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摘要

互文性是法国符号学间克里斯蒂瓦提出的一种文本理论,它旨在解释文本之间的固有联系,强调文本的含义不是独立存在的,而是来自于其互文本以及整个社会文化知识体系。互文性理论主要是关于文本解构与重构的理论,而文学翻译本质直接是理解原文本和创作目的语文本。因此,互文性理论能给文学翻译带来新的启示,对文学翻译实践起到一定的指导作用。《红楼梦》被誉为中国封建社会的百科全书,拥有极其丰富互文性资源,是分析互文性文本的最佳选择。

本文试图从宏观和微观两方面来研究如何将互文性与文学翻译相结合,以期证明互文性理论既可以作为认识论也可以作为方法论作用于翻译研究。同时也希望能发掘红楼梦翻译研究的新视角。

本文共分四部分。

第一章引言部分给出互文性理论和翻译研究的概况综述,以及本文的目的和结构。

第二章文献综述回顾互文性理论的由来和发展以及哈提姆和梅森对互文性与翻译问题的研究。

第三章是主体部分:首先从宏观角度对文学翻译的性质进行深入探讨;其次,从微观角度通过分析红楼梦杨译本和霍译本,探索互文性如何作为一种方法论应用于翻译。

最后,本文得出结论,互文性理论赋予译者新的视角,拓宽了原有文学翻译理论与实践研究的思路,值得作进一步的研究。

关键词: 互文性; 互文性符号; 红楼梦; 文学翻译; 策略选择

Abstract

Intertextuality, a text theory put forward by the French semiotician, Julia Kristeva, refers to the interrelationship between texts. It aims at exposing that the meaning of a text is not self-existent, but from its inter-texts and the whole socio-cultural knowledge system. The theory of intertextuality is a theory of text encoding and decoding. Literary translation, in nature is a process of text deconstruction and construction. Therefore, literary translation may gain both theoretical and practical insights from the theory of intertextuality. *Hong Lou Meng*, considered as the encyclopedia of feudal China, is a typical intertextual-rich text. It will be instructive to take it as an example.

This thesis is aimed at incorporating the intertextual theory into literary translation on both macro- and micro- levels, thus testifying intertextual theory can function as both epistemology and methodology to literary translation. It is also hoped to provide a new perspective to the study of *Hong Lou Meng*.

This thesis consists of four parts.

Chapter one gives a brief survey on research background as well as a brief introduction to the aim and structure of the study;

Chapter two reviews the relevant literature including a detailed survey of the theory of intertextuality and Hatim and Mason's first study into intertextuality and translation;

Chapter three is the main body: firstly, conduct a in-depth study on the nature of literary translation from a macroscopic vision; then, from a microscopic vision, explore how intertextuality acts as an approach to literary translation by giving an analysis of two English versions of *Hong Lou Meng* translated by Yang Xianyi & Gladys Yang and David, Hawkes respectively;

Finally, the author reaches the conclusion that the theory of intertextuality endows translators with a brand new perspective and broadens the enclosed thinking pattern in literary translation theory and practice study.

Key Words: Intertextuality; Intertextul Signal; *Hong Lou*; *Meng*; Literary Translation; Choice of Strategies

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Chapter One Introduction

1.1 Research Background

Intertextuality, is essentially a mechanism through which a text refers backward (or forward) to previous (or future) texts, by alluding to, adapting or otherwise invoking meanings expressed in those other texts. According to intertextuality, "any text is intertextual; its meaning is not contained within itself but exists between texts, which are to say that a text's meaning exists in the text's relation to the numerous other texts which go to make up the multiple discourses of culture."(Allen, 2000:15). Since it was first coined by Kristeva in the 1960s, intertextuality has aroused many scholars' interest and received extensive studies especially in contemporary literary criticism and culture studies.

The theory of intertextuality develops along two paths: constructive and deconstructive. It can be instructive for us in literary translation, since in nature translation is a process of deconstructing and constructing of texts. Intertextual theory emphasizes the interrelationship between texts, which endows translators with a broader view in text translation and choice of translation strategies.

In literary works, there are plentiful implications and overtones behind the language that bring forth the complexity of literary translation. In the intertextual sense, literary works are intertextual-rich texts that absorb and transform a lot of the previous texts by filling the whole text with many intertextual means such as quotations, allusions and parodies, etc. Therefore, translators can acquire a full and accurate comprehension of the source text to the greatest measure, depending on exploring the interrelationship between texts and tracing the connotations of specific intertextual elements in the pre-texts. Furthermore, translator's intertextual knowledge can also be conducive referring to the choice of the best strategies to reproduce the artistic and aesthetic beauty of the original work.

To be brief, literary works are born with intertextuality, therefore it is revelatory to study literary translation from the perspective of intertextuality.

In recent years, both Chinese and western scholars begin to apply the theory of intertextuality to analyze the translation of literary works.

It is Basil Hatim and Ian Mason who are the first to introduce intertextuality to translation studies, which lays a theoretical foundation (1990). In China, studying translation from the perspective of intertextuality is relatively new. In 1994, Yang Yansong (1994) published an article entitled as "Intertextuality and Translation", which is the first articulation of intertextual approach to translation studies in China. In the article, he stresses the importance of tracing intertextual signals back to the pre-texts and acquiring repertoire of intertextual knowledge in both languages for translators. From then on, many scholars have stepped into this field, like Jiang Xiaohua(1998), Liu Junping (2003), Qin Wenhua (2003),etc.

A survey of this perspective of translation studies reveals the following research interests: 1) the importance of intertextuality to translation studies; 2) the translation of intertextual elements in specific works; 3) the application of intertextuality to translation of different text types.

While these researches surely throw light on translation studies, their studies are still just scattered, not systematic, which causes a slow development and confusing state in this field

1.2 The Aim of the Thesis

To the knowledge of the author of this thesis, few people have ever conducted a systematic research on intertextuality and literary translation, and so does the analysis of English versions of *Hong Lou Meng* from this aspect. The present thesis will serve as an attempt to investigate intertextuality and literary translation from both macroscopic and microscopic view.

It is hoped that: 1) from the macro-scope, the present thesis can provide new

insights into the intertextual nature of literary translation studies and some other hot issues on translation, especially, the role of translators and target readers; 2) from the micro-scope, it can shed some lights on proper handling of intertextual signals in classical literary works such as how to recognize and transfer intertextual signals or which translation strategy should be employed to preserve intertextuality existing in the source text. Besides, it also attempts to serve as a new perspective for the study of *Hong Lou Meng*.

Consequently, a platform can be established where epistemology and methodology can meet and interact with each other positively.

1.3 The Structure of the Thesis

The present thesis consists of four chapters which are as follows: 1) Chapter one gives a brief survey on the research background as well as a brief introduction to the aim and structure of the study; 2) Chapter two reviews the relevant literature including a detailed survey of the theory of intertextuality and Hatim and Mason's first study into intertextuality and translation; 3) Chapter three is the main body: firstly, conduct a in-depth study on the nature of literary translation from a macroscopic; then, explore how intertextuality acts as an approach to literary translation by giving an analysis of two English versions of *Hong Lou Meng* translated by Yang Xianyi & Gladys Yang and David, Hawkes respectively. 4) The last chapter serves as a conclusion which presents the major findings, implications and limitations of the study, and the suggestions for further studies.

Chapter Two Literature Review

2.1 The Theory of Intertextuality

Intertextuality refers to a kind of relationship that the texts are interwoven with each other. Since the term first was coined by French semiotician Julia Kristeva in 1960s, the concept has received extensive study and become one of the most

frequently used terms in contemporary literary criticism and cultural studies. Nevertheless, theories and critics have defined it in various ways, which makes the term quite confusing. Thus, at the commencement, this chapter will present a general review of the term so as to get a comprehensive understanding of the intertextual theory which is one of the crucially valuable keys to the door to the domain of further translation studies interlaced with this new theory.

2.1.1 The Origins of Intertextuality

It is generally considered that Saussure's sign system and Bakhtin's dialogism are the most direct academic sources of Julia Kristeva's intertextual theory.

2.1.1.1 Saussure's Sign System

Ferdinand de Saussure, the greatest linguistic personality at the beginning of the twentieth century, is the founding father of modern linguistics and semiotics. His sign system is considered as one origin of the theory of intertextuality, which can be seen in the following two points: one is that the linguistic signs are non-referential and the other is that they are also differential.

A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept. (Saussure, 2001: 66)

In *Course in General Linguistics*, a collection of his lectures, first published in 1916, he states that language is a system of signs and each sign can be imagined as "a two sided psychological entity" (Saussure, 2001: 66) combining a concept (signified) and a sound pattern (signifier). This notion of the linguistic sign emphasizes that the meaning of the linguistic sign is non-referential: a sign is not a word's reference to

Bakhtin's vision of language and theory of dialogism provide the most direct academic sources for the birth of intertextuality. Though he has never used the concept of intertextuality, he is always considered as an important intertextual theorist. To understand intertextuality, we should also understand Bakhtin first.

Bakhtin focused more on the social contexts within which words are exchanged. For him, "the relational nature of the word or the nature of text stems from their existence within specific social sites, specific social registers and specific moments of utterance and reception." (Allen, 2000:11). From the simplest utterance to the most complex work of scientific or literary discourse, no utterance exists alone. In daily communication, the words we select in any specific situation have an "otherness" about them: they belong to specific speech genres and they bear the traces of previous utterances. Words are relational in some way, not because of their place within an abstract system of language, but because of the nature of all languages viewed in its concrete social situations. Each utterance is a link in the chain of communication. All utterances are constituted by snatches of other utterances, more or less explicit or complete. "Our speech...is filled with others words, varying degrees of otherness and varying degrees of our-own-ness, varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and reaccentuate." (Bakhtin, 1981:89) That is, utterances (texts) are inherently intertextual, constituted by elements of other texts.

Bakhtin further extended the dialogic nature to novels. Here he proposed a concept of "polyphony" to refer to the existence of dialogism between the characters, the writer and the reader, the writer and the character, the current text and its contemporary or earlier texts. Thus, the well-established literary values such as originality, singularity and autonomy are greatly undermined, while a brand new perspective of texts' openness in social context takes shape by virtue of the dialogic nature of language.

In short, according to Julia Kristeva, the definition of intertextuality is “every text is constructed as a mosaic of citations; every text is an absorption and transformation of other texts.” (Hatim and Mason, 2001:125). Moreover, it is understood as “the passage” from one sign system to another which involves “an altering of the thetic position” – “the destruction of the old position and the formation of a new own” (Kristeva, 1984:59).

It is significant that Julia Kristeva coined the term “intertextuality” and developed the concept of intertextual relations based on Saussure’s sign system and Bakhtin’s dialogism. It thus drew people’s attention to the intertextual concept. However, her words were not so easy to understand for the contemporary literary scholars. It was because of Roland Barthes’ further clarification and explanation that the idea of intertextuality became more popular among the critics.

2.1.3 Barthes’ Expansion and Fairclough’s Interpretation

There are many scholars who touched upon the study of intertextuality. But here the thesis will only mention Barthes who has to be referred to on the issue of intertextuality and Fairclough who is also very significant and is involved in the latter part of chapter two.

Roland Barthes is a great French semiotician and thinker. Since Roland Barthes learned the idea of intertextuality from Julia Kristeva, he had become one of the most active advocates of this concept. Due to his efforts, the French encyclopedia added the term of intertextuality, which meant that the intertextual theory became more popular among the French literary field. While elucidating Kristeva’s intertextual theory, Roland Barthes began to make use of this concept to enrich his personal understandings of reading. Barthes announced “the death of the author” and “the birth of the reader”, declaring that “a text’s unity lies not in its origin but in its destination” (Barthes 1977: 148). He believed that “the text is a tissue of quotations. The writer can only imitate a gesture that is always anterior, never original. His only power is to

transformations as they shift from one type to another; for instance, political speeches are often transformed into news reports; 3) in terms of text consumption, an intertextual perspective is helpful in stressing that a text is shaped and constituted by various other texts and the interpreter brings these other texts to the interpretation of the text under reading.

Fairclough's interpretation of the theory of intertextuality is relatively easier to understand. The above three points of discourse analysis he summarized, if applied to translation, will contribute to the two stages of translation: text comprehension and text reproduction. And his classification of intertextuality has also been referred by Hatim and Mason in their works, which will be discussed in the later part of chapter two.

2.1.4 Two Paths of Development

As said above, after testified by Roland Barthes, the concept of intertextuality became more and more popular in contemporary literary criticism and cultural studies. Many critics and theorists got enlightenment from the concept and adjust, modify or elucidate it according from their own point of view. Thus, intertextuality has been transformed in various ways and experienced multi-developments. Generally speaking, it has mainly proceeded in two directions: the structuralism path, namely, the constructive path, as represented by Genette & Riffaterre and the deconstructive path as represented by Derrida.

2.1.4.1 The Constructive Path

In his work *Palimpsests: Literature in the Second Degree*, Gerard Genette proposed the term "transtextuality" as a more inclusive term than "intertextuality". He listed five subtypes:

- ☆ Intertextuality: Quotation, plagiarism, allusion;
- ☆ Paratextuality: the relation between a text and its "paratext" - that which surrounds

the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.;

- ☆ **Architextuality**: Designation of a text as part of a genre or genres (Genette refers to designation by the text itself, but this could also be applied to its framing by readers);
- ☆ **Metatextuality**: Explicit or implicit critical commentary of one text on another text (metatextuality can be hard to distinguish from the following category);
- ☆ **Hyppertextuality**: the relation between a text and a preceding "hypotext" - a text or genre on which it is based but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation).

Genette points out that these five types of transtextuality is not close without communication, instead, they are crossed and overlapped in some way. Genette hopes to employ transtextuality instead of intertextuality to chart ways in which texts can be interpreted and understood systematically. Genette reduces intertextuality to quotation, plagiarism and allusion and defines it as "a relationship of co-presence between two texts or among several texts" and "the actual presence of one text within another (Genette, 1997:2). Intertextuality in this sense is no longer concerned with the semiotic processes of cultural and textual signification. We can get that Genette emphasizes the significance of writer's intention and the sureness of texts. So he gives us a very pragmatic and determinable intertextual relationship between specific elements of individual texts.

Another famous exponent of structuralist theory, a French American scholar, Michael Riffaterre, approaches intertextuality from the reader's reading and reception perspective. For him, literary texts have their meaning because of the semiotic structures which link up their individual words, phrases, sentences, key images, themes and rhetorical devices. He states, "The text refers not to objects outside to itself, but to an intertext. The words of the text signify not by referring to things, but

by presupposing other texts.” (Allen, 2000:119). He defines intertext as “a text or series of texts selected as referents by the text we are reading”. (Allen, 2000: 120). He suggests that literariness can only be found where texts combine or refer to other texts on the level of intertextuality. He also suggests that we should distinguish between knowledge of the intertext’s form and content and an awareness that an intertext exists.

For him, intertextuality refers to the relationship between one text and another pretext or post-text which is discovered by readers and particular mechanism in literary reading, which he describes:

Intertextual reading is the perception of similar comparabilities from text to text; or it is the assumption that such comparing must be done if there is no intertext at hand wherein to find comparability. In the latter case, the text holds clues (such as formal and semantic gaps) to a complementary intertext lying in wait somewhere. (Riffaterre, 1980:626)

According to him, intertextuality has five distinct features: 1) excludes irrelevant data; 2) is generated by textuality; 3) connects existing texts with other texts; 4) decontextualizes the text and focuses on its literariness; 5) is a closed exchange between the text and intertext. Thus, based on this model, he points out that is not appropriate to pick texts randomly to associate, but rather one should pick texts that seem to be already associated in some way. While Barthes, Kristeva and other post-structuralist textual analysts move outwards from the text to the general or social text and so explode the traditional idea of textual unity. Riffaterre approaches in a backwards movement, from text to textual invariant, from mimetic ungrammaticalities to textual unity. It is after Riffaterre that intertextuality becomes a concept of the receptive theory, thus forming a kind of reading model.

2.1.4.2 The Deconstructive Path

When talking about intertextuality, we cannot help thinking about Jacques Derrida, a pioneer in deconstruction. He brought up the idea of “*differance*” where

“logocentrism” is overthrown. Derrida describes text as “trace”, insisting that every text, every utterance is like a “trace” keeping referring to other “traces”, and only in this way can it exist. In Derrida's view, there is no end and no beginning in the process of infinite extension of meaning, that is, all significations or texts are playing an endless “game” of repetition or substitution because once a text is completed, it will immediately become a new trace, which will be referred to, quoted or imitated by other significations or texts. With the precondition that all texts are the combination of “traces” of other texts, Derrida also tries to demonstrate that although the new trace refers to the other traces, it necessarily and inevitably has different meanings compared with the original ones. So the meaning is eternally both deferred and different, which is the result produced from the mixture of different “traces”. Therefore, all utterance is intertextual.

This viewpoint gives translators, who first must be readers, the enlightenment that in order to obtain an exact understanding of a text, it is necessary for them to pursue and clarify the “traces” involved in the text.

The two developing path of intertextuality when applied to the translation field gives the hint that seen from the intertextuality perspective, literary translation can be both constructive and deconstructive synchronically, which cannot be obtained from other perspectives.

We may see from the above that intertextuality is a very complicated term which is difficult to evoke. But, by looking back the history, we may get to know how and why it has taken on its current meanings and applications, and infer that it is quite significant to introduce it into the translation field. And to sum up, the term intertextuality can be summarized, in a simple way, as the interrelationship between texts in both linguistic and cultural scope.

2.2 Intertextuality and Translation Studies

It is Basil Hatim and Ian Mason who first applied the theory of intertextuality

into translation studies in their work *Discourse and translator*. In their point of view, intertextuality refers to “the way we relate textual occurrences to each other and recognize them as signs which evoke whole areas of our previous textual experience... through which texts are recognized in terms of their dependence on other relevant texts.” (Hatim and Mason, 2001:120). According to Hatim and Mason, “Intertextuality provides an ideal testing ground for basic semiotic notions in practical pursuits such as translation and interpreting.” (Hatim and Mason, 2001:121). The functions of intertextuality thus lies in the process whereby a text goes back to what precedes it, adding to its ideologically neutral form the whole underlying volume of signification which accrues from experience, awareness, etc. . According to them, it seems that the theory of intertextuality takes us in two different directions: “On the one hand, it underlines the importance of the prior text, advocating that a literary text, for example, is not to be considered as an autonomous entity but as a dependent direction. On the other hand, by focusing on communicative intent as a precondition for intelligibility seems to indicate that the status of a prior text may only be seen in terms of its contribution to a code which evolves as the text unfolds.”(Hatim and Mason, 2001:131) It is the second orientation which, in our view, overcomes the limitations of a “source and influence” concept of intertextuality.

2.2.1 Some Concepts Brought Forth by Hatim and Mason

To establish a frame work for presentation of basic notions of intertextuality, Hatim and Mason suggests setting up “an intertextual chain”. To make sense of a text, text receivers must travel the whole distance from the “ideologically neutral” denotation of language to the volume of “signification” which underlies use. “A chain of intertextual references have to be pieced together and a thread identified, leading back from signals encountered later in the text to earlier signals to the whole areas of knowledge being evoked.” Thus, it is necessary to establish an intertextual chain to understand the text correctly.

Hatim and Mason also introduce “active intertextuality”— strong intertextual links that activate knowledge and belief systems well beyond the text itself. Intertextuality, in this sense, makes it possible for us to situate a text in a system of relevant codes and conventions. It may take the form of imitation, plagiarism, parody, citation, refutation or transformation of texts; and “passive intertextuality”— forms of intertextuality only amount to little more than the basic requirement that texts be internally coherent.

“Mediation”, a concept put forward by Beaugrande and Dressler, is also introduced. It refers “to the extent to which one feeds one’s current beliefs and goals into the model of the communication situation. The notion of mediation can serve as a useful way of looking at translators’ decision regarding the transfer of intertextual reference.” (Hatim and Mason, 2001:123).

The notion of mediation is a useful way of looking at translators’ decisions regarding the transfer of intertextual reference. What is the degree of mediation involved in translation a Shakespearean reference, for example? Although it might be assumed that temporal remoteness is the overriding factor, there are other considerations which affect the required degree of mediation. The reference might involve minimal mediation by those who share, say, a Western culture, but maximal mediation for readers from other cultural backgrounds.

Another important point is that Hatim and Mason incorporated “intentionality” into the theory of intertextuality. It is quite a new perspective. For Hatim and Mason, a text is not merely an amalgamation of “bits and pieces” culled from other texts and intertextuality is not the mere inclusion of the occasional reference to another text. Citations, references, etc., will be brought into a text for some reason. They are the outcome of a process in which a sign travels from one text to another. The area being traversed from text to text is intertextual space. It is in this space that sets of values attaching to the sign are modified. That is, the semiotic value of the source of the

citation undergoes transformation in order to adjust to its new environment and, in the process, act upon it.

2.2.2 A Typology of Intertextuality

In dealing with how to analyze intertextual references in a text, Hatim and Mason give an introduction to a typology of intertextuality within literary studies. The typology defined as “the relation that the text maintains with those texts which have preceded it, inspired it and made it possible”(Hatim and Mason, 2001:132) was proposed by Sebeok in 1986. Inter-texts, according to Sebeok, belong to one of the following categories:

1. Reference, when one discloses one's sources by indicating title, chapter, etc.
2. Collage, the pre-texts are transformed and even distorted, then regrouped into a new text
3. Literary allusion, citing or referring to a celebrated work.
4. Self-quotation.
5. Conventionalism, an idea that has become source-less through repeated use.
6. Proverb, a maxim made conventionally memorable.
7. Meditation or putting into words one's hermeneutic experience of the effects of a text.

(Hatim and Mason, 2001:132)

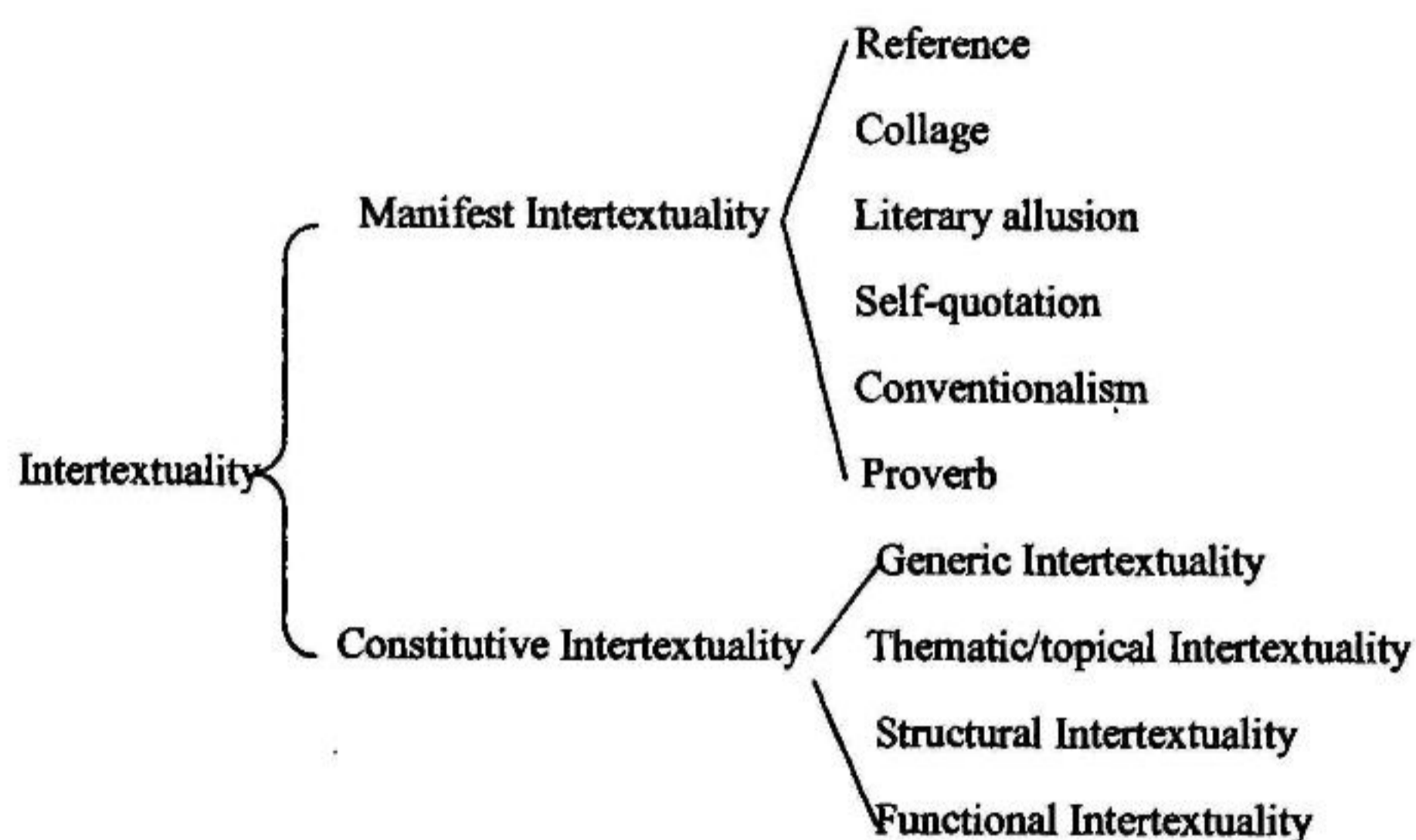
However, these categories do not give the complete picture. They concentrate on discrete elements in the intertextual process instead of on the process itself. Hatim Mason, thus, introduces another typology proposed by Lemke. Lemke tackles the problem of intertextual typology on the basis of an additional set of criteria. The relationships which a community establishes between one group of texts and another may be described in a number of ways:

1. They can be generic (with genre membership as the basic criterion), e.g. reference to the “committee meeting” genre.
2. They can be thematic or topical, e.g. reference to the bomb on Hiroshima.

3. They can be structural, displaying affinity of form, e.g. portmanteau words such as Reaganomics

4. Finally, they can be functional, covering similarity in terms of goals, e.g. ways of saying "I'm sorry". (Hatim and Mason, 2001:133)

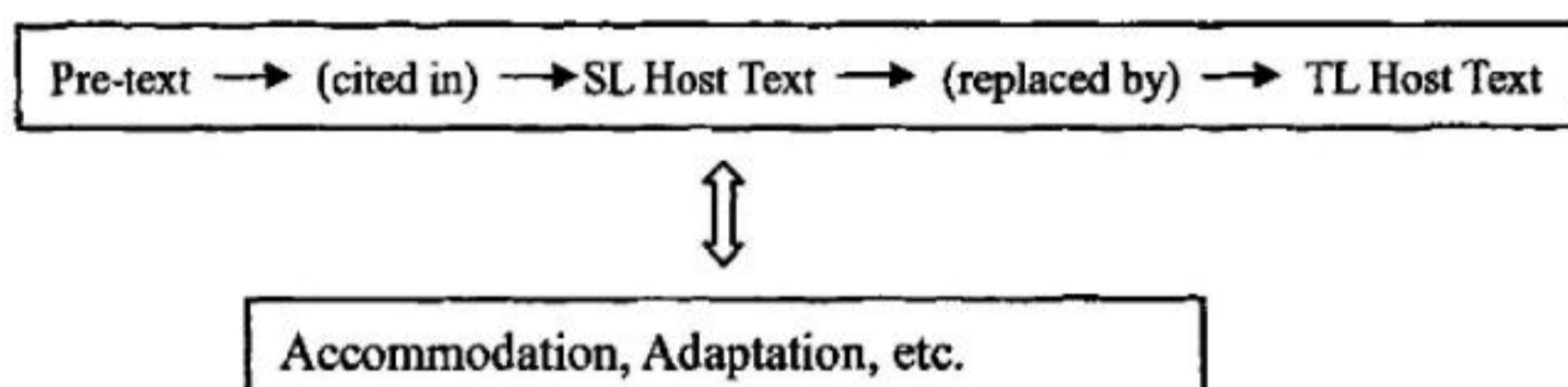
These four categories, together with Sebeok's typology that concentrates on discrete elements in the intertextual process, provide us with a comprehensive system of classifying intertextual references. In fact, the first typology proposed by Sebeok actually belongs to Fairclough's manifest intertextuality, and the four categories put forward by Lemke equal to Fairclough's constitutive intertextuality. Therefore, we can draw the conclusion that Hatim and Mason show us with the following typology of intertextuality by combining the two together.



The typology makes it easier for translators to recognize intertextual elements in translation process and is very helpful for the transmission of intertextuality of literary works.

Nevertheless, it should be borne in mind that we are not talking about discrete

instances but rather about sets of relationships that materialize only through semiotic interaction. It should be remembered that the chain from pre-text to host text is extended in the case of translating to include a target host text, into which the intertextual references is to be rendered, as shown in the following figure:



(Hatim and Mason, 2001:133)

2.2.3 Recognition and Transfer of Intertextual Reference

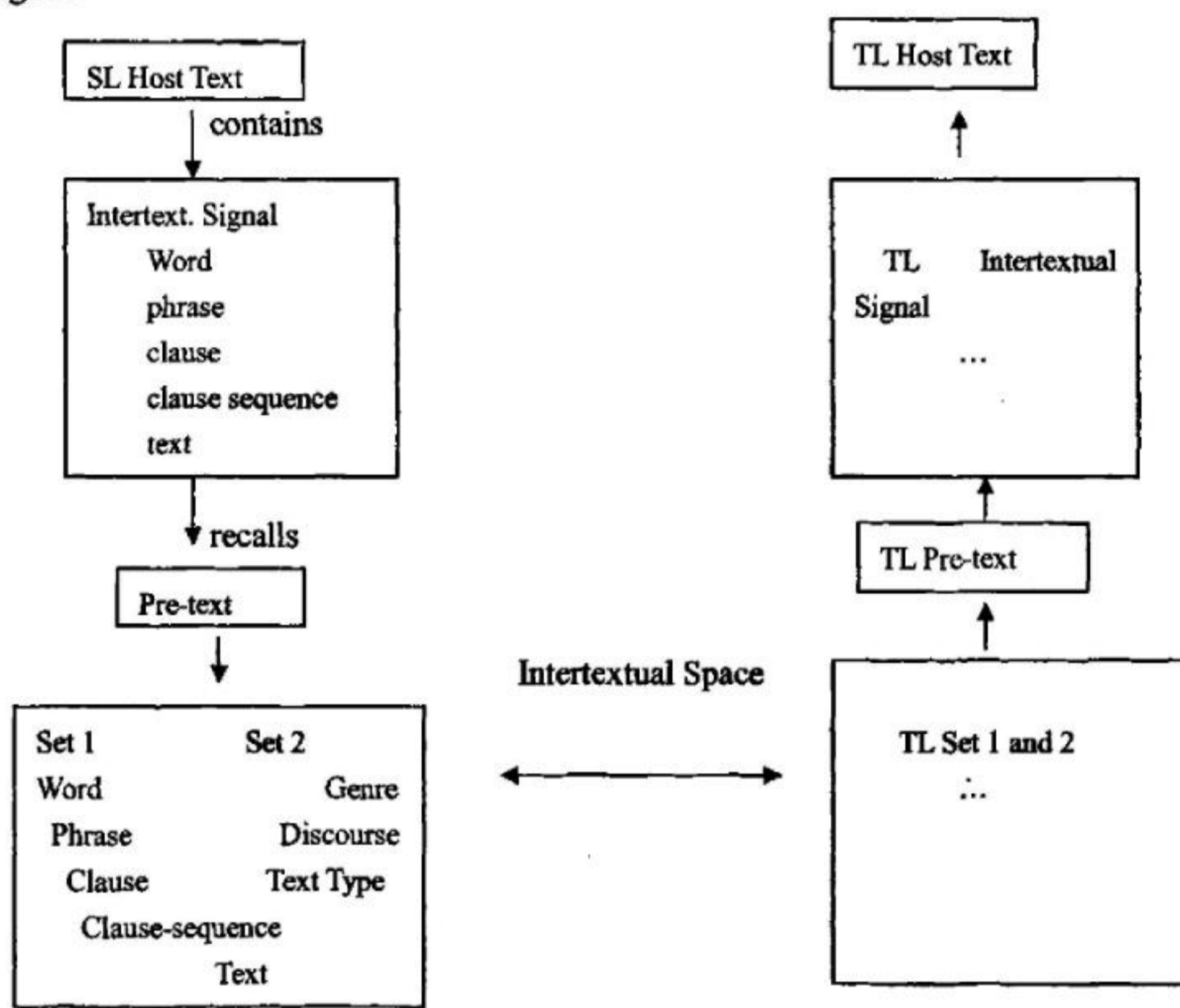
As pointed above, intertextuality is an aspect of both the reception and production of texts. Readers and writers wrestle with intertextual reference as an important aspect of text construction and deconstruction. However, it is also important figure out how to recognize and transfer intertextual reference in the process of translating.

In the process of translating, the translator has to identify the pre-texts of a source text and transfer them into target text through a variety of translating strategies. For this purpose, Hatim and Mason devised a set of procedures for recognition and transfer of intertextual reference:

Firstly, translators should identify the specific text elements that act as signs or pointers to intertextual reference. Here Hatim and Mason put forward the term “intertextual signals”, which are “elements of text which trigger the process of intertextual search, setting in motion the act of semiotic processing.” (Hatim and Mason, 2001:133). An important property of these signals is that they are all tangible elements in a text. Here, Hatim and Mason think these intertextual signals

(intertextuality references) of different categories should be viewed in a number of levels. And a convenient methodological device for handling intertextuality would be a hierarchy building up from the word, phrase, clause and clause sequence, and reaching the levels of text, discourse and genre.

Secondly, translators embark on the more crucial exercise of charting the various routes through which a given signal links up with its pre-text, which is defined as “the sources from which intertextual signals are drawn, to which they refer, or by which they are inspired.” (Hatim and Mason, 2001:134). The route is shown as the following figure:



(Hatim and Mason, 2001:134)

According to Hatim and Mason, in tracing an intertextual signal to its pre-text,

the semiotic area being traversed is the intertextual space. It is here that text users assess the semiotic status of the intertextual reference, where the third step appears.

Thirdly, translators should evaluate each intertextual sign in terms of informational content, intentionality and semiotic status (socio-cultural signification), in order to decide which aspects of the sign are to be retained and which must be given up in translation.

Here, Hatim and Mason suggest that the priority should always be given to intentionality over informational content. They also draw a set of priority procedures for translation, which can be presented in order of importance as follows:

1. Retain semiotic status, that is, retain the socio-cultural meaning of the word.
2. Retain intentionality, that is, evaluate the intentional status of the reference.
3. Retain linguistic devices that uphold coherence.
4. Retain the informational status, if possible, for example, the name.
5. Retain extra-linguistic status, if possible, for example, the genre of advertising.

It is clear that the essential point of an intertextual reference is to analyze it in terms of the contribution it makes to its host text. In traveling from source to host text, the intertextual sign undergoes substantial modification of its code of signification. Consequently, no intertextual reference can be transferred into another language on the strength of its informational purport alone. In this case, intentionality shows its importance.

To sum up, Hatim and Mason really make a big contribution on the issue of combining intertextuality into translation and give strong enlightenment. They have first formally discussed the problem as to how to transfer intertextuality during the process of translating. However, it only takes a very small proportion in Hatim and Mason's *Discourse and the Translator*, which seems not that comprehensive or systematic. Scholars of the translation field still need to quest for more in this perspective. This thesis will have a try on this and Hatim and Mason's theory is

intended to serve as a theoretical basis for the case analysis in the next chapter.

Chapter Three Intertextuality and Literary Translation

The theory of intertextuality has been developing in two directions: the deconstructive orientation and the constructive orientation. As far as this thesis is concerned, the deconstructive aspect of intertextuality can provide a macroscopic vision on some basic issues of literary translation studies, thus broadening the translation realm, uncovering the translating process and improving the status of literary translation, translators and target readers. And the constructive aspect of the theory enables us to view literary translation from a microscopic perspective by providing a very pragmatic and determinable intertextual relationship between specific elements of an individual text, which makes it possible to formulate specific principles and procedure of tackling the problem of intertextuality in the text.

This thesis does believe that it's necessary for us to establish a platform on which the macro- and micro-scope of translation studies could refer to each other. As a result, we get a joint where we can fully recognize the complexity of translation on different levels synchronically. This is a privilege endowed by the theory of intertextuality.

3.1 A Macroscopic Vision: The Intertextual Nature of Literary Translation

3.1.1 Establishing a New Intertextual Relationship between the Source Text and the Target Text

Traditionally, faithfulness is considered as the most important criteria of translation. As Nida puts it, "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida & Taber, 2004:12). All through the history of translation, meaning acts as decisive role in translating. Gentzler once said, "The subject of translation theory has traditionally involved some concept of determinable meaning that can be transferred to another system of signification."

(Gentzler, 1993:145) So translation history is actually a history of meaning transformation. It was usually assumed that meaning is definite and stable, different readers can get a unified "meaning" when interpreting the same text. Such a belief in "determinable meaning" spurs translators to translate as faithful to the source text as possible. The target text is only a reflection which weighs little. The relationship between the source text and the target text is just as "a host" and "a servant". But this kind of relationship turns out to be untenable from the perspective of intertextual theory.

Kristeva overthrew the "determinable meaning" directly. She divided a text into the "phenotext" and the "genotext": "The phenotext is that part of the text bound up with the language of communication, the 'thetic-thesis', which displays definable structure and appears to resent the voice of a singular, unified subject. The genotext is that part of the text which stems from the 'drive energy' emerging from the unconscious and which is recognizable in terms 'phonematic devices' such as rhythm and intonation, melody, repetition and even kinds of arrangement." (Allen, 2000:50-51). From here we can get "phenotext" is definite, but "genotext" is uncertain. The generated meaning interweaves, radiates, diffuses and proliferates, thus the meaning of a text is never determinable or definite. Derrida further testified this view by his concept of "differance". In Derrida's view, there is no end and no beginning in the process of infinite extension of meaning, that is, all significations or texts are playing an endless "game" of repetition or substitution because once a text is completed, it will immediately become a new trace, which will be referred to, quoted or imitated by other significations or texts.

Since the myth of definite and stable meaning is broken, the absolute status of the source text also falls between the beetle and the block. Then we have to take a fresh look at the relationship between the source text and the target text. The theory of intertextuality opens a new horizon for us.

According to the deconstructionist term of “difference” and “intertextuality”, the transport of pure signified from one language to another is impossible. When a literary work is “transported” into another language, it can not be the original one, for the changes caused by difference in social, historical, and cultural aspects. However, there must be a certain referential relation between the source text and the target text. Considering from the perspective of intertextuality, there is an intertextual relationship between the source text and the target text. In this sense, the target text is a special pre-text for the source text and the target text is generated on the basis of the pre-text. The source text and target text work as “tissues” or “traces” in the eternal flux of intertextuality. By the intertextual relationship between the source text and the target text, it means, the target text gets rid of its “servant” status, turning to be the revival of the source text or the rebirth of the original with new values. In the target language and culture system, the source text loses its classic identity and has to depend on the target text to reconstruct the significance and the classic identify it used to have. And as we all know, the target text is constructed on the basis of the source text. Therefore, the source text and the target text inter-exist in each other.

For instance, *Hong Lou Meng* has been translated into 9 versions from 1830 to 1986. But the previous 7 versions are incomplete translations in one way or another, so they didn't survive long and *Hong Lou Meng* didn't get the recognition in the target culture it deserves. It is only after David Hawes & John Minford's *The Story of the Stone* and Yang Xianyi & Glays' *A Dream of Red Mansion* which are two complete and excellent versions, *Hou Lou Meng* has got its revival. Its real merit was recognized by the target language readers.

The theory of intertextuality breaks the myth of the “determinable meaning”. To realize the intertextual relationship between the source text and target text breaks the absolute status of the source text, thus improving the status of literary translation.

3.1.2 Making Higher Demands on Translator's Subjectivity

To put simply, translator's subjectivity refers to the subjective initiative of the translator manifested in the practice of translation on the prerequisite of respecting the translating object and aiming to achieve a specific translating purpose in the meanwhile.

For a long time in the past, translators' status was ignored. They are considered to be conducting pure linguistic tasks in translating. Only the author of the source text is the master who manipulates everything. Any disagreement of the translator may be seen as betrayal. However, with the developing of translation studies, translator's subjectivity is gradually realized and acknowledged. Discussion on this issue is being on heatedly. The theory of intertextuality can also give us some enlightenment on this point.

As we have discussed above, the theory of intertextuality denies the existence of unified meaning of the source text and defines a new intertextual relationship between the source text and the target text. These two notions testify to a fact that translating process is a flowing course. To put it another way, translation is an activity full of creation and this creative activity requires the translator should fully display his or her subjectivity in the process of translating where he plays three roles: reader, interpreter and writer.

As a reader, the translator is firstly required to bring his subjectivity into full play to understand the source text, with his society, era, cultural background and his own experience. That is to say, the translator inevitably reads in an intertextual way. As an interpreter, the translator is supposed to be different from common readers. He must perform his subjectivity on a higher level. The translator should utilize his intertextual knowledge to infer the source text's intertextual relations with other texts in his way and expound the possible hidden meanings of the source text. Even if the translator has figured out the intertextuality of the source text, as a rewriter, the translator is also faced with very tough questions: whether to speak out the subaudition of the source

text, making complexity to simplicity or just to translate literally and leaving target readers with imagination space (maybe a confusing space)? Whether to stress the intertextuality of the source language context or that of the target language context? Whether to put more emphasis on the source text or on the target readers? The translator must weave the translated work carefully. It's a crucial step, because the revival of the source text in target language depends on the translator's subjectivity. In other words, if the target text is the revival of the source text, it is the translator who gives it life and decides how the source text "lives" in the target language and culture.

From the above, it can be seen that the theory of intertextuality improves translators' status, stresses the translators' subjectivity and also makes higher demands on translators' subjectivity.

3.1.3 Improving Target Readers' Status

It seems to be commonly agreed, translation activities are only concerned with texts, authors and translators. Nearly all translation studies develop just around these three and the relationship between these three. Target Readers as an important part of the translation activities, however, were ignored for a long time in the past. It is in recent years that people begin to notice the existence of reader and attach more and more importance to target readers. Many new perspectives like reader's response and the receptive theory are developed.

The theory of intertextuality, as a new perspective of literary translation can also inject new energy into translation from the aspect of target readers. In 1968, Barthes announced "the death of the author" and "the birth of the reader", declaring that "a text's unity lies not in its origin but in its destination" (Barthes 1977: 148). Meaning comes not from the author but from language viewed intertextually. To expound further, translation can not be regarded as a process that only happens in translators' head. Target readers do not receive the target text passively, instead they themselves decide to accept or reject the translation. Translators are not the terminator of the

translating process. Instead, it is target readers who are the final stage of the translating process. As the comparison goes, if translators give “life” to the source text, it is target readers who activate such a “life”.

Consequently, besides the source text and its authors, translators should always keep target readers in mind while translating and manage to make sure target reader’s reception of the target text, thus achieving “text unity” on the intertextual network of the target language. In this sense, he should not just seek the unified consciousness of the author in the source text in vain, but rather strive for the text’s unity realized by the target text’s intertextual assonance. To take target readers into consideration is precisely manifested by translators’ choice of translating strategies and techniques.

In this regard, pure foreignization or domestication is not a proper strategy, in that either readers’ reception will be overlooked or their reading capability will be downgraded. Translators have to seek out the golden section point between the two strategies. To be short, from the intertextual perspective, this thesis hopes to evoke translators’ attention to target readers.

3.1.4 Translating Process as an Intertextual Activity

As discussed above, a translator has three identities: reader, interpreter and author. As a reader, the translator has to complete the source text, then interpret it as an interpreter, and finally finish the translation as an author. That is to say, translating falls into three processes: the completion of the source text; the interpretation of the source text; and the reproduction of source text. All these three processes involve the application of intertextuality and each step is said to be an intertextual activity.

3.1.4.1 The Completion of the Source Text

If a hundred people read *Hong Lou Meng*, there should be a hundred Jia Baoyu and Lin Daiyu. According to the theory of intertextuality, no text can be completed thoroughly, for every text makes sense only through the interaction with the pretexts. This interaction has to be realized by its readers. Nevertheless, Umberto Eco, an

Italian semiotician, believes that every reader has their own reading capability pattern. While reading, each reader will bring his own special reading capability pattern into the reading process, and fill the vacancy of texts in different ways with his accumulation of intertextual knowledge. That is to say, any reader can only complete the text relatively, and every relative completion of texts is approaching the absolute completion.

Therefore, the first step for a translator is to finish the source text by identifying the intertextual references and then tracing their history from source text to pretexts to grasp what the original author intends to say. These behaviors are usually performed unconsciously.

3.1.4.2 The Interpretation of the Source Text

Different from common readers, translator needs to apply his or her intertextual knowledge consciously and to a broader level. Since from the perspective of intertextual theory, the source text can never possess unified meaning but presents the possibility of numerous intertextual relations with other texts. The translator should utilize various kinds of intertextual knowledge consciously to expound the original according to his preference. Generally, in this step, a translator has to explore the subaudition of the source text; make complexity to simplicity; shift the implicit to the explicit; abstract general significance, principle and rule from concrete detail.

3.1.4.3 The Reproduction of the Source Text

After reading and interpreting, translators must choose proper translation techniques in rewriting the ST into a TT with the adoption of certain translation strategy. It is the most painful step. As a communicator, translators must mediate between their intertextual knowledge of the source culture and that of the target culture in an effort to bridge the cultural gap and transfer the source culture to the full extent. In the process of translating, the translator will mobilize, intentionally or not, his overall potential knowledge, deploying all his potential, shuttle in the memory

derived from text network ceaselessly to apply all his mental functions like subconscious, unconsciousness, association and imagination sufficiently. The pluralistic intentional activity interplays and negotiates with each other, and finally translation is completed in the negotiation of various texts.

This step involves both source language intertextuality and target language intertextuality. The source text has intertextual relationship of the other source language texts and culture, while the target text can never be independent without intertextual references, as it is immersed in greater historic versions that are inseparable from the target text. In other words, the translation will also establish new relationship with the present target texts, including the target cultural context.

A translator of literary works has to take the intertextual network of the source text into careful consideration to dig out all possible meanings of the source text and also examines the intertextual network of the target text to see how the new "fabric" is to be woven properly. So, the three steps of translation all possess the intertextual characteristic. In addition, in the transferring process, the translator also makes full use of his intertextual knowledge to mediate the source intertextuality and the target intertextuality. In a word, literary translating is a special intertextual activity.

To sum up, in a macroscopic view, the theory of intertextuality establishes a new intertextual relationship between the source text and the target text; highlights translators' subjectivity and readers' status; uncovers the translating process from a new perspective and thus unveils the intertextual nature of translation activities. It's significant to realize this characteristic of translation activities, so as to remind translators to put more emphasis on intertextuality during the translating process, which can enable them to transfer the source text to its full extent. However, the specific translation procedure of intertextuality in texts is not so easy. In the latter part, we will go on with the microscopic view of the theory of intertextuality on translation practice.

3.2 A Microscopic Vision: An Intertextual Approach to Literary Translation Practice

As mentioned previously, intertextuality is a text theory about text decoding and encoding. Readers, writers and translators wrestle with intertextual reference as an important aspect of text construction and deconstruction. Therefore, in light of this theory, literary translation practice will also take on some new looks in translation procedure, choice of translation strategies and techniques. In this part, this thesis will attempt to discuss literary translation practice from the perspective of intertextuality with a case study of the English versions of *Hong Lou Meng*. The author dare not say to make an overall or thorough analysis of intertextual elements in *Hong Lou Meng*, but just pick up some examples and have a restricted view.

3.2.1 Procedures for Translating Intertextuality

At commence, we should get a general view as to how to translate intertextual signals. As defined by Hatim and Mason, intertextual signals are elements of the text which trigger the process of intertextual search, setting in motion the act of semiotics processing. An important property of these signals is that they are all tangible elements in a text. They do not constitute the intertextual reference as such but are crucial pointers to it. A word, a phrase, a clause, a clause sequence or even a text can all function as an intertextual signal. (Hatim and Mason, 2001:133)

Theoretically speaking, there are two main issues concerning the procedure of employing an intertextual approach to translation: the recognition of intertextual signals and the transfer of intertextual signals. The translator will follow three steps to complete this task. At first, the translator is to identify the intertextual signals, that is, elements in the source text that serve as crucial pointers to intertextual references; Then, the translator traces from the source text to its prior texts, or in other words, traverses “the intertextual space”, to assess the informational status of a given reference in the communicative transaction, the intentional status of the reference as

an action and the semiotic status of the reference as a sign, after which a decision is made to transfer the intertextual sign into the target language by giving priority to one kind of status of the reference over another. A list of the different kinds of status concerning the reference should as follows: 1) semiotic status; 2) intentional status; 3) informational status. It is very important to fathom the intention of the source text author, because it is the intention that decides how far we should go into the intertextual research and what aspects we should retain and to what degree we should retain them. Third, the translator transfers the intertextual signal into the target language in view of its status by applying the most appropriate translating techniques.

3.2.2 The Translation of Intertextual Signals in *Hong Lou Meng*

Hong Lou Meng has been acknowledged as a masterpiece with high artistic value. It is usually considered an encyclopedia of the feudal Chinese society, reflecting Chinese customs, systems, philosophies, religion, costumes, buildings, paintings, poetry, dramas, food, medicine, and so on. It exists as a significant knot in the intertextual network of Chinese literature. Without careful study, we can find “traces” or “tissues” of many Chinese ancient classics from it; and conversely, in the later Chinese literary works, its tissues are also easily to be found. Besides, there are many original versions of *Hong Lou Meng*, forming another intertextual network. With such rich intertextuality, its translation is the toughest work, which, however, will contribute a lot to add Chinese literature and culture to intertextual network of the world culture system, thus promoting the fusion of the world culture.

As such an intertextual-rich text, its intertextuality is certainly very complicated. Considering the classifications of intertextual references introduced in chapter 2 and combining them with the characteristics of the text of *Hong Lou Meng*, this thesis will study the intertextuality of *Hong Lou Meng* from the following aspects, which, as I said above, is impossible that overall for a book like *Hong Lou Meng*.

3.2.2.1 Allusions

Allusion is an implied or indirect reference, especially when used in literature. It is characterized by being condensed in form, but profound in meaning, in that behind the intertextual signal may hide the stories or figures out from mythology, historical records, anecdotes, folk legends, religions and philosophies. Sometimes the reference is well-known and its implication can be readily deciphered; in other cases, the references may be so implicit that even the references themselves can hardly be identified as allusions, nevertheless, the nature of being allusions loads them with senses far beyond what they literally say. But an intertextual reading can enable us, or assist the translator to locate the very origins of the allusions and see what is revealed through the meaningful prior texts.

When Jia Baoyu first met Lin Daiyu, he describes her like this in heart.

Example 1 心较比干多一窍，病如西子胜三分。(Chapter 3)

Yang: She looks more sensitive than Bi Gan, more delicate than Xi shi.

Note: 1. Bi Gan- A prince noted for his great intelligence at the end of the Shang Dynasty. 2. Xi Shi- A famous beauty of the ancient Kingdom of Yue. (Vol 1: 48)

Hawkes: She has more chambers in her heart than the martyred Bi Gan; And suffered a tithe pain in it than the beautiful Xi Shi. (Vol 1: 102)

In example 1, both Bi Gan and Xi Shi expose themselves as intertextual signals because they trigger associations of two stories for the source language readers. As a mediator of two language systems and cultures, the translator's responsibility is to provide a target text as informative as possible. To have only associations in his mind is never enough. He has to probe into the allusions as deeply as possible and then associate with the context so as to get an exact and complete comprehension of the source text and the authors intention, hence provides an adequate translation.

"Bi Gan" is a prince of the Shang Dynasty who was renowned for having a heart of seven chambers. In ancient china, there is a culture presupposition that the more

chambers a person has in his heart, the more intelligent he is supposed to be. “Xi Shi” is a famous beauty of the kingdom of Yue who is sick but looks petite and dainty. In resort to intertextual allusion, “心较比干多一窍”, indicates Lin Daiyu’s surpassing intelligence and over-sensitivity rather than a comparison that Lin Daiyu really has more chambers than “Bi Gan”; and “病如西子胜三分” suggests that Lin Daiyu looks more dainty and beautiful than “Xi Shi” rather than that she is really sicker than “Xi Shi”.

From the perspective of intertextuality, the target text should represent the source intertextuality by retaining the semiotic status of the intertextual signals. But in this case, it is difficult to preserve all the information of the intertextual signals, because the story of Bi Gan and Xi Shi is unknown to western readers. By word for word translation, Hawkes only has preserved the semiotic aspects and informational “more chambers” and “suffered a tithe pain”. His translation will drive target readers nowhere unless they know some about the story.

Under this circumstance, a translator should take the author’s intention as the primary thing to consider and resort to proper translating techniques. Yang really catches what Cao Xueqin intended to say and renders it quite well. Besides, with the footnotes, two characters Bi Gan and Xi Shi are become known to target readers.

3.2.2.2 Puns

Puns are a kind of figure of speech existing in almost every language. Combining the denotation and the connotation in one language sign, it often triggers great interests and provides profound meaning. When a pun is presented to the readers, it can attract their attention and lead them to various associations. But, the double layers of meaning usually fall into a hard nut to crack with regard to translation. In most cases, the literal meaning and the deep meaning can’t be achieved at the same time when it is translated into another language. Translators have to jettison something according to demand.

Cao Xueqin especially likes to play this word game.

Example 2 玉带林中挂，金簪雪里埋。(Chapter 5)

Yang: Buried in snow the broken golden hairpin,

And hanging in the wood the belt of jade. (Vol.1: 74)

Hawkes: The jade belt in the greenwood hangs,

The gold pin is buried beneath the snow. (Vol 1: 134)

“玉带林” is homophonic to Lin Daiyu when read conversely. “雪” resembles to Xue in pronunciation and “金簪” means Baochai, thus “金簪雪” indicates Xue Baochai. This is intertextuality on the lexical level. By indicating the two heroines in the novel, this judging line forms a passive intertextuality within the novel. Since each judging line is used to indicate the fate of a character in *Hong Lou Meng*, to re-present this passive intertextuality is necessary and significant, considering plot coherence and literariness of the source text. However, Cao Xueqin creates these puns by taking advantage of the characteristics of Chinese character, which makes the task of translation very difficult or even impossible. The semiotic aspect “Yu Dai”\“Lin” and “Baichai”\“Xue”, the intentional aspect “Lin Daiyu” and “Xue Baochai”, and the informational aspect “jade belt”\“wood” and “gold hairpin”\“snow” are impossible to retain at the same time.

Yang and Hawkes, certainly, are all aware of the puns. They both choose to retain the informational aspects by literal translation, resulting in the missing of the deep meaning. Through the translation, target readers can hardly recognize the two characters, which in return leads to the loss of artistic value of judging lines. However, Hawkes makes more effort on this pun and wants to convey the passive intertextuality obtained from the pun. After rendering the literal meaning, he makes some notes in the appendix to explain the deep meaning:

The picture is a simple rebus. The two trees make up the Chinese character for “Lin”, whilst “jade belt” is an inversion of “Dai-yu”, the Dai of Dai-yu’s name really means “eye-black,

but it stands the same as the word “belt”, and Yu means “jade”. The pile of snow is a rebus for Bao-chai’s surname “snow”. “Gold hairpin” is her name Bao-chai, which means “precious hairpin.” The “greenwood” in line three of the poem is Dai-yu’s surname again. (Lin, means “forest”) (Vol.1: 529)

Though it will disclose the secrecy Cao Xueqin wants to keep and lose the artistic value of the pun. It’s still a good compensation for the intentional status of the judging lines.

Example 3 谁知道他是“糖银”还是“果银”呢? (Chapter 26)

Yang: Who cares whether the fellow’s name means “sweet-silver” or “nut-silver”?
he spluttered in his embarrassment. (Vol.1: 729)

Hawkes: Oh, Tankin or wankin’, he said, “what difference does it make, anyway?” (Vol.1: 521)

This is a Chinese phonetic pun which achieves intertextuality in the phonetic aspect of the lexical level. Xue Pan can’t recognize the well-known Ming Artist Tang Yin’s name, and mistakes it for him Geng Huang, since the Chinese spelling for the characters “唐寅” Tang Yin and “庚黄” Geng Huang resembles to each other.

Yang’s version employs a word for word literal translation, but Western readers can’t find any intertextual associations between sweet silver or nut silver with the name of the artist Tang Yin without the help of the notes at the end of the book. David Hawkes invents two English words that not only sound like the two original Chinese words, Tang Yin and Guo Yin, which rhyme with the Ming artist Tang Yin, but also looks like misspelled words talking and walking. This kind of mistake can also reveal Xue Pan’s illiteracy, which is the right purpose of this pun used by the Chinese ingenious author. Here Hawkes not only notice the phonic intertextuality in the source text, but also realize phonic intertextuality in the target text.

Therefore, intertextuality doesn’t only exist in the culture level; it can be extended to the linguistic level. What’s more, translators really have to mediate

between translation strategies. Pure foreignization like what Yang has done in these two examples is not feasible.

3.2.2.3 Culture Images

As a matter of fact, the name of *Hong Lou Meng*, only with three characters, contains rich culture intertextuality. To understand the book, first understand intertextuality in “Hong Lou” and “Meng”.

Hong Lou Meng originally has many other names including “*Shi Tou Ji*”, “*Qing Seng Lu*”, “*Feng Yue Bao Jian*” and “*Jin Ling Shier Cha*”. Yang Xianyi & Gladys Yang adopts the name of “*Hong Lou Meng*” and literally translated it into *A Dream of Red Mansions* for their considerations of the culture-bound Chinese phrase “Honglou” and the theme of the novel “Meng” which is literally “Dream”. To employ “*Hong Lou Meng*” as the name of the novel has triple meanings: “Hong” (Red) represents “female” in ancient china; the literal meaning of “*Hong Lou*” is storeyed buildings with red-plastered outer walls, which is a sign of opulence and grandeur. Many similar expressions are “朱门”, “朱楼” and so on. The “Hong Specialist” Zhou Ruchang believes “*Hong Lou*” is from the Tang poem “长安春色谁为主, 古来尽属红楼女” (Wei Zhuang, *Chang An Chun*). “*Hong Lou*” refers specially to the dwellings of rich men’s daughters, or by extension, of the daughters themselves. Bai Juyi also has a poem: “红楼富家女, 金缕绣罗襦” (*Qin Zhong Yin- Yi Hun*); “Meng” (Dream) also has strong intertextuality in Chinese culture. In ancient China, dream is a matter of supernatural things. It is always heard that some person get enlightenment about fate by meeting forefathers or some mysterious person in the dream. Here “Meng” is also the theme of the novel, which on one hand conceals the book from its true purpose; on the other hand, suggests the whole story is an “A Dream of Golden Days” (Hawkes’s translation). “*Hong Lou Meng*” literally “A Dream of Red Mansions” is also similar to another Chinese allusion “A Dream of Nanke”(南柯一梦) which means a dream of vanished splendor.

"*Hong Lou Meng*", as a matter of fact, is originally the title of a song in the novel, played by the "fairy maid" in "the illusion vision" (Hawkes's translation). In "凡例", Zhi Yanzhai who is famous for commenting on *Hong Lou Meng* and is suspected as the wife of Cao Xueqin (the writer of *Hong Lou Meng*), comments: "红楼富女, 诗证香山, 悟幻庄周, 梦归蝴蝶。" She thinks to employ "*Hong Lou Meng*" as the name of the whole novel hit the point most.

In this sense, "*A Dream of Red Mansions*" can mean both a dream of delicately nurtured young ladies living in luxurious apartments and a dream of vanished splendor. Therefore, Yang translates the name of the novel as "*A Dream of Red Mansions*" has actually taken full considerations the intertextuality of the source text and intends to introduce this Chinese culture to the western readers.

Different from Yang, Hawkes chooses "*Shi Tou Ji*" as the name and literally translates it into "*The Story of the Stone*" as he said in the introduction of volume 1:

This translation, though occasionally following the text of one or other of the manuscripts in the first eighty chapters, will nevertheless be a translation of the whole 120 chapters of the Gao E edition. The title chosen for it, *The Story of the Stone*, is not, however, the one that Gao E gave to his completed 120-chapter version but the one used by Red Inkstone in the eighty-chapter manuscripts. (David, Hawkes, 1973: vol.1-18)

The reason why he chooses *The Story of the Stone* as the name is also explained in the introduction: "The image they ("*Hong Lou Meng*") conjure up—that of a sleeper in a crimson-colored room—is a highly evocative one, full of charm and mystery; but unfortunately it is not what the Chinese implies." (David, Hawkes, 1973: vol.1-18). So we can get to know that Hawkes is fully aware of the source intertextuality of "*A Dream of Red Mansions*", however, he thinks its image can't trigger the same intertextual imaginations among the western readers.

Consequently, he takes advantage of that the word "stone" has strong intertextuality not only in the Chinese culture but also in the English culture because

this word enjoys numerous fairy tales in the Chinese literature and also possesses profound metaphorical meanings in the western literature. With *The story of the Stone*, for one thing, he caters for the intertextual plots in the novel like “Nv Wa repairs the sky with stones”(女娲炼石补天), “the Rock of Rebirth on the banks of the Magic River”(灵河岸三生石畔), and so on; For the other thing, he weaves an intertextual network for western readers with the stone intertextuality in western cultures, for example, Jesus is considered to be “the living stone” and “the corner stone” in the Bible.

To sum up, the translators of the two versions both employ a literal translation technique, but just weigh the intertextuality of the name of the novel in quite different ways. Yang pays more attention to the source text intertextuality, which though may not be accepted by western readers, especially at the beginning, will make more sense after the readers finish the book. And if the readers are passionate for Chinese culture, they will benefit more. Yang’s version will undoubtedly contribute more to spreading Chinese culture. On the contrary, Hawkes stresses the target language intertextuality and the reception of western readers more. *The Story of the Stone* may attract more readers and helps them to appreciate the novel and understand the charming of stone in the novel and also in Chinese culture.

However, in this regard when either choices is acceptable for target readers, this thesis thinks the source intertextuality oriented approach is preferable in order to establish new intertextual system in target language, which can also conduce to enhance target readers’ intertextual competence.

3.2.2.4 Euphemisms

Euphemism is the set of communicative strategies we have evolved to refer to a topic under a taboo. In other words, its essential meaning is always not that of its literal meaning. In feudal China, euphemisms are frequently used, no exception for *Hong Lou Meng*.

Example 4 (贾蔷) 仍是斗鸡走狗，赏花阅柳为事。(Chapter 1)

Yang: ... his visits to cock-fights, dog-races and brothels. (Vol 1: 138)

Hawkes: ...cock-fighting, dog-racing, and botanizing excursions into the Garden of Pleasure. (Vol 1: 210)

As euphemisms are usually conventional, translators can easily figure out the intertextuality in the source text. Nevertheless, to render it into target language will meet many troubles. For the gap between two cultures, the three aspects of euphemisms are usually impossible to preserve at the same time.

In *Hong Lou Meng*, many similar expressions like 眠花宿柳, 赏花阅柳, 问柳评花, 拈花惹草, 偷鸡摸狗, 偷狗戏鸡...are used to express sex. These phrases also appear in other works. The Great Poet, Du Fu wrote like this in his poem 《严中丞枉驾见过》“元戎小队出交垧，问柳寻花到野亭。”Duan Chengshi of Tang Dynasty said in his work 《酉阳杂俎·语资》，“某少年常结豪族为花柳之游，竟畜亡命，访城中名姬...” In old times, prostitutes are often described as “其貌如花，其性如柳。” Besides, social disease is called “花柳病”.

Concerning this “赏花阅柳”, Yang translates it simply as “visit to brothels” which is too direct, offending the taboo. On the contrary, Hawkes achieve the same effects as the euphemism in the source text by rendering it into “botanizing excursions into the ‘Garden of Pleasure’”. He first preserves the informational aspects—the image of plant which is fresh for western readers and spurs them for active association. Then he retains the intentional status—Garden of Pleasure. Garden of Pleasure can cause the intertextual association with Garden of Eden. There are multiple examples of euphemisms constructed by “garden of...” like garden of honor (荣耀之园—烈士公墓), garden of memory (纪念之园—坟场), garden of sleep (安睡之园—墓地). Furthermore, the word “pleasure” itself is a euphemism when connecting with sex. “Lady of pleasure” and “woman of pleasure” in English just refer to prostitute. As a result, Garden of Pleasure goes without saying.

In this case, Yang adopts free translation by preserving the intentional status and generalizing the euphemism, which proves to be not satisfactory. But Hawkes takes the method of modulation, achieving intertextuality in target text. However, in another example, Hawkes deals the euphemism of “花” and “柳” in a different way.

Example 5 (凤姐)口内忙说：“皆因我也年轻，想来总是妇人的见识，一味的只劝二爷保重，别再外面眠花宿柳，恐怕叫太爷太太担心；……” (Chapter 3)

Yang: “This all comes of my behaving like a silly woman,” she answered, “for ever advising my husband to take good care of his health and keep away from brothels, to spare his parents worry.” (Vol 2: 473)

Hawkes: “... I begged him, as I am sure you would have done in my position, not to go sleeping our ‘under the willow’ (you know what I mean) both for his health’s sake and because I knew it would worry his parents; ...” (Vol.3:v333)

In this case, Hawkes literally translate the euphemism as “go sleeping ‘under the willow’” from which we can infer Hawkes’ double considerations: 1) Remind readers it not really means sleep under the willow with a quotation mark. 2) With the words in the brackets, remind readers to think about the phrase “under the willow” over. Though “go sleeping ‘under the willow’” is still a little bit confusing, he intends to impress target readers with the intertextual signal—“willows”, as a euphemism. Yang continues to use “brothels”, direct but easy to understand.

Since there are so many similar expressions in *Hong Lou Meng*, they form a passive intertextuality. This thesis thinks, in the long run, it would have been better if translators can take advantage of the passive intertextuality and transfer the semiotic status of willows and flowers by employing literal translation with notes.

3.2.2.5 Collages

Collage means that the pre-texts are transformed and even distorted, then regrouped into a new text. Poetry is the typical kind. Most poems are bodies of collages, since poems are condensed literary forms in which every word has its

associations and connotations with pre-texts. The more associations it has, the more beautifully it reads. Consequently, it is commonly agreed poetry is the most difficult to translate. Even some translators think it impossible to translate. However, with intertextual approach, we may have a fresh try on poetry translation.

Since collages are transformed, distorted and regrouped into a new text, they are not easy to be detected. When translating pomes, translators have to be very careful in search of the "traces" of pre-texts. Every step of the translation may be set with a strap of intertextual information. This demands translators to have very rich source language intertextuality accumulation. As a matter of fact, poems in *Hong Lou Meng* have very strong intertextuality. Take Lin Daiyu's *Peach Blossom* as an example.

Example 桃花行

—— 林黛玉

桃花脸外东风软，桃花帘内晨妆懒。
帘外桃花帘内人，人与桃花隔不远。
东风有意揭帘拢，花欲窥人帘不卷。
桃花帘外开仍旧，帘中人比桃花瘦。
花解怜人花也愁，隔帘消息风吹透。
风透湘帘花满庭，庭前春色悲伤情。
闲台院落门空掩，斜日栏杆人自凭。
凭栏人向东风泣，茜裙偷傍桃花立。
桃花桃叶乱纷纷，花绽新红叶凝碧。
雾裹烟封一万株，红楼照壁红模糊。
天机烧破鸳鸯锦，春酣欲醒移珊枕。
侍女金盆进水来，香泉影蘸胭脂冷。
胭脂鲜艳何相似，花之颜色人之泪。
若将人泪比桃花，泪自长流花自媚。
泪眼观花泪易干，泪干春尽花憔悴。

憔悴花遮憔悴人，花飞人倦易黄昏。

一声杜宇春归尽，寂寞帘栊空月痕！(Chapter 70)

Through careful intertextual search, many intertextual “tissues” or “traces” can be found in this poem. “东风有意揭帘拢，花欲窥人帘不卷。桃花帘外开仍旧，帘中人比桃花瘦。” seems to be from “试问卷帘人，却道海棠依旧。”（李清照《春晓·如梦令》） and “帘卷西风，人比黄花瘦。”（李清照《醉花阴》） “斜日栏杆人自凭。” is so similar to “独自莫凭栏。”（李煜《浪淘沙》）。 “泪眼观花泪易干，泪干春尽花憔悴。” inherits the verve of “泪眼问花花不语，乱红飞过秋千去。”（欧阳修《蝶恋花》）。 After detecting these “tissues”, let’s just pick up two lines to see how Yang and Hawkes treat this poem.

Example: 东风有意揭帘拢，花欲窥人帘不卷。

Yang: Obliginglly, the breeze blow back the blind.

And holds it to afford a glimpse of her bower. (Vol 2: 509)

Hawkes: Sly the conspiring wind tugs at the blind below;

Tree-flowers would peep inside if they could do so. (Vol 3:379)

“有意” is a personification like that in “落花有意随流水”. Yang renders it into “Obligingly”. Hawkes renders it as “Slyly the conspiring wind...”. The word “conspiring” will remind the target readers of the first two lines of John.Keats’ *To Autumn*:

“Seasons of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun;

Conspiring with him to load and bless

With fruit the vines that round the thatch-eaves run;”

When rewriting the source text, translators will certainly activate intertextual materials stored in their mind. On using the word “conspiring”, Hawkes may borrow it from J.Keats intertextually or they use “conspiring” just by accident for they share the same culture and literature background which endows them with similar

intertextuality experience. From “slyly the conspiring...” western readers will definitely sense the lively life and vivid image of the wind, especially the readers who are familiar with *To Autumn*. What’s more, the personification in the source text is also displayed in the target text.

Example 雾裹烟封一万株，红楼照壁红模糊。

Yang: These myriad trees enwrapped in mist

Cast a rosy glow, as if of warmth, on her screen.

Hawkes: A thousand tress, ten thousand trees, crowing close together,

Walls and buildings every where in a red mist smother.

On translating the image “雾”, both Yang and Hawkes adopt the word “mist” which can also be traced to J.Keats’ line, “Seasons of mists and mellow fruitfulness”. As to “红模糊”, Yang treats it with “rosy hue” which is very vivid. “Rosy hue” can instantly arouse western readers’ intertextual associations with Robert Burns’ poem *Red, Red Rose*. Rose represents beautiful women in western culture. Keats’ *To Autumn* also has lines,

“While barred clouds bloom the soft dying day,

And touch the stubble-plains with rosy hue.”

Yang’s “rosy hue” is really accurate and vivid. Hawkes’ version is “red mist”. Compared with rosy, red is too direct, but fortunately, with “mist”, Hawkes get some compensation for his version.

Of course, the intertextual text Hawkes and Yang reflected may not be Keats’ line only. But how many western writers’ works or other cultural and literature resources they have referred to and to what degree, they have performed intertextuality is impossible to be verified. No one can really know which and how many pre-texts on earth have affected the translators in the translating process. Readers and commentators only can make some intertextual associations with their own intertextual knowledge. Analyzing just one or two intertextual signals in a poem is far to be

enough, however, roaming in the boundless network of intertextuality we could only have such a restricted view.

3.2.2.6 Thematic Intertextuality

Thematic intertextuality is the absorption or borrowing of content from other texts or different sources, or in other words, it concerns the reference of the same topic, which is helpful to the reconstruction of the target language text by activating the relevant contents in the pre-texts.

Hong Lou Meng has strong thematic intertextuality with *The Western Chamber* (*Xi Xiang Ji*). *The Western Chamber*, written by Wang Shifu, is one of the most important lyrical dramas in the history of Chinese literature. It displays a beautiful love story between Zhang Junrui, a poor scholar, and Cui Yingyin, a noble young lady. But in feudal China, such love between young man and woman is forbidden. Cao Xueqin in fact has drawn many quotations from *the Western Chamber* to suggest the love between Jia Baoyu and Lin Daiyu and their love, just like that of Cui Yingyin and Zhang Junrui, is not allowed in the feudal family. Cao Xueqin even wrote a subtitle as “西厢记妙词通戏语, 牡丹亭艳曲警芳心”. There are numerous quotations from *the Western Chamber*. The following will just pick up some main lines quoted from it and see how Yang and Hawkes deal with them.

Example 2 我就是个“多愁多病身”，你就是那“倾国倾城貌”。(Chapter 23)

Yang: “I’m the one sick with longing” he joked, “And you are the beauty which caused ‘cities and kingdoms to fall’” (Vol1:356)

Note: Lines from *the Western Chamber*

Hawkes: How can I, full of sickness and of woe,

Withstand that fact which kingdoms could o’erthrow? (Vol 1:464)

Example 3 呸，原来是苗而不秀，是个银样枪头。(Chapter 23)

Yang: You are nothing but ‘a flower-less sprout,’ ‘a lead spearhead that looks like silver.’ (Vol 1:337)

Hawkes: of silver spear the leaden counterfeit! (Vol1:465)

Example 4: 每日家情思昏昏。(Chapter 40)

Yang: Day after day a drowsy dream of love. (Vol. 1: 379)

Note: A line from *The Western Chamber*.

Hawkes: Each day in a drowsy waking dream of love. (Vol.2:285)

Example 5, 若共你多情小姐同鸳帐，怎舍得叠被铺床。(Chapter 40)

Yang: Should I share the bridal curtains with your sweet mistress

How could I give you the task of preparing the bed?

Note: Lines from *the Western Chamber*. (Vol 1: 380)

Hawkes: if with your amorous mistress I should wed,

'Tis you, sweet maid, must make our bridal bed.

The words, like Dai-yu's languorous line, were from *Western Chamber*., but in some what dubious taste. (Vol.2: 285)

As a qualified translator, one should not only notice the single intertextual signals, but also be aware of intertextuality from a whole context angle. He should have the capability of finding every "traces" of the prior text and organizing them. In this way, a translator is required an excellent knowledge of the source language culture. Moreover, since thematic intertextuality is usually hidden from the surface of words or like *The Western Chamber* scattered everywhere in *Hong Lou Meng*, it is not easy to re-present it in the target language.

The frequent quotations in *Hong Lou Meng* should draw translators' attention and trigger the process of intertextual search. Where are these quotations from? Why they are quoted? What's the relationship between these quotations? The above five examples are all happened with the presence of both Jia Baoyu and Lin Daiyu. They are the key plots to suggest the love between the two. Besides owning intertextuality with the *Western Chamber*, these lines also form passive intertextuality with each other (as termed by Hatim and Mason), which adds up to a strong thematic

intertextuality.

Obviously, Yang has noticed the double intertextuality hidden behind these lines and employs the means of literal translation with notes to show the thematic intertextuality, at the same time achieving text coherence. While Hawkes only translates the quoted lines literally, except made an amplification in the last case. Thus, the intertextual relationship of these lines and *the Western Chamber* is gone from the target text and internal link between these lines is also missing.

Furthermore, this thesis thinks one point is ignored by both Yang and Hawkes—a brief introduction to *the Western Chamber*, since it's such an important prior text to *Hong Lou Meng*. If a brief introduction could be made, target readers will benefit more.

3.2.2.7 Summary

Intertextuality of the source text is a key factor influencing text comprehension, text reproduction and translation strategy about how to make the target text as coherent and informative as the source text is. By intertextual retrieval, we may get closer to the basic senses and the cultural or literal depth of some key elements in literary works, which in turn help the translator to reach a consummate translated version.

3.2.3 Choice of Translation Strategies: Foreignization or Domestication

Benjamin Jowett once said: All translation is a compromise—the effort to be literal and the effort to be idiomatic. When facing intertextuality, translators are just standing at the nonplus. Should they leave the author in peace as much as possible and moves the reader towards him, or leave the reader in peace as much as possible and moves the author towards him? In the following, this thesis will try to elucidate on this issue, combining with the previous parts.

3.2.3.1 Foreignization: To Establish Source Intertextuality in Target Language

Maybe at the sight of the “*A Dream of Red Mansions*”, “*the Western Chambers*”

and “Bi Gan” or “Xi Shi”, western readers may get puzzled. However, since Barthes declares “the birth of readers”, we can totally believe in target readers’ reading and receiving competence. Some foreignness will not frustrate them, but stimulate their active reading, instead.

From the perspective of intertextuality, foreignization can help the target language readers to establish a new intertextual system about the source culture, which is in turn helpful for them to build up a new intertextual competence. Thus, the source intertextuality can interact with the target intertextuality, which results in the world culture integration.

However, foreignization doesn’t equal to literal translation. Translators should not pursue literal translation blindly. “More chambers in heart”, “sweet-silver” or “go out sleeping under the willow” doesn’t make any sense. At this time, it is suggested to employ techniques like literal translation with footnotes, with annotations, or with amplifications. When necessary, we still have to resort to domestication.

3.2.3.2 Domestication: To Preserve Intertextual Effects of the Source Text

The previous part has introduced examples of very successful translations versions like “rosy hue”, “the Garden of Pleasure” or “Tankin or Wankin”. It should be admitted domestication can achieve better intertextual effects sometimes. Therefore, from the perspective of intertextuality, domestication is also a good choice on condition that it doesn’t harm source culture too much. Though most culture-oriented scholars criticize domestication, this thesis, on the point of intertextuality, still suggest translators should employ domestication, but in a smart way.

To sum up, this thesis thinks: In the long run, we should consider foreignization as the first choice in order to establish source intertextual system in target language; When the transfer of intertextual effects weigh much heavier than that of intertextual signal itself, domestication should be considered in priority; the smart combination of

foreignization and domestication like “botanizing excursion to the Garden of Pleasure” is also preferred.

Chapter Four Conclusion

This thesis serves as an attempt to introduce and apply the theory of intertextuality to literary translation. Being an inborn nature of all texts, the intertextual theory emphasizes the interrelationship between texts in both linguistic and cultural scope. It is considered as a theory about text deconstructing and constructing, which is also the two main constitutive parts of literary translation. Therefore, through careful study and analysis, the present thesis concludes that the theory of intertextuality can offer fresh insight into literary translation studies as follows:

1) From a macroscopic perspective, literary translation is in nature a special intertextual activity attributing to the intertextual nature of text completion, text interpretation and text reproduction, and the intertextual relationship between the source text and the target text. What's more, in light of the intertextual theory, the status of translation, translators and target readers is also highlighted.

2) From a microscopic perspective, an intertextual retrieval and a good mastery of intertextual knowledge are essential for translators in providing an adequate translation with top quality. An intertextual approach to translation is not only an effective and operative way of conducting translation but also a forceful and favorable way of observing how a translation is done or how well it can be done. This is demonstrated by a brief analysis of translating intertextual signals in the two English versions of *Hong Lou Meng*. As to the choice of strategies, it is recommended that foreignization should be utilized to establish source intertextuality and domestication should be employed when intertextual effects weigh much heavier than intertextual signal itself.

However, owing to the author's ability and knowledge, the present study is not conducted in a profound way. What's more, this thesis only discusses a limited scope of intertextuality existing in *Hong Lou Meng*. Many other aspects of intertextuality existing in *Hong Lou Meng* are left untouched. Thus, the author of the present thesis hopes this may serve as a starting point for future researchers to extend the theory of intertextuality to translation from broader and deeper perspectives.

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相似文献(10条)

1. 学位论文 田淼 从互文性理论看文学翻译 2006

20世纪60年代末, 克里斯蒂娃从巴赫金的对话和复调理论中得到启发进而发展了自己的一套理论创立了“互文性”这一概念。互文性是指任何语篇都充满其他语篇的片段, 这些片段在语篇中可能被明确标出也可能被融汇其中; 语篇对这些片段或吸收或反驳或作出讽刺的回应等。自从创立以来“互文性”业已成为文学研究领域和翻译研究领域中众人关注的焦点之一。国内外众多翻译理论家都曾致力于互文性的理论研究, 然而关于该理论的实践研究方面尚须更多努力。

本文主要应用互文理论对文学翻译进行分析研究, 总体分为四大部分。第一部分包括两个章节, 对互文理论进行了深入细致的分析, 例如互文理论的起源和发展以及对互文各种不同的分类方式, 从而构成了整篇论文的理论基础。第二部分包括三个章节, 在第一部分的基础上探讨了翻译人员在翻译互文符号的过程中所应具备的基本素质, 互文符号的不同表现形式, 及在翻译互文符号时的一些原则和策略。第三部分包括一个章节, 是论文的实践结合部分, 主要是在前两部分的基础上对不同文学作品的不同译本进行对比分析, 从而得出结论: “互文理论对于文学翻译不可或缺的重要作用”。这也是本文的第四部分。

2. 期刊论文 刘琦 文学翻译的互文性研究 -西南民族大学学报(人文社科版) 2004, 25(4)

互文性概念作为重要的文本理论为文学翻译提供了方法论。本文从文本批评的角度, 把互文性理论放在文学翻译中阅读和书写的框架下, 通过梳理互文性理论的发展脉络, 讨论该理论在文学翻译中的影响和界定。本文认为这种讨论有益于对文学翻译中的许多现象做出合理的解释。本文从互文性观点对朱生豪译莎士比亚选段进行个案分析, 以探讨译者的决定是否受到互文性的影响。

3. 学位论文 胡晓东 互文视角下的文学翻译——《浮躁》英译本的互文解读 2009

本文尝试以个案研究的方式探讨互文理论对文学翻译的解释力, 旨在揭示中英文学翻译中极具文化内涵的“互文符号”在文化交流中的转换生成关系及其纬度与成因。著名作家贾平凹的名著《浮躁》文化底蕴深厚, 时代气息浓郁, 充盈着大量体现传统文化内涵和地域文化与方言文化特色的“互文符号”, 颇具翻译的挑战性。而《浮躁》英译本的译者Goldblatt不仅是公认的中国现当代文学首席翻译家, 其《浮躁》英译本Turbulence又荣膺美孚文学翻译奖而成为名译经典, 自然也就成为翻译研究的首选之一。在以互文理论为指导的《浮躁》与其英译本Turbulence的个案研究中, 首先将“互文符号”进行文化分类, 然后对所选译例进行详尽的文本“互文符号”处理分析, 进而揭示翻译的互文性特征并对翻译策略的选择作进一步的互文理论阐释。

关于翻译的互文性解读, 其理论在哈特姆和梅森合著的《语篇与译者》一书中有详尽的论述。互文性(intertextuality)是西方文学批评话语体系中的一个重要术语。自二十世纪六十年代法国符号学家克里斯蒂娃提出这一概念之后, 源于符号学的互文性便被广泛地应用于文学批评领域。最初的互文性有狭义和广义之说。狭义互文性是指一个文本与它所暗涉、引用、改写、借鉴或戏仿的其他文本之间的关系。随着研究的不断深入, 后结构主义学家罗兰·巴特打破了传统意义上的文本概念, 将其延伸到社会文化语境中, 文化内涵和知识结构也被融入到了文本间的相互关系中, 这就是所谓的广义互文性。它强调只有把文本中的互文符号(intertextual signal)置于社会文化框架之中, 找出相关的互文指涉(intertextual reference), 才能全面准确地理解互文符号。互文性又可分为宏观互文性(macroscopic intertextuality)和微观互文性(microscopic intertextuality), 宏观互文性指文本之间体裁、风格的互文关系; 而微观互文性指不同文本之间词、词组以及句子之间的互文关系。微观互文性与翻译的这种契合使从互文性角度探讨翻译成为可能。

本研究既着眼于互文性与翻译之间关系的理论探讨, 以实例对翻译过程中如何转换互文指涉进行分析, 又将文本语境理论与内、外互文性相联系, 论证了相应的翻译策略。不仅要互文理论当作一种认识论引入翻译理论研究, 更要视为一种方法论探求其对翻译实践的阐释力。

4. 学位论文 徐莹 互文性理论与许渊冲翻译思想 2006

许渊冲先生是中国现当代翻译家中的杰出代表, 他翻译了大量的中国古代诗歌作品, 为传播中国文化, 提高中国文学在世界范围内的地位做出了巨大的贡献。许先生的翻译建立在文学翻译的实践基础之上, 他一方面继承了中国传统翻译思想中的美学观念和艺术追求, 提出了许多富有创造性的翻译思想。许先生在翻译理论和实践上所做出的成就在译界有目共睹, 然而, 他的某些翻译思想也引起了较大争议。在本论文中, 笔者试图从互文性角度来重新审视许渊冲的翻译思想, 以期从事许渊冲翻译研究的学者们提供新的思路, 打破封闭陈旧的研究现状。

互文性理论是西方文学理论中的热门词汇, 自1969年克里斯蒂娃首先提出这个概念, 这一理论被运用到包括文学, 文化, 美术, 建筑等各个研究领域。90年代以来, 国内外的翻译界学者也逐渐发现其与翻译的内在联系, 并做出了很多有益的研究探索。但作为一种文本理论, 互文性与翻译研究结合点非常之丰富, 这方面的研究也远远没有做深做透。据目前笔者搜集的相关资料来看, 大多数研究者还只停留在把互文性理论运用在考察原文语意资源这一点上, 而且出现了与很多理论本身不符的误用情况。在本论文中, 作者梳理了互文性理论的几种走向并在此基础上挖掘出其与翻译研究的契合点。

本文的主旨有二: 一、为从事许渊冲翻译研究的学者们提供一个新的研究视角和思路, 即从互文性角度来审视其翻译思想; 二、试图理清互文性翻译研究中的一些模糊区域, 发掘互文性理论与翻译研究新的结合点。这两个主旨在本文中能够互相支持, 互相印证。

第一章是引言部分, 展望了当前翻译研究的趋势, 并介绍了许渊冲翻译研究和互文性翻译研究的现状, 提出本研究要点。

第二章简要介绍了许渊冲先生的几大主要的翻译思想, 如三美论, 优势竞赛论等等。

第三章分为两大部分。第一部分回顾了互文理论的由来及其两种理论走向; 第二部分分别阐述了互文性在宏观和微观上对翻译研究的启示, 以及结合互文性两重维度审视翻译研究的重要性。

第四章是本文的核心章节, 具体论述了如何从互文性角度来审视许渊冲的翻译思想。许渊冲先生曾经把自己的翻译思想总结成十个字“美化之艺术, 创优似竞赛”。这十字看似简单, 实则从译本、译者、读者和翻译学科建设等方面精练总结他本人的翻译思想。这些翻译思想虽然大部分源自许渊冲先生翻译古典诗歌作品的实践经验, 但却与互文性理论有许多相契合的地方。最后特别辟出一个小节具体讨论三美论这个最具代表性的许氏翻译思想, 探讨其与互文性理论的契合点。

第五章是结论部分, 重申了本研究的双重意义。

5. 期刊论文 田希波, 赵铮, TIAN Xi-bo, ZHAO Zheng 互文性与文学翻译 -宁波广播电视大学学报2008, 6(3)

自从法国文论家J. Kristeva首次提出“互文性”这一概念以来, 对于“互文性”的研究屡见不鲜。文学作品中的“互文性”的例子比比皆是, 对于翻译工作者来说, 对互文性进行深入研究对翻译实践有着切实的指导作用。本文研究了“互文性”与文学翻译的关系, 突出了互文性理论在翻译过程中的重要性。

6. 学位论文 黄懿 互文性与《红楼梦》中互文符号的翻译 2005

互文理论发端于符号学, 后被广泛应用于文学批评领域和翻译研究领域。国内外已有很多学者从不同角度致力于其理论研究, 但是实践的研究却相对滞后。本文尝试将互文性理论运用于翻译实践的研究。具体来说, 就是从符号学入手, 讨论文学翻译中互文符号的翻译。

以克里斯蒂娃和罗兰·巴特为代表的后结构主义观点认为, 任何文本都不是孤立存在的。互文是文本之间通过仿拟、引用等途径互相吸收和转化。巴特还扩大了传统意义上的文本概念, 将其拓展到社会文化语境中, 在文本间的相互关系中融入了文化内涵和知识结构。从符号学角度看, 文本中必然存在一些字、词、句甚至文化意象使读者将其与其它文本联系起来。这些连接文本的符号就是互文符号。它们丰富了文本的内涵, 对文本的深亥理解和全面诠释起着重要作用, 因而它们的翻译是一个值得探讨的问题。本文以文学作品中互文符号的翻译作为研究重点。在文学作品中, 互文符号大致有以下几种: 引用, 典故和原型, 拼贴, 仿拟, 谚语, 和无法追溯来源的代码。中国古典文学作品中沉积着深厚的语言文化底蕴, 充盈着无数的互文符号。所以作者选取中国古典文学名著《红楼梦》的两个有代表性的英译本作为个案, 探讨文学作品中互文符号的翻译。这两个英译本是杨宪益、戴乃迭夫妇的ADreamofRedMansions和大卫·霍克斯与约翰·闵福德共同完成的TheStoryoftheStone。

本文分为三章，外加引言和结论。引言部分介绍选题的由来、研究的目的及方法。第一章界定互文性及互文符号的理论探讨。作者介绍和阐述互文性和互文符号的概念及其对文学翻译的指导意义。这一章还说明互文符号包含两个方面的意义：一是符号层面的意义即表层意义，另一个则是信息层面的意义即蕴涵意义。第二章评析《红楼梦》两个英译本对互文符号的翻译，即互文理论和翻译实践相结合的过程。《红楼梦》中的互文符号异常丰富，是《红楼梦》博大精深的思想和文化内涵的有机组成部分。根据文化研究学者对文化的分类，本文将这些互文符号进行了分类，指出它们分别反映了中国封建社会的物质文化、制度文化和心理文化。在此基础上，比较两个译本对互文符号的处理方法，进一步阐释互文性理论对文学翻译的积极作用。文章认为，互文性为文本的理解和创造提供了文化框架。只有把互文符号置于文化框架之中，找出和分析它们的互文本，才能深刻理解和全面诠释互文符号。第三章深入探讨了互文符号的翻译取向策略、方法以及它们的翻译对译者的要求。互文性是民族文化长期积淀的产物。在翻译取向方面，遵循以源语文化为归宿的原则能最大限度地保存文学作品的“异国情调”，即民族文化特征，让译文读者能充分领略到另一文化圈内的互文性联系，扩大他们的文化视野，也有利于源语文化和译语文化的交融和互补。在翻译方法上，应以直译为主，适当地运用一些补偿手段。要做到忠实成功地翻译互文符号，译者必须具有双语言能力和双文化能力。

在结论部分，作者进一步指出本文虽然只讨论《红楼梦》中互文符号的翻译，但是对文学翻译具有普遍的意义。将互文性理论引入文学翻译，不仅可以看作一种认识论，也可以视为一种方法论。

7. 学位论文 马秋利 译者主体的互文性视角——以林语堂英译《浮生六记》为个案研究 2008

本文选取林语堂的译作《浮生六记》为研究个案，以互文性为讨论视角，主要阐述了译者在文学翻译中的主体地位。

论文共分四部分。第一部分主要探讨翻译界对互文性理论的重视，在此基础上重点讨论了译者在互文关系中的主体身份。从原作到译作，译者起着积极主动的作用。一方面，译者要充分了解原作的意图，忠实地把它传达出来；另一方面，则要发挥主观能动性，实现对原文的再创造。

第二部分主要探讨互文场所中的译者。林语堂的文化思想、个性意识与《浮生六记》在本质上有着相通之处，同时林语堂文学创作与翻译之间也相互影响，形成了一种互文对照的关系。

第三部分从互文性角度探讨林语堂在《浮生六记》中的主体操控。在具体翻译过程中，林语堂采用了多种互文性手法对文本进行处理，充分彰显了主体的能动性。

第四部分为本论文的结语，探讨了林语堂翻译《浮生六记》的价值，同时也探讨了译者在文化交流中所肩负的重任。

总之，在20世纪众多的文学译者中，林语堂是一个具有双重文化身份和双语能力的理想式译者，《浮生六记》的互文性构成了其翻译的一大特色。

8. 会议论文 曾利沙 从《一剪梅》看古典诗词互文性解读的“阈限”问题——也谈文本主题倾向对文学翻译主体性的制约 2005

本文从文学文本主题倾向对翻译主体性的制约角度对《一剪梅》互文性解读问题进行了分析，认为古诗词或文学文本不同互文性解读的有效性存在一个“阈限”。文章指出，主题与主题倾向关联性语境融合是主、客体互动的内在动因与外在动因的契合点，该理论能为文本解读或翻译批评理论建构提供一个可参性、可证性与可描写性的参照体系。

9. 学位论文 刘春红 互文性与《浮生六记》的英译 2008

法国文论家克里斯蒂娃(Kristeva)于20世纪60年代末首次提出的互文性概念以及与之相关的文本理论是互文性理论的最初形态。随后巴特(Barthes)、德里达(Derrida)、热奈特(Genette)等都提出了相关的主张，形成了不同流派。上个世纪九十年代初期互文性被引进翻译研究领域，这为翻译研究提供了一个崭新的视角。翻译本身就是一种互文活动，原文本和译文文本就是互文本。《浮生六记》是沈复的一部自传体性质的小说其中包含了很多互文符号的印迹。林语堂的译本备受关注，并且中国英文爱好者和学习者对之多有研究。但是白伦、江素慧的译本却很少有人关注。近来自白伦、江素慧更加完善了其译本并加入了大量的注释和地图，所以比较两个译本的互文性翻译很有必要和意义。

互文性强调的是文本意义的不确定性，不同的译者会对同一个文本基于不同的先前经验、理解和考虑采用不同的翻译形式。但无论如何，一方面，译者为了保证具体文本阐释的合理性和可读性，常常需要参照与此一文本相关的彼一文本，这里的彼一文本在本论文中指的是文学作品、文类范畴或整个文学遗产。另一方面，译者又必须充分考虑译语读者的接受心理。在阅读文本时，读者总是带着先前的经验进入理解过程。而这个先前经验正是建构在读者记忆中由众多先前文本组成的互文关联网络之上。译者要么引导读者更新自身的经验结构，了解文本在原语文化中不同于译语文化的互文关联，满足他们对异域色彩和异域情调的期待心理；要么在译语文化中寻求与原语文化相似的互文关联，投合读者的先前经验，充分体现译文的可读性、易理解性。也就是在翻译过程中译者要选择合适的翻译策略：归化和异化是翻译中的两种策略，对于同一个文本中的同一个互文符号不同的译者的也会采用不同的翻译策略。本文从互文性的角度，采用描述翻译学的方法分析不同的译者如何采用不同的翻译策略翻译同一文本中同一互文符号。得出如下结论：译者首先应该识别原文中的互文符号并运用自己的先前经验传达给读者；在传达互文符号的过程中，《浮生六记》两个版本的译者都充分做到了灵活运用归化与异化的策略；与文化紧密相连的互文符号在两个译本中得到了成功传递。

10. 学位论文 庞月慧 解构主义互文性理论视角下译本的进化——毛泽东诗词的复译研究 2009

法国符号学家茱莉亚·克里斯蒂娃在解构主义学派理论和巴赫金“复调理论”及“文学的狂欢节化”基础上提出了“互文性”概念，强调文本的开放性、无限性和动态性，以及由此导致的文本的非确定性和非中心性，关注文本与文本之间的相互指涉、感应、接触、渗透、转移等作用。与此同时，当今译学研究已逐渐从对源语文本和源作者的顶礼膜拜发展到对翻译主体（包括译者、译文读者等）和译介过程的探究，由单纯文本研究延伸到文化研究。当解构主义互文性理论与翻译研究在多元话语场中相遇，其宽泛的触角更为翻译研究的多元化走向提供了崭新的理论视角。

本文从解构主义互文性视角探讨了毛泽东诗词四个复译，考察了它们作为具有特殊的政治、历史及文化含义的译作各自所表现的不同特点，分析了各复译本产生的背景与原因，译本在翻译和出版时所受到的译者自身及其他外界因素的影响，并由此探究了这些原因和影响之中的互文性意义。

本文认为，在文本层面，译者所采用的翻译策略和方法以及一些细节如术语的翻译，都与其自身的经历与认知相关。译者在翻译过程中会有意无意地将“前文本”的痕迹编织进翻译中。在类文本层面，各复译本作为整体的出版物，在序、跋、注释、索引、排版等出版策略上也各有特色，其中既有社会历史语境下的互文影响，也有商业利益的考虑。作者进一步得出，在各种因素的共同作用下，各复译本既相互区别又相互关联，共同形成一条复译的“链”。在这条复译链上，原作在不同的社会历史文化背景下，在不同的互文环境中被赋予了新的意义，其生命力也在针对不同读者、不同需求的发展中得到延续。同时，各复译本与其各自的互文指涉对象相关联，延伸为无限的、动态的互文网络，由此将原作的意义播撒到更为深广的领域，体现出毛泽东诗词“新”译在其所在的互文环境下产生的“新”意。这就是如生物表型发生适应性变化而导致的物种进化般的译本进化。

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