

# A Study on the Translation and Dissemination Strategies of *The Book of Songs* from the Perspective of Reception Aesthetics

-- Taking Onomatopoeia as an Example

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**Abstract:** This study examines the translation and dissemination of onomatopoeic words in *The Book of Songs* through the lens of Reception Aesthetics, which emphasizes readers' role in realizing a text's meaning. It introduces core concepts—"expectation horizons", "calling structure", and "aesthetic distance"—and analyzes features of *The Book of Songs*' onomatopoeia. Comparing Xu Yuanchong's and James Legge's translations reveals Xu excels in preserving phonetic beauty and stimulating imagination, while Legge aligns closer to Western aesthetic preferences. Finally, it proposes dissemination strategies: tailoring content to readers' expectations, constructing calling structures to inspire engagement, leveraging translator creativity for cultural-aesthetic unity, and optimizing through feedback mechanisms. These aim to enhance cross-cultural dissemination and integrate cultural heritage with aesthetic value.

**Keywords:** Reception Aesthetics; *The Book of Songs*; Onomatopoeia; Translation and Dissemination.

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## 1. Introduction

Reception Aesthetics, as a reader-centered literary theory, offers a unique perspective for the translation and dissemination of literary works. Originating from Germany's Konstanz School in the late 1960s and pioneered by scholars like Hans Robert Jauss and Wolfgang Iser, its core tenet asserts that a literary work's value and meaning are not fixed within the text but are continually reconstructed through readers' reception.

*The Book of Songs*, the earliest collection of poetry, is the beginning of ancient Chinese poetry, and has become an important bibliography for the cross-cultural dissemination of the Chinese canon by virtue of its unique status and value and the need for the dissemination of Chinese culture. *The Book of Songs* uses onomatopoeia in more than one hundred and twenty places, amounting to as many as fifty-three articles, with a rich variety of categories serving as key elements in translation and dissemination due to their vivid phonetic beauty and unique cultural imagery. However, translating onomatopoeia faces dual challenges: cultural divergence and linguistic constraints. On one hand, the sounds and cultural associations mimicked by onomatopoeic words may differ significantly across cultures; on the other, the phonetic characteristics of Chinese onomatopoeia resist direct reproduction in translation.

Consequently, effectively conveying both the sonic aesthetics and cultural significance of onomatopoeia while meeting readers' aesthetic expectations across cultures becomes crucial for *The Book of Songs*' cross-cultural dissemination. This study explores translation and dissemination strategies for onomatopoeia in *The Book of Songs* through the lens of Reception Aesthetics, analyzing their features and classifications, comparing translation approaches, and proposing targeted strategies to advance both theoretical and practical dimensions of its global transmission.

## 2. Reception Aesthetics Theory

Reception Aesthetics, a reader-centered theory of literary criticism, originated from the Constance School in Germany in the late 1960s, founded by Jauss and Iser. It posits that the meaning of a literary work is not fixed in the text but is reconstructed through readers' activities in historical and social contexts. Jauss (1970)[1] argued that literary history is a "history of reception" rather than just "creation", introducing the concept of Horizon of Expectations. He believed that readers' acceptance of a text turns it into a real literary work, with the process of acceptance being a dynamic practice influenced by historical context and the "literary series". Iser (1974)[2] proposed the concept of "blank", suggesting that undefined points in texts prompt readers to fill in gaps through imagination, facilitating a dialogue between the author's intention and the reader's experience. This theory shifts the focus from traditional literary creation to the reader's reception and aesthetic experience, emphasizing the reader's dynamic role in meaning-making.

Reception Aesthetics theory, centered on readers' acceptance, constructs its core framework through three key concepts: Expectation Horizons, Calling Structure, and Aesthetic Distance. Expectation Horizons, proposed by Jauss, refer to the mental expectations readers form based on their life experiences, cultural backgrounds, and previous readings, which serve as the starting point for text interpretation[3]. These horizons vary among readers due to differences in their backgrounds and experiences. Calling Structure, introduced by Iser, highlights that literary works have open structures with gaps and uncertainties that invite readers to actively engage in the reading process, filling these gaps through imagination and thinking to generate meaning [2]. Aesthetic Distance arises when there is a discrepancy between the reader's expectations and the work itself. This distance not only measures aesthetic value but also drives the dynamic updating of the reader's experience system by adjusting

tensions between the reader and the text [4]. The interaction among these three concepts forms a closed loop in the acceptance activities, laying the foundation for theoretical interpretation.

### 3. Characteristics and Classification of Onomatopoeia in *The Book of Songs*

*The Book of Songs* has a rich variety of onomatopoeic words. In *A Brief Analysis of Onomatopoeia in The Book of Songs*, Ouyang Wangxian[5] points out that according to the object of expression, they can be classified into four major categories, namely, simulating the sound of nature, simulating the sound of animals, simulating the sound of artifacts, and simulating the sound of human beings. These different types of onomatopoeic words vividly show the life scenes and people’s emotional world from various angles, adding unique artistic charm to *The Book of Songs*.

*The Book of Songs* has the most occurrences of onomatopoeia, which is the simulation of various animal sounds. There are 29 such onomatopoeic descriptions. Among them, 14 describe the sound of birds, 5 the sound of insects, 4 the sound of chickens, 4 the sound of a bird lifting its wings, 1 the sound of a deer, and 1 the sound of a horse.

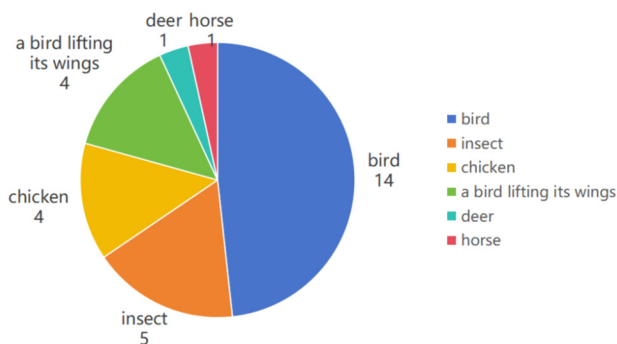


Fig 1. Distribution of onomatopoeia simulating animals in *The Book of Songs*

In addition to the sounds of animals and birds, many natural sounds, such as the sound of wind, thunder, and the sound of water, are also mentioned in *The Book of Songs*. There are 7 such onomatopoeic descriptions, including two simulated thunder, five simulated wind, one simulated water, one simulated netting into water, and two simulated wind blowing leaves.

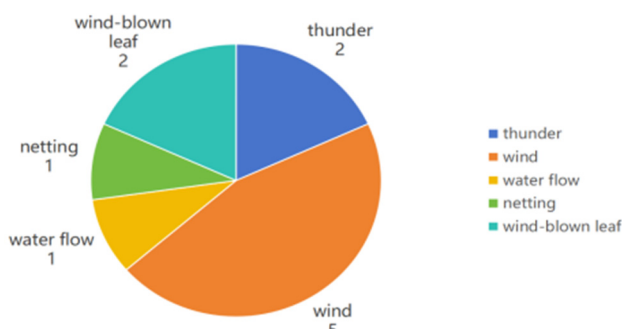


Fig 2. Distribution of onomatopoeia simulating nature in *The Book of Songs*

*The Book of Songs* also focused on the sounds made by various types of artifacts. There are 38 such onomatopoeic descriptions. Nine of them describe the sound of drums, seven the sound of vehicles traveling, 13 the sound of bells, three

the sound of various musical instruments, four the sound of jades, one the sound of bamboo pipes, and one the sound of percussion.

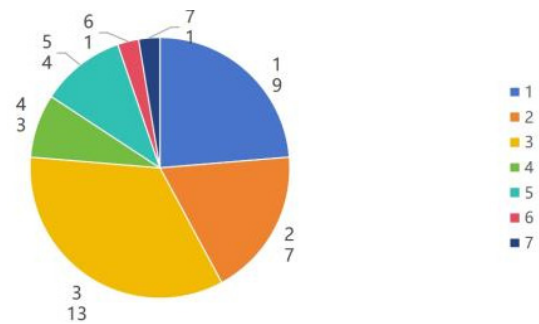


Fig 3. Distribution of onomatopoeia simulating artifacts in *The Book of Songs*

*The Book of Songs* still contains a large number of pages that describe the sounds made by human actions. It contains 15 onomatopoeias related to humans. Among them, there are 2 references to the beginning sounds of human beings. The onomatopoeia of actions related to people is mentioned in 13 places.

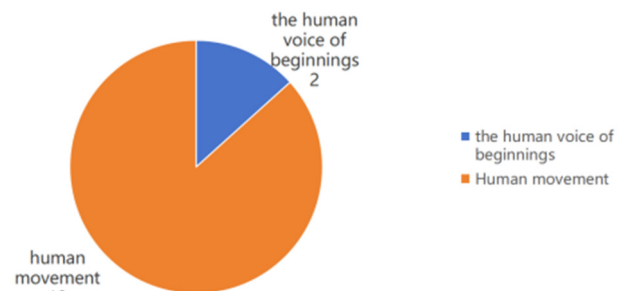


Fig 4. Distribution of onomatopoeia simulating human in *The Book of Songs*

Through the above classification, it is obvious that *The Book of Songs* is replete with a diverse array of onomatopoeic words that vividly capture the essence of various sounds from nature, animals, artifacts, and human activities. These onomatopoeic words not only enrich the auditory landscape of the text but also contribute significantly to its artistic charm and cultural depth. The detailed categorization and analysis of these onomatopoeic words lay the groundwork for the subsequent case studies in following illustration, where the translation and reception of these words are examined through the lens of reception aesthetics.

### 4. Case Studies in Translation of Onomatopoeic Words from the Perspective of Reception Aesthetics

This section delves into the translation of onomatopoeic words in *The Book of Songs* through the lens of Reception Aesthetics, focusing on how these translations meet or diverge from readers’ expectations. In terms of translation aesthetics, Hongtao Liu [6] in his *A Comparative Analysis of English Translations of “The Book of Songs-Taoyao”* Based on the A Comparative Analysis of English Translations takes Xu Yuancong’s and James Legge’s English translations of *The Book of Songs* as the comparative objects, and applies the framework of Liu Miqing’s theory of aesthetics [7] of translation to compare and analyze the aesthetic qualities of

the two translations in terms of the dimensions of form and content. By examining the translations of Xu Yuanchong and James Legge, we try to explore how different strategies impact the reader's experience and engagement with the text. Specifically, we analyze three dimensions: Expectation Horizons, Calling Structure, and Aesthetic Distance. Through case studies, we assess the effectiveness of these translations in fulfilling readers' expectations, inviting their active participation, and bridging cultural and aesthetic gaps.

#### 4.1. Expectation Horizons Dimension

This subsection therefore explores whether Xu Yuanchong and James Legge's treatment of the onomatopoeic translations of *Guan Ju* and *The Deer's Call* can satisfy the readers' Expectation Horizons through a case study, aiming to answer the following questions: Which of the English translations, Xu Yuanchong's or James Legge's, better fulfils the reader's Expectation horizons?

Example 1:

ST: <sup>guānguān jū jiū</sup> 关关雎鸠, <sup>zài hé zhī zhōu</sup> 在河之洲。 <sup>yǎo tiǎo shū nǚ</sup> 窈窕淑女, <sup>jūn zǐ hào qú</sup> 君子好逑。

TT<sub>1</sub>: By riverside are cooing and wooing, A pair of turtledoves. A good young man is wooing, A fair maiden he loves [8].

TT<sub>2</sub>: From them our thoughts to that young lady go, Modest and virtuous, loth herself to show [9].

As a unique cultural image of the pre-Qin Dynasty, the original "osprey" lacks a counterpart in the English context. Xu's choice of "turtledoves" as a substitute not only preserves the love symbolism of bird imagery (turtledoves is often used as a metaphor for fidelity in Western literature), but also reproduces the auditory beauty of "Guan Guan" phonetically through the onomatopoeic overlay rhyme of "cooing and wooing". This transcoding maintains the integrity of the poem's imagery while enabling Western readers to understand Eastern metaphors through the lens of their own cultural experience. This translation's treatment of onomatopoeia caters for most readers' expectations.

James Legge employs the popular Victorian heroic couplet to reconstruct the original poem's rhymes through end rhymes. This strategy of "unfamiliarizing" the Chinese classics into Western poetic paradigms was in line with the expectation of nineteenth-century English-speaking readers that "Oriental poetry should have an exotic elegance". In the original poem, "关关"(guan guan) is used as the core onomatopoeia to build up the soundscape space, but the translation is transformed into a visualized narrative. The auditory sense of the osprey's chorus has been weakened to an ordinary bird's song, losing the aesthetic quality of "sound and image isomorphism" in Chinese poetry.

Example 2:

ST: <sup>yōu yōu lù míng</sup> 呦呦鹿鸣, <sup>shí yě zhī píng</sup> 食野之萍。

TT<sub>1</sub>: Deer bleat pleasantly, Eating wild celery [8].

TT<sub>2</sub>: With sounds of happiness the deer

Browse on the celery of the meads [9].

The translation chooses "bleat pleasantly" to reconstruct the auditory imagery, relocating the characteristics of the deer's song through the familiar sheep's bleat verb "bleat", and reinforcing the mood with the emotional adverb "pleasantly". This double compensation strategy not only

makes up for the phonetic loss of the Chinese onomatopoeia "呦呦"(you you), but also activates the aesthetic memory of "pleasant pastoral sound" in the Western poetic tradition, so that the unfamiliar imagery can be perceived. The syntax of the poem adopts the head-rhyme design, simulating the musicality of *The Book of Songs* within the framework of English poetics. This kind of rhythmic compensation across poetic systems is in line with Western readers' deep expectation of rhyme in lyric poetry.

James Legge succeeds in conveying the idyllic image of a herd of deer at ease through the use of words such as "sounds of happiness" and "browse," which is in line with the aesthetic expectations of Western readers of nature poetry. "Yoyo" is an onomatopoeia for a deer's song, which is both phonetic and contextual, but James Legge translates it as 'sounds of happiness', which retains only the emotional coloring and discards the sound simulation. Although this kind of translation is in line with the tradition of Western poetry, which emphasizes emotion over onomatopoeia, it leads to the loss of the aesthetic characteristics of the original poem's linguistic form, making it difficult to satisfy the readers who have expectations for the beauty of Chinese poetry's sound and rhythm.

#### 4.2. Calling Structure Dimension

The translation of onomatopoeic words in *The Book of Songs* presents unique challenges and opportunities for translators, as these words not only convey auditory imagery but also carry significant cultural and emotional connotations. In this section, we explore how different translation strategies impact the reader's engagement and aesthetic experience. Specifically, It examines the "Calling Structure" dimension, focusing on how translators can preserve the openness and evocative power of onomatopoeic words to stimulate the reader's imagination. This involves strategies such as retaining phonetic elements, using creative metaphors, and leaving interpretive gaps that invite reader participation.

Example 3:

ST: <sup>huángniǎo yú fēi</sup> 黄鸟于飞, <sup>jí yú guàn mù</sup> 集于灌木, <sup>qí míng jiē jiē</sup> 其鸣喈喈

TT: Yellow birds fly about and perch on leafy trees.

O how their twitter please [8]!

The word "twitter" refers to both birdsong and the modern metaphor of social media, creating an intertextual rift between traditional and modern contexts. The exclamatory form transforms the objective description of the original poem into an intervention of the lyrical subject, but keeps the emotional intensity temporally open through the imperfect tense of "Please" (rather than pleased), inviting the reader to participate in the continuation of the pleasurable experience.

Example 4:

ST: <sup>kān kān fá tán xī</sup> 坎坎伐檀兮, <sup>zhī hé zhī gān xī</sup> 寘之河之干兮, <sup>hé shuǐ qīng qiè lián yī</sup> 河水清且涟漪。

TT: K'an-k'an upon the sandal trees

The woodman's strokes resound.

Then on the bank he lays the trunks

His axe brings to the ground;

The while the stream goes rippling by,

Its waters cool and clear [9].

James Legge's transformation of "K'an-k'an" into "strokes resound" anchors the sound to concrete movement,

weakening the rhythm's abstract impact. The value judgment attached to "cool and clear" leads the natural imagery to an idyllic pastoral reading, and dissolves the ironic dimension of "clear water against social filth" that "清涟"(qing lian) may imply in *The Book of Songs* tradition. James Legge's translation reduces the evocative power of the original poem through semantic closure and scene visualization, which is not only a limitation of the early Chinese translation "substituting interpretation for poetry", but also an inevitable loss in cross-cultural poetic transformation. By the standard of receptive aesthetics, the translation is successful in conveying information, but there is still room for improvement in activating readers' creative participation.

#### Example 5:

ST: 嘤嘤草虫, 趯趯阜螽

TT: Hear grassland insects sing.

And see grasshoppers spring [8]!

Xu Yuanchong transforms static descriptions into imperative sentences, constructing a double frame of invocation through "hear/see". "sing/spring" constitutes a dual rhyme structure of sibilant and -ing, which English readers are phonetically driven to automatically complement. The translation presents the original Calling structure of the source language and generates new possibilities of meaning in the target language. Through strategic white space and artistic compensation, the ancient psalms are revitalized for interpretation in modern English.

#### Example 6:

ST: 鸿雁于飞, 肃肃其羽。

TT: With rustling wings the wild geese fly,

Round fields long strange to hand of toil [9].

James Legge uses concise onomatopoeia and imagery to outline the dynamics of the geese on the wing, without directly describing the scene in its entirety, leaving room for the reader's imagination. However, James Legge introduces fields and labor into the context in his translation that are not mentioned in the original poem. This augmented translation, while attempting to supplement the context, limits the direction of the reader's imagination, solidifies the otherwise open text into specific scenes, and diminishes the possibility of multiple interpretations of the original text triggered through ambiguity.

### 4.3. Aesthetic Distance Dimension

#### Example 7:

ST: 东门之杨, 其叶<sub>咿</sub>咿; 东门之杨, 其叶<sub>肺</sub>肺。

TT: On poplars by east gate,

The leaves are rustling light.

On poplars by east gate,

The leaves are shivering [8].

The superimposed structure of the original poem "咿咿/肺肺" creates an aural vortex of diphthongs and superimposed rhymes, which Xu's translation reconstructs through the consonant clusters of "rustling light" and "shivering": (1) /s/-/f/ fricative chain ([s] in "rustling" and [f] in "shivering") forming auditory Ripples; (2) Clear consonant clusters (/st/ /p/ /tʃ/) simulate the graininess of wind through

leaf gaps; (3) Continuous nasalization of the final /-ŋ/ forms an aftertaste extension Xu Yuanchong also realizes the rhythmic isomorphism across poetic systems through the alternation of iambic and trochaic, transforming the vertical dimension of Chinese tones into the horizontal fluctuation of English accents.

The first sentence, "by east gate", anchors space, the second, "light", limits time, and the last, "shivering", activates physical perception. *The Book of Songs*' ritual spatial and temporal body is transformed into a phenomenological perceptual field, enabling contemporary readers to rebuild the experience of "presence" in the perceptual chain of "gate→light→shivering", and compressing three thousand years of Aesthetic distance into an instantaneous bodily tremor.

#### Example 8:

ST: 鸿雁于飞, 哀鸣嗷嗷。

TT: The wild geese fly with plaintive note,

That sadly suits our weary sighs [9].

Reception aesthetics emphasizes the interaction between readers' expectation horizons and the form of the text. James Legge adopts the traditional English meter of iambic tetrameter to correspond to the tetrameter style of *The Book of Songs*, and constructs a phonetic framework similar to that of the original text through the regularity of syllabic rhythms. This isomorphism of poetic forms allows English readers to enter the text naturally in familiar rhythmic patterns, realizing what Jauss calls "the directional fulfillment of Expectation horizons".

The imagery of geese in the original text carries the fixed motif of "sad autumn and homesickness" in Chinese poetry, but a direct translation may lead to aesthetic blockage for Western readers. James Legge maintains the core imagery of "wild geese" and suggests the status quo of wandering through "fly", which creates a tension with the experience of "weary sighs", transforming a specific cultural motif into a common human existential dilemma. This strategy of universalising the mother-theme effectively regulates the "paradox of Aesthetic Distance" proposed by Jauss, finding a dynamic balance between strangeness and familiarity, and further narrowing the Aesthetic Distance in terms of culture.

To Sum up, At the level of Expectation horizons, Xu Yuanchong chooses to substitute imagery that is more familiar to the target language readers when faced with the lack of counterparts in the English context. Newmark [10], a British translation scholar, argues that translation loss caused by translatability constraints can ripple through various levels of semantics, sound effects, rhetoric or pragmatics. Xu Yuanchong employs translational compensation to make up for the phonetic loss of Chinese onomatopoeia, a rhythmic compensation that fits the deep-seated expectations of Western readers for rhyme in lyric poetry. James Legge uses a popular Victorian structure to reconstruct the original rhyme scheme in a classical poetic form familiar to English-speaking readers. However, the translation transforms the core onomatopoeia into visualized narration. The sense of aural communication is weakened, and the aesthetic quality of "sound and image isomorphism" in Chinese poetry is lost.

At the level of Calling structure, Xu Yuanchong combines onomatopoeia with modern metaphors. When Xu Yuanchong translated *The Book of Songs*, in order to achieve the effects of "beauty of sound" and "beauty of form" while ensuring the

“beauty of meaning” of the translated poems, he often had to use creative white space to enhance the the beauty of the translated poems [11]. James Legge leaves room for the reader’s imagination with concise onomatopoeia and vocal action figurations, but semantic closure and scene figurations reduce the potency of the original poem’s invocation.

At the level of Aesthetic distance, Xu Yuanchong transforms the spatio-temporal body of *The Book of Songs* into a phenomenological perceptual field through phonetics, and the translation defines and stimulates spatio-temporal and perceptual, enabling contemporary readers to reconstruct the experience of presence within the perceptual chain. James Legge interacts and reconstructs the source text, etc., to realize the expressive and purposeful nature of the target discourse [12]. James Legge formally enables readers in heterogeneous cultural contexts to perceive sound through bodily experience, transforming culture-specific themes into common human themes.

When it comes to the dissemination and reception effects of onomatopoeia in the English translations of Xu Yuanchong and James Legge’s *The Book of Songs*, the following conclusions can be drawn by the above cases. In terms of Expectation horizons, Xu Yuanchong’s translation basically meets the expectations of his audience readers, and James Legge’s translation meets some of the readers’ expectations. In terms of Calling structure, Xu Yuanchong’s translation successfully constructs it, and James Legge’s translation is generally effective. In terms of Aesthetic distance, Xu Yuanchong’s translation makes up for the Aesthetic distance in terms of rhyme, and James Legge makes up for the Aesthetic distance in terms of form.

## 5. Dissemination Strategies for *The Book of Songs* from the Perspective of Reception Aesthetics

Reception aesthetics emphasizes a reader-centered approach, focusing on the reader’s subjective role in the literary reception process. In translating and disseminating *The Book of Songs*, it is essential to fully consider readers’ aesthetic expectations, cultural backgrounds, and receptivity, employing multiple strategies to achieve cross-cultural communication goals. Starting with the translation of onomatopoeia and extending to other parts of the text, this part explores dissemination strategies guided by reception aesthetics.

### 5.1. Addressing Readers’ Expectation Horizons and Adjusting Content

As a cornerstone of classical Chinese literature, *The Book of Songs* is rich in cultural connotations and historical context. Translators and disseminators must provide detailed explanations of this background to help readers grasp the onomatopoeia and cultural imagery within the text. This can be achieved through contextual notes, introductions, or appendices covering the work’s creation background, social environment, and the expressive function of onomatopoeia in Classical Chinese. Such efforts bridge cultural gaps, allowing readers to appreciate its unique cultural appeal.

Readers from diverse cultural backgrounds also possess different aesthetic expectations for literary works. When disseminating *The Book of Songs*, the aesthetic habits and cultural preferences of the target audience must be considered. Translations and presentations of onomatopoeia should be

adjusted accordingly. For Western readers, translating onomatopoeia using vivid imagery and metaphors can transform the conveyed emotions and artistic conception into relatable forms, satisfying their aesthetic expectations. Similarly, stylistic features like *Fu* (direct narration), *Bi* (explicit comparison), and *Xing* (evocative imagery) elsewhere in the text require explanations and adaptations suited to the readers’ cultural context to enhance accessibility.

### 5.2. Constructing a Calling Structure to Stimulate Reader Imagination

Preserving the Phonetic Beauty of Onomatopoeia. Onomatopoeia in *The Book of Songs* plays a vital phonetic role, enhancing rhythm and musicality. Translations should strive to retain this sonic beauty through transliteration or creative rendering, allowing readers to perceive the original’s rhythm. For instance, the sound “关关” (guān guān) in “关关雉鸣” could be transliterated or approximated phonetically to evoke an auditory association, deepening the reader’s sensory engagement.

Creative Translation and Annotation. To spark imagination, translators can employ creative strategies, expanding or explaining onomatopoeia. Detailed footnotes or annotations can clarify a term’s origin, meaning, and poetic function, guiding readers towards deeper reflection. For example, translating “嘒嘒草虫” (“yāo yāo grass insects”) could include a note explaining “yāo yāo” mimics insect sounds, evoking natural scenes and emotional undertones. Similar annotations for *Fu*, *Bi*, and *Xing* techniques can aid reader comprehension and appreciation.

### 5.3. Leveraging Translator Creativity to Unify Cultural Transmission and Aesthetic Value

Promote transformation and representation of cultural imagery. Onomatopoeia in *The Book of Songs* is often tied to specific cultural symbols (like turtledoves symbolizing love; grass insects symbolizing nature’s vitality). Translators must creatively transform these images into forms understandable to the target audience. Rhetorical devices like metaphor and symbolism can help reconstruct the cultural connotations embedded in onomatopoeia. Likewise, translators should creatively adapt the cultural imagery and emotional depth within *Fu*, *Bi*, and *Xing* for target readers.

Encourage aesthetic reconstruction in cross-cultural contexts. Cross-cultural dissemination requires preserving *The Book of Songs’* cultural essence and aesthetic value while allowing for appropriate reconstruction. Creative translation and dissemination strategies can revitalize onomatopoeia in new contexts. Cross-cultural communication plays a positive role in promoting human social progress and innovation, as well as in advancing human civilization. The development of science and technology, in turn, facilitates frequent exchanges between different cultures, making cross-cultural communication more active. This has become an intrinsic driving force for the development of modern culture and the transformation of human ways of life and production[13]. In the process of information reception, humans rely not only on linguistic symbols but also on the integrated processing of various sensory information, including visual and auditory inputs. The coordinated transmission of information through multiple forms can effectively enhance the memory and comprehension of the information [14]. Modern art forms like music, painting, or film could be used to reinterpret

onomatopoeia, enhancing its contemporary appeal. Similar aesthetic reconstruction can be applied to other parts of the text, boosting its adaptability and impact across cultures.

#### 5.4. Utilizing Reception Aesthetics' Feedback Mechanism to Optimize Dissemination

**Monitoring Reader Feedback.** Dissemination efforts must actively solicit and analyze reader feedback through surveys, reviews, and social media interaction. Insights into how readers receive onomatopoeia translations and overall communication should inform adjustments to strategies and methods. Confusion over specific onomatopoeia translations, for instance, might prompt clearer annotations or revised renderings. Feedback on other textual elements should similarly guide refinements.

**Continuous Content Optimization.** Reception aesthetics views literary works as open and dynamic, with meaning generated through ongoing reception. Therefore, disseminating *The Book of Songs* should be a continuous optimization process. Based on feedback and reception dynamics, content should be iteratively refined for greater cross-cultural adaptability and influence. Strategies include updating translations, organizing cultural events, and supporting academic research to sustain the work's dissemination and development.

#### 5.5. Expanding Strategies to Enhance Overall Dissemination Impact

**Multi-dimensional Cultural Interpretation.** Beyond onomatopoeia, the stylistic techniques (*Fu*, *Bi*, *Xing*) and rich cultural imagery throughout *The Book of Songs* demand multi-faceted interpretation. Detailed annotations, introductions, and appendices are crucial for helping readers understand cultural connotations and social contexts. For example, notes can explain the function and significance of *Fu* (direct exposition) in ancient society, while vivid interpretations can illuminate the artistic power of *Bi* (comparison) and *Xing* (association).

**Innovative Presentation in Cross-Cultural Contexts.** Innovative translation and dissemination strategies are vital for making the entire work compelling in cross-cultural settings. Reimagining *The Book of Songs* through modern art forms (music, painting, film) can be highly effective. Translating its onomatopoeia, imagery, and emotions into these forms injects new vitality. Examples include composing music inspired by the poems or creating films set against their backdrop, leveraging audiovisual elements to deepen understanding and engagement.

**Interactive Dissemination and Cultural Experience.** Prioritize interactivity and experiential learning in dissemination. Cultural events, academic lectures, and workshops allow readers to actively participate in and experience the cultural essence of *The Book of Songs*. Poetry recitals inviting audience participation, or cultural workshops exploring its imagery through art or craft, foster deeper connection and acceptance. Interactive methods significantly boost reader receptivity and identification.

In summary, from the perspective of reception aesthetics, effective dissemination strategies for *The Book of Songs* must actively address readers' "expectation horizons" construct a "calling structure", leverage translator creativity, and utilize feedback mechanisms. Through multi-dimensional cultural interpretation, innovative cross-cultural presentations, and interactive cultural experiences, the acceptance and influence

of *The Book of Songs* in global communication can be significantly enhanced. These approaches allow this ancient classic to radiate renewed cultural vitality in the modern era, achieving a harmonious unity of cultural transmission and enduring aesthetic value.

## 6. Conclusion

This study makes an in-depth study on the translation and dissemination of onomatopoeia in *The Book of Songs* from the perspective of reception aesthetics. By analyzing the core concepts of Reception Aesthetics, this paper discusses the characteristics and classification of onomatopoeia in *The Book of Songs*. Taking Xu Yuanchong's and James Legge's translations as examples, the study results show that Xu Yuanchong's translation has more advantages in retaining the phonological beauty of onomatopoeia and stimulating readers' imagination, while Legge's translation is closer to the aesthetic habits of Western readers in form. Based on this, this paper proposes a variety of communication strategies, including adjusting content to meet readers' horizon of expectations, constructing a calling structure to stimulate readers' imagination, using translators' creativity to achieve the unity of culture and aesthetics, and optimizing communication effects through feedback mechanisms. These strategies help to enhance the acceptance and influence of *The Book of Songs* in cross-cultural communication, realize the organic combination of cultural inheritance and aesthetic value, and make this ancient classic radiate new cultural vitality in modern society.

Although this study has achieved certain research results in the translation and dissemination strategies of onomatopoeic words in *The Book of Songs*, there are still many issues worthy of further exploration. Future research could be expanded in the following directions: the cognitive mechanisms of onomatopoeia in cross-cultural contexts, multimodal translation and dissemination strategies, in-depth analysis of reader feedback, cross-cultural reconstruction of cultural symbols, and research from interdisciplinary perspectives. By extending these research directions, future studies will further deepen the understanding of the translation and dissemination of onomatopoeic words in *The Book of Songs*, and provide stronger theoretical support and practical guidance for promoting the dissemination and development of classical Chinese literature in cross-cultural contexts.

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