A Study on the Chinese-English Translation Strategies of *Shan Hai Jing* Under the Guidance of Chesterman's Norm Theory

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Shan Hai Jing carries a strong mythical and legendary color, covering ancient Chinese history, geography, ethnic groups, products, shamans, and mythical stories. Guided by the theory of Chesterman's translation norm, this paper, taking Birrell's English translation of *Shan Hai Jing* as an example, discusses the translation strategies adopted, and analyzes their strengths and weaknesses and the translation norms followed. It can be concluded that Birrell followed the four translation norms and adopted some strategies in terms of syntax, semantics, and pragmatics. With the guidance of Chesterman's translation norm theory, the analysis of the English translation of *Shan Hai Jing* can help expand the dissemination of Chinese culture.

Keywords: Shan Hai Jing, Anne Birrell, translation norm theory, translation strategies

Introduction

Among a wealth of cultural gems of ancient China, *Shan Hai Jing* imposes national epic and has always struck many people as being mysterious, weird, or fantastical due to its contents, which encompasses all things, including mythology, geography, astronomy, history, religion, plants, and animals, making it the culmination of ancient Chinese mythology. As Mao (1999) stated, "Chinese mythological materials are most abundant in this book, yet they are also extremely diverse" (p. 111). It is closely associated with the origin of Chinese civilization and holds significant value for studying ancient Chinese history and the roots of our national culture. Since the 20th century, the cultural value of *Shan Hai Jing* has rapidly soared, almost reaching the sky in terms of social status. The modern academic evaluation of it has undergone a complete transformation compared to ancient times. The ancient research on *Shan Hai Jing* has been strongly influenced by Confucianism. Confucius's principle of non-verbalism and the principle of erudite work alternately, making the academic community in contradiction

and opposition (Chen, 2012, p. 205). A school of scholars represented by *Han Shu Yi Wen Zhi* (*Treatise on Literature and Arts From the Book of Han*) recognized the geographical description of *Shan Hai Jing* and regarded it as the first geographical chronicle. And a group of scholars represented by Guo Pu's *Shan Hai Jing Zhu* (*An Annotation of Shan Hai Jing*) comprehensively affirmed that all the contents of *Shan Hai Jing* are facts. But other scholars judge the book as "Bai Bu Yi Zhen", which means only a small proportion is genuine, according to its imagination, and take a negative attitude to varying degrees from the dogma of Confucianism, such as Wang Chongqing, Hu Yinglin, et al. Modern mythologists also emphasize its illusory content from the standpoint of mythology, such as Mao Dun, Lu Xun, et al. The translation of Chinese culture is an effective way for China to tell its stories well to the world, and the quality of the translation will affect how the world perceives China (Miao, & Hu, 2023, p. 121). This paper tries to illustrate the following questions:

1. What translation strategies do Birrell's version mainly adopt?

2. What translation norms do Birrell's version follow to adopt these strategies?

Under the strategy of "cultural globalization", translation has emerged as a crucial method for transmitting Chinese culture and has become a focal point of research. With the guidance of Chesterman's translation norm theory, the analysis of the English translation of *Shan Hai Jing* can help expand the dissemination of it.

Literature Review

This chapter will give a literature review of the English translations of *Shan Hai Jing* at home and abroad.

Up to now, there are altogether eight overseas translations of *Shan Hai Jing*, including five complete translations and three abridged translations (see Table 1). The languages into which it has been translated are English, French, and Italian, among which there are five English translations.

Table 1

The English Translations of Shan Hai Jing

Complete translations	Abridged translations
Shan Hai Ching: Legendary Geography and Wonders of Ancient China (Cheng et al., 1985)	
The Classic of Mountains and Seas (Birrell, 1999)	*The Legendary Creatures of the Shan Hai Ching* (Schiffeler, 1978)
The Classic of Mountains and Seas (Wang, 2010)	*A Chinese Bestiary: Strange Creatures From the Guideways Through Mountains and Seas* (Strassberg, 2002)

Anne Birrell is a renowned British sinologist, mythologist, and translator who has a deep understanding of Chinese language and culture. She has made significant contributions in the field of ancient Chinese mythology and her works often include comments on other translators of Chinese mythology both at home and abroad. Birrell's translation is a full-text translation based on Hao Yixing's *Shan Hai Jing Jian Shu* (*A Detailed Explanation of Shan Hai Jing*), which is complete in content and authentic in language. It is currently the main resource for the English-speaking world to fully understand and study *Shan Hai Jing*.

Studies on the English Translations of *Shan Hai Jing* Abroad

As early as the sixth century, China had established contact with Europe through Jesuit missionaries and certain traders. Some of the Jesuit missionaries had paid attention to *Shan Hai Jing*, but unlike the 20th century sinologists, they were ignorant of its great historical and academic significance (Wu, 2005). Before the 1990s, *Shan Hai Jing* received relatively little attention in the English-speaking world. Presently, through the "I Discover" system of the University of Cambridge, it is found that up to 1990, there were very few relevant academic

achievements related to *Shan Hai Jing*. The most remarkable one is that in 1970, the famous British sinologist Joseph Needham mentioned the records of medicinal herbs in *Shan Hai Jing* in his book *Clerks and Craftsmen in China and the West*. Although Needham (1970) did not conduct a systematic review of the "medicines" in *Shan Hai Jing*, he proposed the ancient Chinese medical thought presented in it, "the idea of prevention rather than cure is outstandingly present. The *Shan Hai Ching* usually recommends particular drugs, not for curing diseases but for preventing their onset" (p. 350). And more importantly, this work sparked the attention of Western scholars to the scientific nature of it. Di Cosmo and Wyatt (2003) believed that the study of *Shan Hai Jing* related to

> modern Western natural sciences must be attributed to Joseph Needham's *Science and Civilisation in China* project. Under its impact this text has been used as "proof" of the ancient origins of "science" in China, in particular, the science of "geography". (p. 37)

Subsequently, in 1980, Schiffeler's paper titled "Chinese Folk Medicine: A Study of the *Shan-Hai Ching*" conducted a relatively detailed analysis of the Chinese medicine and medicinal herbs elements within the *Shan Hai Jing*. In this paper, Schiffeler elaborately introduced the history of the compilation of *Shan Hai Jing*, explored the nature of the work, and sorted out the traces of its spread in the West.

Starting from the 1990s, Western scholars represented by Lichtman shifted the focus of research on *Shan Hai Jing* to the category of cosmology and space science.

Generally, in academic research on the *Shan Hai Jing*, Western scholars tend to focus more on its elements of natural science, such as medicine, space, and the universe. This is quite different from the research direction of domestic scholars, who mainly focus on its historical and cultural elements.

Studies on the English Translations of *Shan Hai Jing* at Home

Shan Hai Ching: Legendary Geography and Wonders of Ancient China (Cheng et al., 1985) can be regarded as the first English translation of *Shan Hai Jing* by Chinese scholars. This book consists of 428 pages, of which 425 pages are the main text, and there is a map inside. However, this translation has not attracted enough attention in the academic community, and many scholars directly ignore this translation. On the one hand, it is due to the mixed nature of its content: There is the translation of *Shan Hai Jing* itself, as well as the translation of Guo Pu and Hao Yixing's annotations related to it, and even the translations of the prefaces and annotations of its other versions. On the other hand, the translators fail to ensure that the syntax of their version is clear, resulting in their rendition being occasionally unintelligible and unreadable.

In 2010, Professor Wang Hong of Suzhou University translated *Shan Hai Jing Yi Zhu* published by Shanghai Ancient Books Publishing House in 2008 very completely. And the English name is *The Classic of Mountains and Seas*. The basic style of the translation is simple and easy to understand. What is more, Wang Hong employs a foreignization approach in translating proper nouns and culture-laden words and achieves a high degree of consistency in both vocabulary and sentences. His translation is a good work for ordinary readers in the English world to gain a comprehensive understanding of *Shan Hai Jing* and play an important role in its dissemination.

Research on the English translation of *Shan Hai Jing* in China began relatively late. Wang Hong pointed out that it was not until 2008 that papers related to the English translation of *Shan Hai Jing* began to appear in domestic journals. Searching in the CNKI database with the keyword "English translation of *Shan Hai Jing*" yielded 36 results, including 11 academic essays (all master's theses). The research mainly includes studies on

translators, translation strategies, as well as studies combined with other disciplines and theories.

In terms of studies on translators, scholars have analyzed different translators' multiple versions of *Shan Hai Jing* and compared their translation styles. Cheng analyzed Birrell's English translation of *The Classic of Mountains and Seas* from multiple perspectives in 2009. Huang (2017) made a comparative study on Birrell's and Wang Hong's English translation versions.

Regarding studies on translation strategies, many scholars, such as Gao and Yang (2016) have chosen to investigate the translation strategies used by translators when translating Chinese culturally loaded terms, and the translation effects achieved.

Translation studies from the perspective of translation or linguistic theories are also a popular topic. Using the methods of qualitative research and case study, and starting from the concept of cultural presupposition, Wang and Luo (2017) made a multi-dimensional textual analysis of the English translation of *Shan Hai Jing*. Furthermore, some scholars have conducted research on the English translation of *Shan Hai Jing* using theories such as manipulation theory (Liu, 2020). And most studies on its English translation have adopted qualitative research methods.

However, it is still insufficient without analyzing the translation of *Shan Hai Jing* from the perspective of translation memetics. The application of translation memetics offers a fresh perspective for translating the *Shan Hai Jing* from Chinese to English. Utilizing translation memetics in studying this subject is significant and can also offer novel translation strategies informed by this emerging theory.

Theoretical Framework

Chesterman's Translation Norms

Under the influence of Toury's study, Chesterman enriches the theory of translation norms by borrowing the term "meme" from social physiology.

Dawkins (1976) put forward the concept of meme in his book *The Selfish Gene* in 1976. He used "meme" which would be parallel to "gene" to describe the evolution of cultural phenomena, and described meme as "a unit of cultural transmission, or a unit of imitation" (p. 206). On this basis, Chesterman coined the term "supermemes" to refer to memes that have a higher capacity for generalization and inclusion. Therefore, the phenomenon of translation, as one of the cultural phenomena, also contains memes. The kind of memes that convey and reflect translation and translation theory is translation memes, and different translation memes dominate at each stage of history. According to Chesterman, if a meme becomes dominant and competing memes diminish, one possible outcome is that this meme comes to be regarded as a norm.

He divides translation norms into two categories: expectancy norms and professional norms.

Expectancy norms. Expectancy norms are formed by the anticipations of readers regarding what a translation of a particular type should resemble. Readers may have expectations about text-type, discourse conventions, style, register, the appropriate degree of grammaticality, the statistical distribution of text features of all kinds, collocations, lexical choice, etc.

Whereas expectation norms are seen from the reader's perspective, imposing constraints on the reader, professional norms are viewed from the translator's perspective, imposing constraints on the acceptable methods and strategies used during the translation process. And the latter can be subdivided into accountability norm, communication norm, and relation norm.

Accountability norm. The accountability norm means that, a translator should conduct themselves in a

manner that appropriately addresses the demands of loyalty to the original writer, the commissioner of the translation, themselves, the prospective readership, and any other pertinent parties. It is more inclusive than the traditional principle of loyalty. Thus, when a translator cannot be loyal to all parties at the same time, he or she will choose, on a case-by-case basis, which party to be given the primary loyalty.

Communication norm. The communication norm urges a translator to act in a manner that optimizes communication among all parties involved, as dictated by the situation. It delineates the translator's role as a communication specialist, serving as a mediator to convey the intentions of others while also being an independent communicator in their own right.

Relation norm. The relation norm dictates that a translator should act in a manner that establishes and maintains an appropriate level of relevant similarity between the source text and the target text. Typically, factors influencing the relation norm encompass the text's genre, the client's requirements, the purpose of the original work, and the anticipated needs of the target audience. So, "equivalence" is just one form of pertinent similarity among many. Consequently, upon receiving a translation task, the translator should strive to capture the appropriate degree of relevant similarity in the translated text that aligns with the nature of the text in question.

Chesterman's Translation Strategies

Chesterman proposes specific translation strategies on three levels: syntax, semantics, and pragmatics respectively.

The innovation and practicality of Chesterman's translation norm theory lie in its enumeration of various systematic translation strategies within the conceptual framework of translation norms. Essentially, while Chesterman's four translation norms offer a broad directional guide for translators, the translation strategies provide them with scientifically grounded approaches to address the concrete challenges they encounter in the translation process.

Translation is a form of action that can be described by strategies, and strategies themselves are restricted by norms. He insists that a translator must possess a theory of translation; translating without one is akin to translating blindly. Translation strategies depend on translation norms, and at the same time, they are also oriented towards translation norms.

Chesterman (2012) pointed that translation strategies are memes, that is, "insofar as they are widely used by translators and recognized to be standard conceptual tools of the trade" (p. 87). He focuses on production strategies rather than comprehension strategies. While the latter has to do with the analysis of the source text and the whole nature of the translation commission, the former is in fact the results of the latter and has to do with how the translator manipulates the linguistic material in order to produce an appropriate target text. The classification he proposes works in practice, uses accessible terminology, and does not get bogged down in "unportable" detail, which is flexible and open-ended. It consists of three primary groups of strategies: mainly syntactic/grammatical (coded as G), mainly semantic (S), and mainly pragmatic (Pr). These translation strategies often interact with each other.

Syntactic strategies. His syntactic strategies are considered to entail purely syntactic changes of various kinds and primarily manipulate form (see Table 2):

Semantic strategies. His semantic strategies include kinds of changes related to lexical semantics and aspects of clause meaning. Semantic strategies manipulate meaning and mainly focus on (see Table 3):

Table 2

Classification of Syntactic Strategies

G1	Literal translation	As close as possible to the SL form, yet still grammatically correct.
G2	Loan, calque	This approach encompasses the borrowing of both individual elements and syntagma. Similar to the other approaches, it pertains to a conscious decision rather than the unconscious impact of unwanted interference.
G3	Transposition	This strategy encompasses any alteration in the word class, such as from a noun to a verb, or from an adjective to an adverb. Generally, this strategy clearly also involves structural alterations, but it is frequently beneficial to separate out the change in word class as something that is of interest on its own.
G4	Unit shift	The units under discussion are: morpheme, word, phrase, clause, sentence, and paragraph. A unit shift takes place when the ST's unit is rendered as a different unit in the TT, a common occurrence. Furthermore, it's possible to establish subclassifications for the various types of unit shifts.
G5	Phrase structure change	This strategy entails various alterations at the phrase level, including changes in number, definiteness, and modification within the noun phrase, as well as changes in person, tense, and mood within the verb phrase. Although the overall unit may stay the same, meaning a phrase in the source language still corresponds to a phrase in the target language, the internal composition of the phrase undergoes transformation.
G6	Clause structure change	This strategy also encompasses modifications related to the structure of the clause, specifically concerning its constituent phrases. There are several subclasses of these changes, including variations in the order of constituents (which can be analyzed in terms of subject, verb, object, complement, adverbial), the use of active versus passive voice, the distinction between finite and non-finite structures, and the differentiation between transitive and intransitive clauses.
G7	Sentence structure change	This set of strategies influences the composition of the sentence-unit, particularly as it consists of clause-units. It involves alterations such as transitions between main clauses and subordinate clauses, modifications in the types of subordinate clauses, and so on.
G8	Cohesion change	A cohesion change refers to any modification that impacts the internal referencing within a text, including the use of ellipsis, substitution, pronominalization, repetition, and the deployment of various connecting devices to link ideas within the text.
G9	Level shift	By levels Chesterman means phonology, morphology, syntax and lexis. In a level shift, the expression of a particular item is moved from one linguistic level to another.
G10	Scheme change	This pertains to the types of changes that translators introduce when rendering rhetorical devices like parallelism, repetition, alliteration, and metrical rhythm from the source text to the target text.

Table 3

Classification of Semantic Strategies

S1	Synonymy	This strategy chooses not the "obvious" equivalent but a synonym or near-synonym for it, e.g. to avoid repetition.
S2	Antonymy	The translator chooses an antonym and combines it with a negation element.
S3	Hyponymy	In principle, this strategy comes in three subclasses: ST superordinate => TT hyponym; ST hyponym => TT superordinate; ST hyponym X => TT hyponym Y (of the same superordinate).
S4	Converses	Converses are pairs of verbal expressions that typically describe the same activity or transaction but from the perspective of different participants, like "buy" and "sell".
S5	Abstraction change	The selection of abstraction level in translation can involve shifting from a more abstract representation to a more concrete one, or conversely, from a concrete representation to a more abstract one.
S6	Distribution change	This type of change involves altering the distribution of the "same" semantic components across either a greater number of elements (expansion) or a smaller number of elements (compression).
S7	Emphasis change	This strategy involves adding to, reducing, or altering the emphasis or thematic focus, often for various reasons.
S8	Paraphrase	The paraphrase strategy leads to a TT version that may be characterized as less strict or more interpretive, sometimes even bordering on undertranslation in certain contexts.

(Table 3 to be continued)

S9	Trope change	This strategy, or set of strategies, is used for translating rhetorical tropes, which are figurative expressions, similar to how strategy G10 was applied to the translation of rhetorical schemes. Accordingly, we can identify three main types of strategies within this category (a-c): ST trope X => TT trope X; ST trope X => ST trope Y; ST trope X => TT trope Z; ST trope Z => TT trope X.
S10	Other semantic changes	These encompass a range of other modifications, such as alterations in the sense of a term related to the physical world or changes in deictic expressions.

Pragmatic strategies. His pragmatic strategies are primarily related to conveying which target language information and tend to involve bigger changes from the source text, and typically incorporate syntactic and/or semantics changes as well, which manipulate the message itself. In translation, the choice of which pragmatic strategies to use typically stems from the translator's consideration of how to comprehensively translate the text as a whole. And his set is (see Table 4):

Table 4

Classification of Pragmatic Strategies

Pr1	Cultural filtering	This strategy is known by various terms including naturalization, domestication, or adaptation. It involves translating SL items, especially those that are culture-specific, into TL cultural or functional equivalents.
Pr2	Explicitness change	This change can lean either towards more explicitness or more implicitness. Explicitness refers to the manner in which translators add components explicitly in the target text (TT) that are only implicit in the source text (ST).
Pr3	Information change	By this, Chesterman refers to the inclusion of new information that is not explicitly stated or inferable from the ST but is considered pertinent for the target audience, as well as the exclusion of information from the source text that is deemed unnecessary for the target audience. The latter could involve summarizing or condensing the content to focus on the most relevant aspects for the target readership.
Pr4	Interpersonal change	This strategy involves making changes to the overall style of the text. It includes adjusting the formality level, the amount of emotiveness and personal engagement, the prevalence of technical vocabulary, and other similar aspects. These alterations are aimed at modifying the relationship between the text/author and the reader, ensuring that the translated text appropriately matches the expectations and preferences of the target audience.
Pr5	Illocutionary change	Illocutionary changes (changes of speech act) often occur in conjunction with other translation strategies. For example, when the mood of a verb is changed from indicative to imperative (as previously discussed in strategy G5), it not only modifies the grammatical aspect of the sentence but also signifies a shift in the speech act from making a statement to issuing a request or command.
Pr6	Coherence change	While the cohesion change strategy mentioned under G8 pertains to the formal elements that link parts of a text together, such as conjunctions, pronouns, and repetition, coherence changes relate to the logical organization and presentation of information within a text at the conceptual or ideational level.
Pr7	Partial translation	This category includes any form of incomplete translation, where only a portion of the source text is rendered into the target language. Examples include summary translation, transcription, and the translation of only the sound.
Pr8	Visibility change	This refers to a change in the status of the authorial presence or to the overt intrusion or foregrounding of the translatorial presence. For instance, translator's footnotes, bracketed comments, or added glosses explicitly draw the reader's attention to the presence of the translator, who is no longer transparent.
Pr9	Transediting	The term "transediting" is used to describe the substantial editorial changes that translators may need to make to poorly written original texts. This process can involve significant rearrangement of content, rewriting sections, and overall structural modifications. These changes are more extensive and fundamental than the types of alterations covered by the strategies previously discussed.

Translation Analysis of Birrell's Version of *Shan Hai Jing* According to Chesterman's Translation Strategies

Before translating *Shan Hai Jing*, Birrell had already conducted in-depth research on ancient Chinese mythology. In the book *Chinese Mythology: An Introduction* (1999a), Birrell translated nearly 300 mythical stories selected from over 100 classic works and discussed the current situation and development of Chinese mythology research. She not only is very familiar with Chinese culture, but also has a relatively comprehensive understanding and a positive attitude towards Chinese mythology, who believes that those fragments of mythic narratives, which harmonize and align across various classical texts to form the core of ancient Chinese mythology, offer a more dependable collection of myths compared to the mythological systems of Greece and Rome.

This chapter will analyze which strategies Birrell adopts in *The Classic of Mountains and Seas* according to Chesterman's classification of translation strategies.

Syntactic Strategies

The syntactic strategies are considered to entail purely syntactic alterations of various kinds and primarily focus on manipulating form. And this translation mainly adopted G1 (literal translation), G3 (transposition), and G4 (unit shift).

Literal translation. Chesterman defines this loosely, as meaning as closely resembling the source language (SL) form as possible, while still maintaining grammaticality. Previous translations have generally transliterated these names. Birrell explained in the introduction of the book that she decided to translate every name in the Classic, because she believed these names embody the essence of the work. This approach helped to prevent cumbersome and incomprehensible transliterations in every sentence, while also instantly animating the Classic.

Almost all the names, whether they refer to religion, natural history, mythology, or topography, are translated literally. For example, "鹊山 (que shan)" is translated into "Mount Magpie", which is reasonable. But, "招摇之山 (zhao yao zhi shan)" is translated into "Mount Raiseshake" through translating "招" and "摇" one by one, which is inappropriate. On the one hand, "招摇" is usually regarded as a whole and means "flaunt", "show off", or "swagger". On the other hand, most names of places and natural landscapes in China have no origins or records of their origins, which just have been passed down from generations to generations and thus, people are accustomed to use these names to refer to the physical ones. So, in this case, these names are conventionally expressed in pinyin when translated into English.

Apart from places and natural landscapes, there are also many names of things and humans in *Shan Hai Jing*. "祝余 (zhu yu)" is a kind of grass, shaping like Chinese chives, which has green flowers. Birrell translates it into "praymore". "旋龟 (xuan gui)" is an animal, shaping like turtle, with a bird head and snake tail and translated into "whirlyturtle". "共工 (gong gong)", a character in ancient myths and legends, competed with Zhuanxu for the throne and hit Mount Buzhou in anger with his head after his defeat, is translated into "Common Work". Birrell adopts a literal translation strategy to make the translation more readable to those who are unfamiliar with the Chinese culture. But when reading "praymore", "whirlyturtle", and "Common Work", readers may ask: whether people want this kind of grass very much, whether this kind of turtle can whirl, and what on earth the common work means. This, absolutely, will add meanings that the source text does not have.

Obviously, in terms of proper nouns, Birrell followed the relation norm with one-to-one correspondence. It does make it less unfamiliar to the reader, but also leads to the loss of the cultural imagery of many nouns and may cause misunderstandings for readers.

Transposition. Chesterman uses this term to denote any change of word-class, such as from noun to verb or adjective to adverb.

"食之善走 (shi zhi shan zou)" in the source text is translated into "If you eat it, you'll be a good runner", in which the verb phrase "善走", with meaning of "be good at running", is turned into a noun phrase "a good runner". And "判木 (pan mu)", which means to split wood, is translated into "wood being split". And these are two examples of preference for static expressions in English. The reason why English prefers it can be attributed to the characteristics of the language and cultural traditions. The static tendency of English encompasses several aspects, with nominalization being the first one. "The advantage of nouns often makes the expression more concise, the sentence construction more flexible, the writing more natural, and it is also convenient to express more complex ideological contents" (Lian, 1993, p. 134). Second, use nouns to represent the doer instead of verbs. Third, the advantage of nouns leads to the advantage of prepositions. With a large number of English discarding the morphological changes of nouns and adjectives, prepositions have replaced them and played the role of some morphological changes. The combination of the advantages of prepositions and nouns accentuates the static tendency of English. For example, "畏共工之台 (wei gong gong zhi tai)" is translated into "(they are) in such dread of the Terrace of Common Work".

Through transposition, Birrell followed the expectancy norms and communication norm, increasing the translation's readability.

Unit shift. The units include: morpheme, word, phrase, clause, sentence, paragraph. A unit shift happens when a source text (ST) unit is translated as a different unit in the target text (TT).

As we all know, in Chinese, there are many short and incomplete sentences and phrases. But the English sentences are usually long and complete. "其首曰招摇之山，临于西海之山，多桂，多金玉 (qi shou yue zhao yao zhi shan lin yu xi hai zhi shan duo gui duo jin yu)" is one sentence in the source text but Birrell translated it into three sentences. "Its first peak is called Mount Raiseshake. It overlooks the West Sea. There are numerous cinnamon trees and a great amount of gold and jade". In addition, the fifth paragraph of Chapter 1 of "The Classic of Southern Mountains" just has two sentences in the ST but there are nine English sentences in Birrell's version.

By unit shift, Birrell also followed the expectancy norms and communication norm.

Semantic Strategies

The semantic strategies include kinds of changes related to lexical semantics and aspects of clause meaning. And this translation mainly adopted S1 (using synonymy) and S3 (using hyponymy).

Using synonym. Chesterman points that this strategy chooses not the most obvious equivalent, but rather a synonym or near-synonym, for the purpose of avoiding repetition, for example.

In the source text, one character, "多 (duo)", has appeared thousands of times. Most paragraphs have almost no less than two of it. Although the ST only uses such one character to indicate the great number, the English version applies many synonyms, such as "many", "abundant", "plentiful", "an abundance", "great quantities of", "mostly", and "numerous". The use of synonyms is an important means of English expression. English is a language rich in vocabulary, and the use of synonyms reflects this richness. Moreover, using the same word repeatedly may bore the reader, while using synonyms can avoid this repetition, making the text more vibrant and diverse. By using synonyms, the author can emphasize certain concepts or information, making them more prominent in the reader's mind, and also enhance the quality and effectiveness of the text.

Using synonyms, Birrell followed the expectancy norms and communication norm, make the meaning of "many" more clearly conveyed to the reader.

Using hyponymy. In this translation, the ST hyponym turning to TT superordinate is mainly adopted.

In the ST, "棪木 (dan mu)" means "apple trees", and Birrell translates it into "fruiting shrubs", the superordinate of "apple". What is more, "白翟 (bai di)" and "白鵺 (bai you)" are two kinds of pheasant which are white, and Birrell only translates them into "white hill pheasant and white pheasant".

Using hyponymy, Birrell followed the communication norm, giving the reader a general understanding without causing too much confusion and unfamiliarity.

Pragmatic Strategies

The pragmatic strategies are primarily related to conveying which target language information and tend to involve bigger changes from the source text. And this translation mainly adopted Pr2 (explicitness), Pr4 (interpersonal change), and Pr8 (visibility change).

Explicitness change. In the ST, the beginning of every paragraph will point out the location, which is the topic of this paragraph. And, there are many topic-comment structures, so the later short sentences will appear without adverbial of place. But Birrell always adds it like "on the mountain".

In "其音如谣 (qi yin ru yao)", in ancient, "谣" means "singing without musical instruments", and Birrell translated it into "It makes a noise like the crooning of a human being", adding the information of "a human being".

In "The Classic of the Great Wilderness: The West", there is a paragraph simply comprising two short sentences, "有国名曰淑士，颛顼之子 (you guo ming yue shu shi zhuan xu zhi zi)", the latter of which refers to the people of this country. So, in order to make readers understand it, Birrell translated it into "The people here are the children of the great god Fond Care", adding "the people here".

"有西周之国，姬姓 (you xi zhou zhi guo ji xing)" is translated into "There is the Country of Westround. Its people have Lady as their family name". In this case, "its people" was supplemented, as well as "family name".

Through explicitness change, Birrell followed the accountability norm and communication norm, loyally conveying the meaning of the original text, and at the same time, increasing the fluency and readability of the translation.

Interpersonal change. This strategy operates on the overall style level, modifying formality, emotiveness, involvement, technical language level, and similar aspects. It encompasses changes in the relationship between the text/author and the reader.

Shan Hai Jing has mentioned many plants and animals, which can be used for healing. And the sentences mentioning them are non-subject, or we can say, their real subjects logically are "people", as Chinese prefers non-subject clauses. For example, "有草焉……食之不饥 (you cao yan shi zhi bu ji)", "有木焉……佩之不迷 (you mu yan pei zhi bu mi)", and "有鸟焉……食之不卧 (you niao yan shi zhi bu wo)". But in *The Classic of Mountains and Seas*, these sentences are all equipped with "you", the second person, as their subjects, "If you eat it, you won't starve", "If you wear it in your belt, you won't get lost", and "If you eat it, you won't keep falling asleep".

With interpersonal change, Birrell followed the expectancy norms and communication norm. It not only conforms to the rule that English sentences have a strict set of subject-verb structure, but also seems that the distance between readers and those ancient places and creatures have been shortened greatly.

Visibility change. In order to present the full picture of the ST, Birrell adopts the technique of "thick translation", that is, "The translation includes relevant annotations and notes to make it rich in language and cultural context" (Appiah, 1993, p. 817). Birrell's translation comprises a total of 277 pages. The translated text itself spans 196 pages, constituting two-thirds of the entire book. The remaining one-third is composed of paratexts, including one page of acknowledgments, 38 pages of preface, 75 pages of postscript, five pages of bibliography, and nine pages of illustrations of mythical beasts. She gives a detailed introduction to the ST and its translation in the preface, not only prompting readers to read the work, but also enabling them to understand the work well. Additionally, she includes a detailed list of proper nouns in the postscript, elucidating the translation of these nouns.

In the "Introduction" of her book, she talks about the translation; the second translation strategy she has adopted is the decision to choose an Anglo-Saxon rather than a latinate vocabulary, especially in the case of all the names. This is not solely aimed at bringing the names to life, although that's one of the outcomes. Her primary intention is to use this linguistic strategy to suggest the existence of an ancient China prior to the erosion caused by regional and linguistic variations under the standardization policies accompanying the imperial political system. In this linguistic analogy, the Anglo-Saxon vocabulary symbolizes the old order of pre-imperial China, while the Latin vocabulary in some versions could be seen as representing the dominant order of the Qin-Han empire's new era.

Her third strategy is the decision to consistently use the same translations for name graphs throughout, so that readers could appreciate the recurring verbal patterns in the text. This pattern is clearly visible in these examples: the deity called "Pray Steam" and the plant called "the praymore"; the god named Lofty and Mount Loftyglare; besides, the serial linguistic relationships between the names of the deities Play, Play Tool, and Art Tool.

By visibility change, Birrell mainly followed the accountability norm and communication norm, a sign of loyalty to the original authors and the potential readers, enabling readers to better understand the meaning of the original text and reduce comprehension difficulties and reading obstacles. But using such thick translation also causes some problems. The extensive introduction in the front may appear very wordy and cumbersome, making it difficult for people to start reading.

Conclusions

As the thesis unfolds, we have gone through three chapters in which the author has introduced *Shan Hai Jing* briefly, surveyed relevant studies, and explored the translation strategies adopted and translation norms followed mainly by Birrell under the guidance of Chesterman's translation norm theory. After the analysis, it can be concluded that Birrell apparently followed the expectancy norms, accountability norm, communication norm, and relation norm, and adopted syntactic, semantic and pragmatic strategies. In terms of syntactic strategies, Birrell mainly adopted literal translation to follow the relation norm; she also adopted transposition and unit shift to follow the expectancy norms and communication norm. On the part of semantic strategies, she mainly adopted synonymy and hyponymy to follow the expectancy norms and communication norm. Pragmatic strategies wise, she mainly resorted to explicitness change in accordance with the accountability norm and communication norm, interpersonal change to obey the expectancy norms and communication norm, and visibility change to follow the accountability norm and communication norm. Under the background of "Chinese culture going out", the dissemination of *Shan Hai Jing* needs to be dealt with seriously and eagerly. But limited by lack of

communication knowledge, the author cannot explore it further. If the proper nouns in *Shan Hai Jing* can have translations both conveying their cultural imagery behind and inspiring readers to explore, the wide dissemination of *Shan Hai Jing* will be seen one day. Besides, the study based on Chesterman's translation norm theory is still relatively weak. Hopefully, there will be more and more people devoted to this field. It is also hoped that the thesis will be helpful and provide some reference for the future studies.

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