

## Original Paper

# Transmission and Reconstruction of Yue Regional Cultural Images in the International Dissemination of “The Tang Poetry Road in Eastern Zhejiang”

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### Abstract

*The Tang poetry along “The Tang Poetry Road in Eastern Zhejiang” contains three categories of Yue regional cultural images: natural landscape, humanistic history, and folk life. This study constructs a corpus of multiple English translations of Li Bai’s poems, comparing the transmission of Yue regional cultural images in the English translation process. It is found that translators mainly adopt translation strategies such as transliteration/literal translation plus annotation, free translation, amplification, omission, and substitution. However, due to linguistic barriers, cultural heterogeneity, and differences in translators’ aesthetic preferences, these images often suffer varying degrees of loss and mistranslation. Accordingly, this paper proposes reconstructing Yue regional cultural images from three dimensions: linguistic symbols (footnotes, endnotes, and paratexts), non-linguistic symbols (illustrations and real-scene photographs), and cross-cultural narration (replacing with similar cultural elements in Western contexts). These strategies aim to preserve the core of Yue culture while building a bridge for cross-cultural understanding, helping Western readers empathize with the poetic charm and humanistic connotations of the Yue region.*

### Keywords

*The Tang Poetry Road in Eastern Zhejiang, Yue regional cultural images, translation and dissemination strategies, cross-cultural reconstruction*

### Introduction

Yue culture accumulated in ancient times, flourished after the mid-Tang Dynasty, and became a backbone of Chinese culture during the Song and Yuan dynasties. Boasting a developed economy and prosperous culture, it is a highly representative regional culture (Liu, 2023). The Tang Poetry Road in

Eastern Zhejiang is rich in unique and profound Yue regional cultural images. By studying the transmission and reconstruction of these images in the road's international dissemination, this paper discusses the transformation strategies of regionally distinctive cultures in cross-cultural contexts, explores the connotations of the Yue region's natural scenery, folk customs, and humanistic spirit, summarizes effective strategies for disseminating these cultural images, and further enhances the international visibility and influence of Yue culture.

## **1. The Current Status of International Dissemination of “The Tang Poetry Road in Eastern Zhejiang”**

### *1.1 Academic Concept of “The Tang Poetry Road in Eastern Zhejiang”*

Proposed by Xinchang scholar Zhu Yuebing in 1984, “The Tang Poetry Road in Eastern Zhejiang” was officially named after multiple verifications by the Chinese Tang Literature Society. Since then, it has not only become a proper noun in the history of Chinese literature but also another cultural ancient road following the Silk Road and the Tea-Horse Road. Originating from Xixing Ferry on the Qiantang River, the road passes through Xiaoshan to Jianhu Lake, follows the Eastern Zhejiang Canal to the Cao'e River, then travels upstream along the river to Shan County's Shan Stream, passes through Tianmu Mountain, and finally reaches the Shiliang Waterfall in Tiantai Mountain, with a total length of nearly 200 kilometers. According to expert research, a total of 451 Tang Dynasty poets visited this scenic route, accounting for 1/5 of the more than 2,200 poets recorded in The Complete Tang Poetry, and left over 1,500 poems.

### *1.2 Statistics on the Translation Corpus of Tang Poetry from “The Tang Poetry Road in Eastern Zhejiang”*

Preliminary literature research shows that there is currently no complete English translation of the Tang poetry collection from “The Tang Poetry Road in Eastern Zhejiang”. However, the translation of Tang poetry has a history of hundreds of years, with numerous translations published by both Western sinologists and Chinese translators. This study refers to currently published Tang poetry anthologies related to “The Tang Poetry Road in Eastern Zhejiang”, including Zhu Yuebing's Complete Collection of Tang Poetry on the Poetry Road, Zou Zhifang's The Tang Poetry Road in Eastern Zhejiang, Selected Tang Poems from the Tang Poetry Road in Eastern Zhejiang compiled by Zhejiang Provincial Research Institute of Culture and History, and Lu Shengjiang's Complete Compilation of Tang Poetry on the Tang Poetry Road in Eastern Zhejiang.

It statistics Tang poems with existing English translations and finally selects English translations of Li Bai's poems from “The Tang Poetry Road in Eastern Zhejiang” as the research corpus. Li Bai visited the Yue region four times in his life and left a large number of poems. According to Lu Shengjiang's Complete Compilation of Tang Poetry on the Tang Poetry Road in Eastern Zhejiang, there are 81 poems by Li Bai in total. As one of the most famous poets in Chinese literary history, Li Bai has naturally been favored by Western sinologists and Chinese translators.

Existing English translations of Li Bai's poems include but are not limited to: *Fir-Flower Tablets: Poems Translated from the Chinese* co-translated by Amy Lowell and Florence Ayscough, which collects nearly 150 Chinese poems, including 83 by Li Bai, accounting for more than half of the total; *Gems of Chinese Verse* and *More Gems of Chinese Verse* compiled by William J. B. Fletcher, both focusing on poems by Li Bai and Du Fu; *The Works of Li Po, the Chinese Poet* translated by Shigeyoshi Obata, a Japanese-American scholar, which is the first specialized English translation of Li Bai's poems, collecting 124 poems; *Selected Poems of Li Bai* translated by Xu Yuanchong; *English Translations of Li Bai's Quatrains* translated by Zhang Zhizhong; and *Selected Tang Poems in English* by Sun Dayu, which includes 41 poems by Li Bai.

## 2. Classification of Yue Regional Cultural Images

### 2.1 Natural Landscape Cultural Images

The natural landscape cultural images of the Yue region in the poetry of "The Tang Poetry Road in Eastern Zhejiang" can be divided into two categories: landscapes and plants. The core reason why Tang poets preferred traveling to the Eastern Zhejiang region and leaving numerous poems lies in the local unique natural scenery and abundant plant resources. Eastern Zhejiang is endowed with beautiful mountains and rivers, including the green rolling peaks of Kuaiji Mountain, the towering and misty Tianmu Mountain, the quiet and clear Ruoye Stream, and the vast mist-covered Jianhu Lake. Such scenery provided poets with natural creative materials, as seen in lines such as "I hear of going to Kuaiji Mountain", "Tianmu Mountain stretches horizontally to the sky", "By Ruoye Stream, lotus-picking girls", and "Jianhu Lake spans three hundred li".

Meanwhile, the region's mild climate supports a wide variety of plants. Plants appearing in Li Bai's poems include lotus, calamus, moss, rose, weeping willow, duckweed, riverbank flowers, plum trees, and bamboo, such as "Bamboo colors the stream green below, lotus fragrances fill the mirror-like water". With distinct scenes in four seasons, Eastern Zhejiang not only enters poetry with vivid colors and forms but also carries poets' emotions of embracing nature and expressing aspirations, becoming a vivid carrier for their moods and philosophical thoughts.

### 2.2 Folk Life Cultural Images

Since ancient times, the Eastern Zhejiang region has been a fertile land of fish and rice and a water town in the south of the Yangtze River, with rich and colorful folk life that provided poets with vivid creative materials. Boats traveling between water networks were not only means of transportation but also scenes for poets to express their emotions, as in "One can also take a small boat" and "Then row the wine boat back". Fish culture integrated into daily life, with the details of fishing and eating fish full of human touch, such as "This trip is not for perch sashimi". The developed silk weaving industry showed the delicacy and prosperity of the south of the Yangtze River. The labor scenes by the silk-washing stream were both realistic and elegant. Li Bai's poems frequently depicted Xi Shi washing silk, such as "Washing silk in clear green water" and "The ancient stone where silk was washed still

exists today". The Yue region is famous for its yellow rice wine, and the mellow wine culture also became a common folk life cultural image in Li Bai's poems, such as "In King Wu's palace, Xi Shi was drunk" and "With whom shall I raise the cup".

In addition, the flourishing singing, dancing, and musical instruments in the Yue region often accompanied banquets, enriching poets' sensory experiences with vivid artistic forms, such as "Wu songs and Chu dances continued in joy" and "Xi Shi danced drunk, delicate and weak". These vivid natural scenes and life pictures inspired poets, making Eastern Zhejiang a highly vibrant cultural symbol in Tang poetry.

### *2.3 Humanistic and Historical Cultural Images*

The profound humanistic heritage and long historical accumulation of the Eastern Zhejiang region are also reasons why Tang poets flocked here to travel and create countless timeless masterpieces. Eastern Zhejiang is an important carrier of the legend of Yu the Great controlling floods, and the "Yu the Great symbol" endows it with a sacred cultural origin, such as "Why explore Yu's cave". The historical marks of the ancient Yue State are clearly distinguishable here. The perseverance of King Gou Jian of Yue enduring hardships to avenge his nation and the legendary story of Xi Shi provided poets with highly dramatic creative materials. Li Bai particularly favored such descriptions in his poems, such as "Xi Shi was a girl from Yue Stream", "Gou Jian recruited the peerless beauty", "In King Wu's palace, Xi Shi was drunk", "Returning to the Yue king's family", "Xiling surrounds the Yue platform", and "King Gou Jian of Yue defeated Wu and returned". Wang Xizhi's Preface to the Lanting Collection is world-famous, and calligraphy culture has been passed down here, with the elegance of brush and ink infiltrating the spirit of literati, such as "Wang Xizhi was inherently pure and true" and "If I meet the Taoist priest from Shanyin Road, I shall write the Huangting Scripture in exchange for white geese". The Xie clan represented by Xie An once lived and managed here. The allusion of "Xie An's clogs" and the elegant demeanor of the noble clan became spiritual models admired by poets, such as "The place where Xie An stayed still exists today", "Wearing Xie An's clogs on my feet", "Sadly mourning Xie An", and "Only use Xie Anshi from Dongshan". The interweaving of multiple cultural symbols made Eastern Zhejiang an ideal place for Tang poets to express their emotions and seek inspiration, spawning countless well-known poems.

## **3. Transmission Status and Translation Strategies of Yue Regional Cultural Images**

### *3.1 Translation Strategies of Yue Regional Cultural Images*

#### ① Transliteration/Literal Translation plus Annotation

In the English translations of Li Bai's poems from "The Tang Poetry Road in Eastern Zhejiang", the most commonly used method by translators for Yue regional cultural images is transliteration/literal translation combined with annotation. Transliteration or literal translation can preserve the corresponding cultural specificity, while appropriate explanations supplement key information to help Western readers understand the connotations of cultural images.

Taking natural landscape cultural images as an example, for the translation of the famous mountain “Tianmu Mountain”, it is mentioned three times in Li Bai’s poem A Dream of Visiting Tianmu Mountain and Taking Leave of Friends: in the title and the lines “People of Yue speak of Tianmu Mountain” and “Tianmu Mountain stretches horizontally to the sky”. Translator Sun Dayu translated “Tianmu” in the title as “Mount Tianmu” and as “Tianmu” in the two lines. Transliterating “Tianmu” as “Tianmu” (Sun, 2007) conforms to Pinyin rules, preserving the exclusivity and cultural recognition of the place name. Adding the general category word “Mount” (shanfeng) in the title clarifies the geographical attribute of “Tianmu”, supplements semantic clarity, avoids reader confusion, and thus balances cultural uniqueness with target language expression habits. Meanwhile, Sun Dayu added a detailed annotation to “Tianmu Mountain” in the title in the paratext, explaining additional information such as the geographical location and origin of the name, which can help Western readers supplement background information and accurately understand the cultural connotations and textual details of the translation.

In addition, the author’s statistics show that for the Yue landscapes mentioned in Li Bai’s poems from “The Tang Poetry Road in Eastern Zhejiang”, different translators’ transliteration methods are divided into Pinyin-based transliteration and Wade-Giles romanization (a modern Western system for marking Chinese pronunciation) or transliteration variants of some dialects (such as Wu dialect), aiming to restore the pronunciation habits of specific periods/regions rather than following modern official standards. For example, for the translation of “Ruoye Stream”, Chinese translator Zhang Zhizhong translated it as “Ruoye”, while overseas sinologist Shigeyoshi Obata translated it as “Jo-yeh”.

## ② Free Translation

For the English translation of Yue regional cultural images in Li Bai’s poems from “The Tang Poetry Road in Eastern Zhejiang”, some translators adopt the free translation method for the same cultural images. The core reason is to balance the target readers’ understanding with the cultural artistic conception of Tang poetry, avoiding obscurity and distortion caused by literal translation.

For example, regarding the translation of “Tianmu Mountain”, Xu Yuanchong’s version combines literal translation and free translation, translating it as “Mount Skyland” and “Skyland”, with an annotation “Or Sky-Mother Mountains in present-day Zhejiang Province” (Xu, 2021). Japanese sinologist Shigeyoshi Obata adopted complete free translation, rendering “Tianmu Mountain” in the title and lines as “the Sky-land”, “the Sky-land of the south”, and “this land of the sky” (Obata, 2025) respectively. Both translators used the word “skyland” to translate Tianmu Mountain, which can reflect the mountain’s height and implicitly conform to the mythological connotation of “a mountain in the heavenly realm”, being more vivid and poetic than Sun’s transliteration.

Another example is the English translation of “Xi Shi”, one of the humanistic and historical cultural images repeatedly appearing in Li Bai’s poems. For the line “In King Wu’s palace, Xi Shi was drunk” in Song of Crows Perching, Xu Yuanchong translated it as “The king in Royal Palace feast’d his mistress drunk” (Xu, 2021). Instead of literally translating her name as “Xi Shi”, Xu translated Xi Shi

as “his mistress”, meaning King Wu’s favorite concubine/lover, adopting a free translation combined with cultural adaptation to convey the core identity and relationship. Western readers lack awareness of “Xi Shi” as a Chinese historical and cultural symbol, and the word “mistress” accurately corresponds to her core role as “King Wu’s favorite concubine”, avoiding cultural barriers.

### ③ Omission

The author’s research found that in the transmission of Yue regional cultural images in Li Bai’s poems from “The Tang Poetry Road in Eastern Zhejiang”, translators sometimes choose the omission strategy to focus on core semantics, avoid information redundancy, or reduce the cultural burden on target readers to ensure readability.

For example, in the line “But use Xie Anshi from Dongshan” in Eleven Ode to King Yong’s Eastern Campaign (II), Zhang Zhizhong translated it as “If Xie An, a famous and able general, is put into use” (Zhang, 2021). Dongshan was the place where Xie An once lived in seclusion. Here, Li Bai compared himself to Xie An, hoping that the imperial court would reuse him to achieve meritorious deeds just as they appointed Xie An who had lived in seclusion in Dongshan. In this translation, Zhang omitted the translation of the exclusive place name image “Dongshan” in the line to highlight the core semantics of “reusing virtuous talents like Xie An”, as “Dongshan” is a secondary cultural background. The omission here can avoid interrupting reading due to cultural barriers and ensure the fluency and acceptability of the poem.

### ④ Amplification

For the translation of Yue regional cultural images in Li Bai’s poems, amplification is sometimes needed to make up for the “information gap” between Chinese and English cultures and languages, allowing English readers to understand and empathize with the artistic conception and emotions of the original poem.

For example, the banquet culture depicted in many folk life cultural images in Li Bai’s poems integrates the Yue region’s wine culture and singing and dancing culture, often appearing together in his poems about the Yue region, such as the lines “In King Wu’s palace, Xi Shi was drunk” and “Wu songs and Chu dances continued in joy” in Song of Crows Perching, and “Feasting King Wu on Gusu Terrace” and “Xi Shi danced drunk, delicate and weak” in Impromptu: King Wu’s Beauty Half Drunk. These lines describe roughly the same content: King Wu holding a banquet with Xi Shi as his companion. Although these poems depict scenes of wine culture, the original texts do not use the word “wine”, but imply it through words such as “drunk” and “banquet”. The author found that translators all chose to amplify the information of “wine” when translating these lines. For the translation of “Xi Shi danced drunk, delicate and weak”, Zhang Zhizhong translated it as “Charming beauties are dancing a drunken dance, The movement slow and soft from liquor” (Zhang, 2021), where “from liquor” is an amplification that clarifies the cause of Xi Shi’s “delicacy and weakness”, making the causal relationship explicit while restoring the mood and logic of the original poem. Shigeyoshi Obata

translated it as “Hsi-shih, the queen, flushed with wine, dances—She is fair and unresisting” (Obata, 2025), adding “flushed with wine” to describe Xi Shi’s blushing face from drinking.

##### ⑤ Substitution

In handling the transmission of Yue regional cultural images in Li Bai’s poems, many translators also adopt the substitution strategy, replacing unique Chinese cultural symbols that are difficult to translate literally with cultural images familiar to English readers.

The author found that the substitution method is widely used in the translation of “Ruoye Stream”. There are two lines mentioning Ruoye Stream in Five Poems about Yue Girls: “A girl picking lotus by Ye Stream” and “The girl from Ye Stream is as white as snow”. Among them, Zhang Zhizhong adopted the substitution method, translating the first line as “A lotus-gathering girl of the southern shore” and the second line as “Like snow is the pretty southern girl” (Zhang, 2021). Instead of translating the cultural image “Ruoye Stream” directly, Zhang used generalized substitutions such as “southern shore” and “southern girl” to refer to the area by Ye Stream and the girl from Ye Stream respectively. Xu Yuanchong also used substitution, translating the above two lines as “A maiden gathers lotus in the creek” and “The maiden’s dress like snow on waterside” (Xu, 2021) respectively. He chose to generalize the specific place name by replacing “(Ruo) Ye Stream” with “creek” and “waterside”.

### 3.2 Loss and Mistranslation of Yue Regional Cultural Images

In the process of English translation and transmission of Yue regional cultural images in Li Bai’s poems from “The Tang Poetry Road in Eastern Zhejiang”, due to linguistic barriers, cultural heterogeneity, and differences in translators’ aesthetic preferences, these images often suffer varying degrees of loss. Cultural images such as “Jianhu Lake”, “Ruoye Stream”, “Xi Shi”, “Xie Gong”, “washing silk”, and “picking lotus” not only carry the natural beauty of the Yue region but also contain the historical memories and humanistic feelings of Wu and Yue. In the above analysis of specific strategies, translators sometimes choose omission or substitution to avoid or transform the transmission of these cultural images, resulting in corresponding image loss. “The reason lies in the unique genre of poetry, where the highly concise literary form is closely integrated with infinitely rich content, making translators almost at a loss—preserving the content but destroying the form; taking care of the form but damaging the content” (Hu, 2009).

In addition to the common loss, there are also systematic mistranslations of Yue regional cultural images in the English translation of Li Bai’s poems caused by cultural barriers, misinterpretation of allusions, and aesthetic dislocation, which directly distort the regional connotations and artistic intentions of the original poems. For example, for the line “Gathering white duckweed on South Lake” in Song of Green Water, Zhang Zhizhong translated it as “When a bevy of girls go boating to gather white lilies on the South Lake” (Zhang, 2021), Xu Yuanchong as “On Southern Lake they gather lilies white” (Xu, 2021), and Shigeyoshi Obata as “He is out on the South Lake, Gathering white lilies” (Obata, 2025). In Li Bai’s poems, there are many descriptions of Yue girls picking lotus, and in Yue

culture, picking lotus is generally an exclusive folk activity for women. Therefore, Zhang's translation is closest to the context of the original poem. Xu's translation generalizes the group, pursuing rhythm and conciseness while highlighting the core action of picking lotus. However, the male subject in Japanese sinologist Shigeyoshi Obata's translation, presumably referring to the poet himself, seriously deviates from the original context and fundamentally distorts the original image.

In addition, regarding the translation of the exclusive place name "Shan Stream" in the line "The lake and moon cast my shadow, guiding me to Shan Stream" from *A Dream of Visiting Tianmu Mountain and Taking Leave of Friends*, Shigeyoshi Obata translated it as "Yen-chi", which is an obvious mistranslation caused by inaccurate transliteration of the place name and lack of cultural cognition. If the transliteration strategy is adopted, as mentioned earlier, the Pinyin-based transliteration and Wade-Giles romanization of "Shan Stream" should be "Shanxi Stream" and "Shan-hsi Stream" respectively. Therefore, Shigeyoshi Obata's "Yen-chi" is an unfounded phonetic fabrication. Shan Stream is not an ordinary stream but a landmark symbol of "The Tang Poetry Road in Eastern Zhejiang". The translator failed to deeply understand the geographical, historical, and cultural connotations of Shan Stream, resulting in neither accurate phonetic transliteration nor consideration of cultural transmission.

Such mistranslations are not mere linguistic errors but the dual result of lack of cultural cognition and dislocation of aesthetic paradigms: translators often have not personally visited the Yue region nor deeply understood its history and culture, and only interpret the regional cultural images in Li Bai's poems from their limited perspectives. Therefore, they usually generalize the regionally distinctive images into common concepts, leading to the distortion of the uniqueness and depth of Yue culture in the original poems. Such mistranslations not only obscure the Yue customs in Li Bai's poems in the English-speaking world but also make it difficult for the regional cultural characteristics in cross-cultural communication to be accurately recognized, becoming an urgent cultural translation problem in the overseas dissemination of Li Bai's poetry.

#### **4. Strategies and Paths for Reconstructing Yue Regional Cultural Images in the International Dissemination of "The Tang Poetry Road in Eastern Zhejiang"**

##### *4.1 Linguistic Symbol Dimension*

Linguistic symbols are the main carrier for reconstructing Yue regional cultural images in the international dissemination of "The Tang Poetry Road in Eastern Zhejiang". Specifically, translators can transmit and interpret the Yue regional cultural images in the original poems through footnotes, endnotes, and paratexts. Regarding the loss and mistranslation of Yue regional cultural images in the Chinese-English conversion process mentioned above, part of the reason is that translators omit the transmission of Yue regional cultural images to maintain the conciseness of the poems or conform to English rhythm. The strategy of transliteration/literal translation with footnotes/annotations can be adopted, which not only preserves the "symbolic authenticity" of cultural images but also breaks

cross-linguistic cultural barriers, avoiding images becoming cultural “empty symbols”. This strategy can be applied to all natural landscape cultural images in Yue regional cultural images.

In addition, translators can consider adding paratexts to construct context. As mentioned earlier, there is currently no complete English translation of the poetry collection from “The Tang Poetry Road in Eastern Zhejiang”. If published, translators can introduce the origin of “The Tang Poetry Road in Eastern Zhejiang” in the preface of the translation, attach a map of the route traveled by Tang poets in Eastern Zhejiang, mark important geographical coordinates on the route, and introduce basic information about the traveling poets. Translators can also append a glossary of cultural images contained in the poetry of “The Tang Poetry Road in Eastern Zhejiang” at the end of the translation for readers’ reference. The provision of the above paratexts can help readers overcome linguistic, cultural, and historical barriers and understand the connotations of the original poems.

#### *4.2 Non-Linguistic Symbol Dimension*

Most Yue regional cultural images in “The Tang Poetry Road in Eastern Zhejiang” have visual characteristics. Therefore, non-linguistic symbols such as illustrations or photographic works can be added to the translation to assist readers in understanding and imagining the Yue regional cultural images.

For landscape images in natural landscape cultural images, high-definition photographic works can be selected and typeset together with the corresponding translations. For example, a real-scene photograph of Shan Stream under the moon can be paired with the translation of the line “The lake and moon cast my shadow, guiding me to Shan Stream”, allowing readers to feel the geographical authenticity of the Yue images in Li Bai’s poems through real images and strengthen the regional recognition of “The Tang Poetry Road in Eastern Zhejiang”. For humanistic and historical cultural images, customized illustrations can be created to restore the poetic scenes. For example, an illustration of King Wu holding a banquet with Xi Shi drunk can be attached next to the translation of the line “In King Wu’s palace, Xi Shi was drunk”, helping readers imagine the historical scene at that time and making up for the sense of picture that language cannot convey.

In addition to two-dimensional illustrations and photographic works, the transmission and reconstruction of Yue regional cultural images, especially folk life cultural images, can also expand the communication dimension with dynamic visuals. For example, the line “A girl picking lotus by Ye Stream” can be combined with a documentary video of folk customs, making static images “come alive”, which not only enriches the form of translation and dissemination but also allows Western readers to immersively experience the vivid texture of Yue culture and deepen their understanding and memory of the images.

#### *4.3 Cross-Cultural Narration*

Yue regional cultural images are regionally distinctive and have no direct corresponding translations in Western cultural contexts. Therefore, the transmission of Yue regional cultural images in “The Tang Poetry Road in Eastern Zhejiang” needs to find cultural equivalents and reconstruct cross-cultural

narration to break cultural barriers and gain the empathy and recognition of Western readers. The above analysis discusses the translation strategies adopted by many translators in transmitting Yue regional cultural images in Li Bai's poems, among which the substitution strategy is to generalize the original Yue regional cultural images to avoid cultural barriers and reduce the understanding threshold. For example, translating "Xi Shi" as "the queen", "the belle", or "the mistress" instead of transliterating it as "Xishi" or "Hsi-shih" allows Western readers to quickly grasp the core characteristics of the character through familiar cultural symbols and adapt to Western aesthetic and narrative systems.

In addition, for the translation of the entire poetry collection of "The Tang Poetry Road in Eastern Zhejiang", its narrative logic can be reconstructed by integrating Yue regional cultural images into a narrative framework familiar to Western readers, such as "literati seeking dreams". Taking the poetic journey of Tang poets seeking natural seclusion as the main narrative line, the Yue landscape images such as Shan Stream, Jianhu Lake, and Tianmu Mountain are connected into a story line of "seeking dreams—exploring seclusion—realizing enlightenment", transforming scattered regional images into emotional and logical cross-cultural narration, allowing Western readers to understand the cultural value of the images through the story.

## Conclusion

The Tang poetry along "The Tang Poetry Road in Eastern Zhejiang" contains rich Yue regional cultural images, which can be specifically divided into three categories: natural landscape cultural images, humanistic and historical cultural images, and folk life cultural images. This study constructs a corpus of multiple English translations of Li Bai's poems, comparing the transmission of Yue regional cultural images in the English translation process. Translators mainly adopt translation strategies such as transliteration/literal translation plus annotation, free translation, amplification, omission, and substitution.

However, due to linguistic barriers, cultural heterogeneity, and differences in translators' aesthetic preferences, these images often suffer varying degrees of loss and mistranslation. Therefore, this paper proposes reconstructing Yue regional cultural images from three dimensions: linguistic symbols, non-linguistic symbols, and cross-cultural narration. The linguistic symbol dimension mainly transmits and interprets the Yue regional cultural images in the original poems through footnotes, endnotes, and paratexts; the non-linguistic symbol dimension adds illustrations or real-scene photographs to assist readers in understanding and imagining the Yue regional cultural images; the cross-cultural narration dimension replaces the Yue regional cultural images by finding similar cultural elements in Western cultural contexts and reconstructs the narrative logic of the entire poetry collection.

Through the above strategies, it is possible to preserve the core of Yue culture while building a bridge for cross-cultural understanding, allowing Western readers to not only touch the unique texture of the Yue region's landscapes, customs, and humanities but also generate empathy and resonance through familiar cultural references.

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