hazy aesthetic feeling. On this basis, Xu successfully conveys the vague meaning of the original poem by using the special interrogative sentence "Where's she I need" and the general phrase "Beyond the stream". In contrast, "the man I have in mind" and "I should find" are more accurate expressions in Legge's translation, but they are difficult to arouse readers' resonance with the original poem. As for the beauty of sound, the original poem has a flat rhyme, such as "Cāng" (苍), "Shuāng" (霜), and "Fāng" (方), thus forming a peaceful and pleasant melody,

which makes readers think of the lovesick lover in the poem. Although Xu and Legge do not reach the musical effect similar to the original poem, different rhyme structures ABAB and AABB are respectively used in their translations to restore the original beauty. As for the beauty of form, the structure of Xu's translation is more harmonious than Legge's, with the prefacing adjective "Green, green the reed" and the abbreviation "I'm", which achieves the greatest equivalence with the original poem.

3.2. Yearning for a Good Marriage

Example 5

河水洋洋，北流活活。

- a. The Yellow River **wide and deep**, Rolls northward its **jubilant** way. (Xu, 2009: 57)
- b. **Where out of Ts'e into our State she passed, Its banks all green with rush and sedges rank.** Northwards the Ho rolled on the waters **vast**, Of its **majestic** stream, while in it sank. (Legge, 1876: 103)

With a good appreciative effect, water has always been used as a reference for the aesthetic objects of the ancients and bears the people's spiritual sustenance (Liu, 2005). This poem describes the grand scene when a woman gets married. Water, as an appreciative image in this poem, has formed a landscape at the wedding with its great momentum and vigorous vitality, symbolizing people's blessing and expectation for a happy marriage. In Example 5, "Yang Yang" (洋洋) and "Guo Guo" (活活) at the end of the two lines in the original poem are reduplicated words, which have the similar meaning and describe the rushing water.

Xu translates two reduplicated words into "wide and deep" and "jubilant" respectively. Although they fail to restore their musical and symmetrical aesthetics in the original poem, the use of "jubilant" skillfully endows rivers with personalized emotion, as if the heroine embodies her love for the scenery and shares her wedding joy with the water. In contrast, "vast" and "majestic" translated by Legge are rather blunt, and do not manifest the lively and cheerful water image, so they lack the transmission of the beautiful marriage in the original poem. From the perspective of the beauty of sound, each line in Xu's translation has three feet and eight syllables, which not only gives people a sense of lightness and carefree, but also becomes simpler in form. Because the original poem does not explain the narrative background of the two lines in Example 5, Legge adds the supplementary information "Where out of Ts'e into our State she passed, Its banks all green with rush and sedges rank" in his translation, which points out the implied place "State" and the heroine "she" in the original poem, helping the target readers understand the context. Meanwhile, the lush plants "rush" and "sedges" also add color to the lively and festive pictures in the poem and bring readers visual enjoyment. In addition, although Legge does not have the same number of lines as the original poem in form, its added information is interlaced with the following two lines. The metrical feet are /æst/ (passed; vast) and /æŋk/ (rank; sank), which reproduces the musical effect of the original poem to a certain extent.

3.3. Sorrow of Women Abandoned

Example 6

淇水汤汤，渐车帷裳。

- a. **Deserted**, from him I part; The **flood** has wet my cart. (Xu, 2009: 59)
- b. **And now** with carriage-curtains wet, Through **flooded** K'e I haste. (Legge, 1876: 105)

This is a poem in which an abandoned woman complains about the tragedy of marriage and love. In the pre-Qin period, with the continuous improvement of the feudal ethics system, the social concept that men are superior to women was formed (Wang, 2001). This further determines the vulnerability of women in marriage. Water, a weak substance, is often associated with women in a disadvantaged

position in *Shijing*. Besides, dynamic and changeable water as an image reflects the heroine's mood from falling in love to falling out of love and then being abandoned. In Example 6, "Qi Shui" (淇水) refers to a river in Wei Country, located in the north of Henan Province. These two lines describe the picture of a woman returning home after being abandoned by her husband's family. Along the way, the waves of "Qi Shui" splashed mercilessly on the carriage and wet the cloth curtain, which is intertwined with the resentment of the abandoned woman.

Considering the acceptance of the target readers, Xu and Legge do not adopt a literal translation of the image "Qi Shui", but translate it as "flood" in combination with the context, which vividly depicts the scene of abandoned woman crossing the water on way home, reflecting the oppression and destruction of women in ancient society on the issue of love and marriage. By simplifying and transforming the original poetic image, Xu translates the two lines of Example 6 into "The flood has wet my cart" and added "Deserted, from him I part", which accurately summarizes the theme of the original poem with the word "Deserted" faithfully conveying the resentment and sorrow of abandoned women. Loyal to the original poem, it is translated into "And now with carriage-curtains wet, through flooded K'e I haste" by Legge. Relatively speaking, Xu's translation is more straightforward and easier to understand. In terms of the rhyme, the first two lines of the original poem take the tail rhyme "-ang", such as "Shang" (汤) and "Chang" (裳). Xu adopts a double-line rhyme, with the long vowel /ɑ:t/ and the nasal sound /ŋ/, which presents the abandoned woman's resentment against social inequality between men and women in a low and deep voice, reproducing the beauty of sense and sound in the original poem. From the perspective of the form, conjunctions are used to highlight the logic of sentences in English, which is seen less frequently in Chinese. Compared with Legge, Xu uses fewer conjunctions to preserve the syntactic features of the original poem and make the English translation neater.

4. Conclusion

To sum up, this paper first classifies the mountain images and water images in *Shijing* according to different emotions conveyed. As for mountain images, they are interpreted from three aspects, including the praise of beauty and merits, homesickness and resentment against wars, and sarcasm against bureaucrats. With regard to water images, from the perspective of love, this paper interprets the feelings of desolation, sadness, or cheerfulness between the two sexes based on the framework of the Three Beauties Theory. In addition, from three aspects of the sense, sound, and form, mountain images and water images in the rhythmic English translations of *Shijing* by Xu Yuanchong and Legge are compared to explore the English translation rules. On the whole, both of them can convey the connotation of the original poem with their own distinct characteristics. Firstly, in conveying the beauty of sense, Xu Yuanchong, as a Chinese translator, fully understands the cultural attributes of images and strives to realize the charm and artistic conception of ancient Chinese poems. For images that cannot be completely equivalent in the target language, he helps readers understand them in a more straightforward way by simplifying and transforming them. Legge, as an English missionary, pays close attention to the styles and aesthetic expectations of Western readers, which tends to use rich vocabulary to describe various images in the original poem, so as to enhance the artistic appeal of the translation with vivid language. Secondly, in conveying the beauty of sound, Xu Yuanchong and Legge both adopt the rhythmic translation and flexibly use various rhyme methods to increase the musicality of the translation, such as double-line rhyme and interlaced rhyme, which has similar musical effects with original poems. Xu Yuanchong also has a good grasp of the rhythm of the original poem. By controlling the number of feet and syllables in the translated poems, his translation embodies the characteristics of distinct rhythm, simplicity, and brightness of the four-word poems. In conveying the beauty of form, Xu Yuanchong tries to control the number of words in each line to four to six, so as to reproduce the short and refined characteristics of the original poem. Legge often uses modifiers, complements semantics, adds conjunctions to present the implied meaning of poetic images and facilitate the understanding of target readers, but his translation lacks the beauty of simplicity in the form of the original poems. Generally speaking, the two translators' approaches to

image translation can provide useful enlightenment for the cross-cultural communication of Chinese classical literature.

This paper not only interprets the images of mountains and water in *Shijing*, but also reveals the differences between Eastern and Western languages and cultures. With the continuous advancement of globalization, the importance of cultural diversity has become increasingly prominent. The Communist Party of China and the state proposed to introduce more excellent cultures with Chinese characteristics and Chinese wisdom to the world. In this context, the translation and dissemination of Chinese classics is of great significance for Chinese culture to “go global” and promote the prosperity of world culture.

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