| RESEARCH ARTICLE

Paratextual Framing for Translating and Disseminating the Ming Novel *Jinpingmei* in the Anglophone World

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| **ABSTRACT**

This paper examines the paratextual framing of the English translations of *Jinpingmei* (JPM). The primary focus is on the ways in which two remarkable translations are (re)packaged for the intended audience in the Anglophone world. Drawing upon Genette's paratextuality theory and contemporary translation theories, the paper attempts to investigate whether and how paratextual elements can (re)shape the two translations and foster the representation of alterity. After presenting the theoretical framework, the paper focuses on the peritexts surrounding the core texts. It argues that peritextual manipulation not merely serves marketing ends but highlights translators' visibility and ideological intervention in producing translations of premodern Chinese texts in different historical settings in the receiving context. It concludes that translational peritexts can be an effective means to enact cross-cultural construction and that the latest translation demonstrates a higher level of peritextual visibility in sustaining the genre of Chinese vernacular fiction and in promoting images of Chinese culture in the receiving context.

| KEYWORDS

Paratext, framing, translation, the Ming novel, *Jinpingmei*, dissemination

| ARTICLE INFORMATION

1. Introduction

Ever since Lawrence Venuti developed his translation theory in *The Translator's Invisibility* in 1995, much attention has focused on the voice or discursive presence of the translator. The general trend, according to Venuti, is that translators are made invisible, and their translations appear as original writings by domesticating the source texts to fit the Anglophone cultural values. Venuti critiques this domesticating regime as highly problematic, and instead, he calls for foreignizing and later minoritizing, a method to render visible the translators and to achieve ethics of difference in translation praxis. Within this context, the rendering of traditional Chinese vernacular texts into English deserves closer examination because it provides an excellent testing ground for whether and how translators and their translations are made visible in the Anglophone culture.

This paper aims to investigate the representational mechanism as exemplified by the paratextual (in)visibility in two English versions of JPM, focusing on the ways in which the two translated texts are consciously (re)framed for the intended readership in different time periods. The study centers on Clement Egerton's English translation titled *The Golden Lotus* (*Lotus*) and David Tod Roy's retranslation titled *The Plum in the Golden Vase* (*Plum*). Egerton's version was published in four volumes by Routledge in England in 1939 and was subsequently reprinted several times. Most notable is the republication by Tuttle in the United States in 2008 with fresh packaging. David Roy's translation was published in five volumes by Princeton University Press between 1993 and 2013. This latest retranslation comes with voluminous peritexts in each of the five volumes suggesting that it is largely a scholarly work. Peritexts constitute one category of the paratexts whose concept will be outlined in the next section. Both translations have been framed with peritextual material in different ways for distinct purposes. I posit that this type of translational style dovetails with what Appiah (1993) refers to as "thick translation" or "paratranslation" in Frías's (2012) terms. Such a strategic deployment of

paratexts can lend itself well to the understanding of the translational agents' attitudes and stance in reshaping translated traditional Chinese texts and controlling what will be received by the intended audience (Watts, 2000).

Up till now, little attention has been paid to the potential of paratextual interference to influence the target audience's perception and reception of the translated texts. This results in the neglect of many essential aspects that deserve closer consideration from a cultural perspective. For example, book covers, blurbs, prefatory materials, intertitles, and commentaries in the two English versions have not been compared by translation scholars. Apart from facilitating readers' reception, these material features are involved in the process of meaning-making of the translated texts (Armstrong, 2007, p. 40). The paper, therefore, examines these areas to address the gap in JPM studies. A critical investigation and evaluation of these peritexts are intended to illustrate how the two translations of JPM are refashioned for variant purposes and whether and to what extent the chosen peritexts can serve to foreground translators' visibility and reconstitute the oriental otherness.

2. Literature Review
This section gives a brief account of the theoretical background of this paper. It first introduces Venuti's notion of (in)visibility and then moves on to Genette's concept of the paratext and its relevance to translation research.

2.1 (In)visibility and Non-ethnocentric Translation
The notion of (in)visibility was put forth by Lawrence Venuti in his *The Translator's Invisibility*. Venuti (1995, p. 10) writes that 'translation wields enormous power in constructing representations of foreign cultures'; however, as he points out, for centuries, translations into English in the Anglophone cultural context have exhibited the domesticating tendency for centuries to promote the universality of Anglophone cultural values. This imperialist tendency and the illusion of transparency, as critiqued by Venuti, often result in the self-effacement of translators while foreign cultural identity is downplayed or simply eliminated. The translators' identity is concealed, and their roles are unrecognizable. Hence, he conceives of this phenomenon as "ethnocentric violence" (Venuti, 1995, p. 45) in translation and calls instead for a foreignizing strategy to highlight translators' visibility and respect for cultural differences. He also advocates an ethics of difference by suggesting 'nonethnocentric translation' in order to open up possibilities for enriching the cultural repertoire and celebrating foreign otherness in the receiving context (Venuti, 1995, p. 22).

While Venuti's theory, particularly his emphasis on foreignization, has been critiqued as problematic by several translation scholars (see, notably, Kadiu, 2019; Pym, 1996; Paloposki & Ottinen, 1998), I would, however, argue that his notions of visibility and "nonethnocentric translation" have important implications for analyzing translatorial paratexts as a means of cross-cultural construction of the otherness in the present study. The reasoning is that paratexts serve as the "privileged place" (Genette, 1997, p. 2) or "strategic moves" (Alvstad, 2012) to highlight the discernible and mediating presence of translators and other agents participating in the process of translation and publication.

2.2 Paratext and its Relevance to Translation
The term paratext was first applied in literary studies. It was Gérard Genette (1997) who put forward the notion of paratext in *Paratext: Thresholds of Interpretation*. He defines paratexts as the verbal or other materials that surround or accompany a text and presents it (Genette, 1997, p. 1). He further argues that "a text without a paratext does not exist'" (Genette, 1997, p. 3). According to Genette's (1997, p. 2) theory, the paratext is a "vestibule" or a "threshold" for the reader to decide whether or not to enter the main text.

Genette also divides paratexts into peritext and epitext. The former refers to printed materials closely attached to the main text, such as the cover, preface, introduction, table of contents, and epilogue. The latter indicates those outside the main text, such as book reviews and interviews. Paratext is "a privileged place of pragmatics and a strategy, of an influence on the public, an influence that, whether well or poorly understood and achieved, is at the service of a better reception for the text and a more pertinent reading of it in the eyes of the author and its allies" (Genette, 1997, p. 2). By supplementing the main text, paratexts can intervene in the reception and interpretation of the reader and can guide the way the reader reacts to the text. The dynamic relationship between paratexts and the main text is referred to as "paratextuality". Genette (1997, p. 408) also emphasizes that the paratext is "more flexible, more versatile" and "an instrument of adaptation" which can be modified continually in "the presentation of the text". Paratexts, therefore can take different forms in order to address a culturally specific readership in different social settings.

When it comes to translated texts, Frías (2012, p. 118) has cogently pointed out that paratexts serve not just to inform and promote translations through deliberate (re)wrapping but to manipulate the intended reader's perception and interpretation of the text for aesthetic, ideological and cultural purposes. Consequently, paratexts can generate significant impacts on the reception of the translated texts.

In recent years, paratexts have become subjects of interest for translation scholars. Several seminal studies have focused in particular on paratextual material in translated texts (see, for example, Watts, 2000; Buendía, 2013; Pellatt, 2014; Gil-Bardají et al., 2012; Frías, 2012; Armstrong, 2013; Batchelor, 2018). These studies have demonstrated that paratexts can reflect the ideological contingencies behind translational practice (Kovala, 1996), trace the socio-cultural context dictating literary exchanges (Naudé, 2013), reveals the agency of translators (Tahir-Gürçağlar, 2002), serve documentary functions (Dimitriu, 2009), and promote cross-cultural communication (McRae, 2012; Chen, 2018). The multifunctional nature of paratexts has stimulated translation researchers to put the spotlight on this liminal space where agendas (e.g., cultural and ideological) can be revealed. Naude (2013, p. 158) has argued that paratexts can help unravel "the ideological context" of a given translation and the "expectations of the readers". Gerber (2012) finds that paratexts can be mediating strategies to represent 'cultural otherness' in the receptor context. Watts (2000, p. 31) demonstrates that paratexts are 'an instrument of cultural translation'. Batchelor (2018, p. 142) goes one step further to redefine paratexts as 'a consciously crafted threshhold for a text which has the potential to influence the way(s) in which the text is received'. This broadened notion of paratexts echoes Baker's (2006) reframing theory which views paratexts as an essential reframing strategy for translative agents to reshape the perception of certain narratives and social events. Thus, paratextual framing in translated texts highlights both textual diversity and the agential network in crafting paratexts for a given translated work, be it in written or in audiovisual forms. It serves as a potential means whereby the translated text can gain legitimacy and get repositioned in a new context.

In referring to paratextual framing in Clement Egerton's and David Roy's translations under discussion, I draw upon Genette's model and Batchelor's fresh definition to inform my analysis in this paper. Meanwhile, my analytical focus is on the examination of peritexts. More precisely, I attempt to examine the book covers, blurbs, prefatory materials, and intertitles in the two different English translations of JPM. An exploration into the 'consciously crafted threshold' can shed light on the ways in which the two translations are reshuffled and lay bare the translational players' agendas when literary and cultural exchanges take place.

3. Methodology
The present study is qualitative in general. The predominant research methods are descriptive and comparative. I first introduce the research data for description and then present the analytical framework for comparison.

In the first place, two different sets of data, or peritexts, are extracted from the two English translations of JPM. One is from *Lotus* and the other from *Plum*. However, as *Lotus* has been reprinted several times since its first publication in 1939, I also considered the most recent republication by Tuttle Publishing in the United States in 2008. The reasoning behind this is twofold. For one thing, the reprinted edition in question features modifications in both peritexts and the main text. For another, the two editions were published at different historical moments, which can demonstrate the changing characterizations of Egerton's translation in the receiving culture.

Then, for the analysis of peritexts and their functions, Genette's paratextual theory is applied to examine the patterns of peritextual framing in the two English versions of JPM. In addition, Venuti's notions of visibility and foreignization are adopted to establish the link between peritexts and the wider sociocultural contexts whence translational agents resort to extensive paratextual devices to manipulate their translations and to influence the perception and reception of the works among the target addressees.

For the comparative method, I first examine the peritextual elements in Egerton's translation and then move on to discuss the peritexts in David Roy's retranslation. The primary objective for this comparative analysis is (1) to identify how the peritexts in question can augment the translators' visibility or individual voices in guiding the perception and reception of the two English translations, and (2) to uncover the potential difference regarding selection, translation principles, and promotion in different historical contexts. The findings can offer a fine-tuned understanding of the range of peritextual maneuverings used by translators and other agents in the translation and production process.

4. The Peritexts in Clement Egerton's *The Golden Lotus*
The Golden Lotus is the first complete translation of JPM into the English language. The peritexts of Clement Egerton's English version are indicative of the translator's presence in the translated text. The two publishers play a crucial role in promoting and reinvigorating Egerton's translation in the receiving context. In this section, attention is paid to the book covers, the prefatory material, the intertitles, or the table of contents.

4.1 Cover Images and Blurbs
The book cover creates the first impression of the work for its potential reader. It can help promote the text in one way or another. Genette (1997, p. 2) has aptly pointed out that the cover is a threshold that "offers the world at large the possibility of either stepping inside or turning back". Sonzogni (2011, p. 4) also writes that 'book covers reveal the cultural assumptions of their designers, of their authors and of the readers of the text'. He adds that the visual information provided on the cover can "remind

the reader of what he already knows of the text" and help them decide to choose it or not (Sonzogni, 2011. p.16). Acting as a gateway, or "vestibule," as noted by Genette (1997), the cover of a translated text can shed light on the way the text is refashioned, adapted, and perceived in the receptor context. It is thus helpful to pay special attention to the covers of Egerton's translation. The aim is threefold: (1) to see what is presented on the cover; (2) to know how it functions to reshape the text in an appropriate way; and (3) to infer translational agents' agendas for the publication and reception of this translation.

As shown in Figure 1, the cover of Egerton's translation was published by Routledge; The covers of the four volumes of Egerton's translation are decorated with dust jackets. It would suggest that these volumes could be kept for a long time due to their high-quality design. The cover background is dark green, the only color selected to decorate the dust jackets. The calligraphy on the cover is in golden yellow, which accords with the title of the book-*The Golden Lotus*. It is designed in different font sizes, which can catch the reader's eye immediately. What is presented on the cover are five items of information: the source text, the title of the translated text, the name of the translator, the number of volumes, and the name of the publisher. It is thus rather modest in physical appearance.
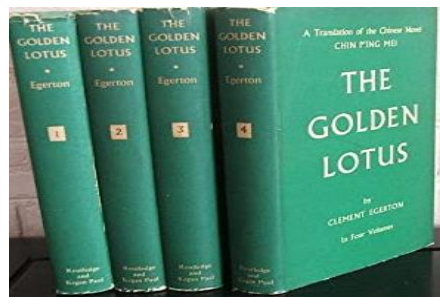

Figure 1. *Front Covers of Egerton's Translation Published by Routledge & Kegan Paul*

The upper part of the cover is printed with a short message showing 'A Translation of the Chinese Novel *Chin P'ing Mei*'. It tells us that the book is not an original work but a translation from Chinese literature. The specification of the source text and its country of origin "give an impression of its genre, its tone, and the kind of audience it seeks" (Matthew & Moody, 2007, xi). The target audience would be either sinologues or those interested in traditional Chinese literature in particular or oriental studies in general within the Anglophone context. Emphasizing the Chinese origin on the book cover evokes the historical background against which Chinese literature and culture enjoyed popularity in England during the early twentieth century. At that time, China and Britain maintained relatively sound political and economic relations.[1] Numerous Chinese texts, including philosophical classics, prose narratives, poetry, and dramatic texts, were rendered into English by sinologists and China scholars as well. Notable examples include James Legge (1815-1897), Herbert A. Giles (1845-1935), Hsiung Shi-I (1902-1991), and Arthur Waley (1888-1966), whose translations of Chinese texts into English helped inform English-language readers about China.[2] The publisher of Egerton's translation and the translator himself must have seen themselves as part of this phenomenon and highlighted that the book is a translation from Chinese on the cover and must have resonated with this cultural fever. It could help propagate the book and tempt the intended readership.

On the cover center sits the title of the book. It takes up much of the space of the entire cover. According to Genette (1997, p. 76), a title can serve to identify the book, tempt the public, and present the subject matter. In the case of the book title in Egerton's translation, as indicated in Figure 1, it seems only to tempt the public because the font size of the title appears large enough to draw the reader's attention. Notably, the title is translated liberally from the Chinese title *Chin P'ing Mei*. It is somewhat misleading because it fails to convey the semantic meaning of the original title. Nor does it suggest the book's subject matter and metaphorical significance. Despite its limitations, this translated title enjoys obvious merits since a book title like this fits well with the target-literary convention. It is common for English novelists to use the name of the protagonist as the novel title. Notable examples include Charles Dickens' *David Copperfield*, D. H. Lawrence's *Lady Chatterly's Lover*, E. M. Forster's *Maurice*, and Jane Austin's *Jane Eyre*. With this in mind, the translated title, *The Golden Lotus* by Egerton, sounds more like an original English work. It, therefore, becomes durable, appealing and makes an impression on the projected readership.

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[1] For more details about Sino-Britain relations during this period, see Endicott's *Diplomacy and Enterprise*, 1975, or Robert Bickers and Jonathan J. Howlett's *Britain and China, 1840-1970*, 2016.

[2] During the inter-War period in Britain, many scholars translated numerous Chinese classics and literary works into English, such as Lionel Giles' *The Art of War*, Authur Waley's *Poems from the Chinese, the Augustan Books of English Poetry* (1927) and *A Hundred and Seventy Chinese Poems* (1918), S.I.Hsiung's 熊式一 (1902-1991) *Lady Precious Stream* (1934), among others.

At the bottom of the cover are the name of the translator, Clement Egerton, and the number of volumes of this translation. The translator's identity is made visible on the dust cover. However, the translator's bio-notes are not provided in the peritexts. The name of the publisher does not appear on the front cover but on the spine of the dust jacket. Despite this, the essential information is already offered to the reading public.

The cover design of this older edition appears simple and economical. It fails to hint at stereotypical national images. Nor does it evoke any imaginings of the source culture. Yet, the message it sends is informative and memorable, particularly the huge title. Taken together, it could be assumed that the cover of this earlier edition reflects the publisher's intention of promoting Chinese literature and culture to attract the intended readership.

 If the cover appears somewhat modest in the Routledge edition, then the reissued edition in 2008 by Tuttle signals a great stride in cultural presentation through a modern layout. Figure 2 below shows the cover of this most recent edition. Studying the cover of this edition requires us to conflate the two volumes and put them together, as shown in Figure 2. It emerges that the two symmetrical covers have a seamless connection and form a complete picture on the central part of the juxtaposed covers. This large cover illustration features a traditional Chinese household of late imperial China. There are female characters, traditional houses, trees, paper, and inkstones. This conscious presentation of cultural references on the cover points to the changing policies adopted by the new publisher. The aim would be to revive Egerton's 1939 translation through deliberate rewrapping and to market this new reprint in the contemporary Anglo-American context. A cover image such as this might evoke cultural stereotypes of traditional China. It could also recall the theme of the novel pertaining to a fascinating domestic story taking place during late imperial China.
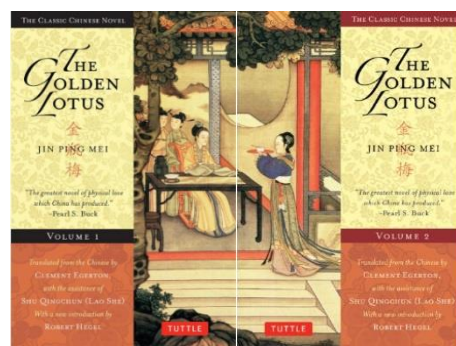

Figure 2. *Front Cover of Egerton's Translation Republished by Tuttle in 2008*

In Figure 2, the top of the cover shows an important message suggesting the book is a classic Chinese novel. Thus, any potential reader could find the genre with ease and, perhaps, the general content of the book when glancing at the front cover. Also visible on the upper part of the cover is the book title, *The Golden Lotus*, and the Chinese name, 金瓶梅, including the pinyinized title, *Jin Ping Mei*. On the lower part of the cover is a message revealing that the book is translated from Chinese by Clement Egerton. This multimodal presentation of the cover could help the reader develop an intense interest in the work. It could trigger the prospective reader's "perceptions, and perhaps stereotypes, of the author, the content, and the narrative" (Pellatt, 2013, p. 90).

Unlike the Routledge edition, the cover blurbs of this 2008 reprint reveal more valuable information about Egerton's translation. Firstly, the blurbs remind us that Lao She assisted Egerton in rendering JPM. Thus, Lao She, as a participant of Egerton's translation project, is made prominent here in the peritexts. Readers interested in Lao She might find this book interesting and helpful. Moreover, on the lower part of the cover, there is a blurb that indicates an allographic introduction by Robert Hegel that is added to this republication. Hegel is one of the most famous sinologists in the United States. In Bourdieu's (1993) terms, Hegel's introduction to this re-edition may accrue symbolic capital for this republication. It could recommend the text and tempt more projected readers. It may also challenge other translations of JPM currently available in the Anglo-American literary field. Finally, the name of the new publisher, Tuttle, appears on the lower part of the front covers. Unlike the previous edition, this reprint is published in merely two volumes and in paperback. The primary goal would probably be to facilitate the reading experience.

4.2 Prefatory Material
As part of peritexts, the prefatory material is the liminal device used to comment on the work of an author or translator and legitimate it in one way or another. It usually takes the form of a preface, foreword, afterword, or introduction and involves discourse about the subject of the text, either following or preceding the main text (Genette, 1997, p. 161). There are authorial and allographic prefaces in a given text Genette, 1997, p. 196). The authorial preface indicates that it is written by the author/translator

of the text. The allographic preface is usually contributed by an influential figure other than the author/translator in the literary field.

In Egerton's translation, the prefatory material is in the form of the introduction, both authorial and allographic. Unlike the cover, the preface is primarily aimed at the actual reader of the text (Genette, 1997, p. 183). By extension, in the translated text, the preface is crafted for the target readership. According to Munday (2016, p. 52), the preface in translated texts contains extensive information relating to the translator's rendering strategies. I agree with Munday, but I would also argue that more functions could be uncovered through analysis and evaluation of the prefatory material in Egerton's translation. Dimitriu (2009, p. 195) posits that prefaces in translated texts can fulfil explanatory, normative and prescriptive, and informative and descriptive functions. Tahir-Gürçağlar (2002) also contends that translators' paratexts serve to contextualize translational phenomena. I find these observations highly relevant, and I will consider these prefatory functions to inform my analysis that follows.

The preface to Egerton's 1939 translation is authorial. It is by no means lengthy but involves crucial themes, including the selection of texts for translation, (un)translatability, purposes, and translating strategies. The translator justifies his selection of JPM for his translation project. Two reasons support this textual choice. First is his personal options. In 1920s London, Egerton wished to discover appropriate psychological and cultural study materials. For this purpose, he turned to Chinese civilization because he conceived of Chinese culture and civilization as more developed than his own (1939, vii). Secondly, JPM, as he put it, is a novel of manners in imperial China. It depicts in every detail men and women from all social strata in a decadent society. He placed the novel alongside ancient Greek tragedies in artistic techniques and narrative mode. He also highly praised the novelist's creative and imaginatory power in writing this *magnum opus*. It becomes evident that the translator showed his "initial trust" (Steiner, 1975, p. 296) for the original text before embarking upon the actual rendition. Thus, the selection of the text for Egerton's translation is largely based on the contextual situation, including the translator's specific agenda. The peritextual element helps contextualize this phenomenon to a great extent.

Apart from the initial motive, the translator offers a further account of his intention of translating JPM. As shown in the introductory text, he explicates his objectives for his project. Firstly, he spells out in explicit terms his interest in JPM's themes and its artistic techniques. As he writes, "I was becoming more and more absorbed by the book as a work of art, and, I am afraid, its value as a psychological document soon faded into the background" (Egerton, 1939, p. xvii). His second intention is to introduce this masterpiece into the English literary repertoire to serve his fellow men. He decides to translate the novel into English in the hope that his intended audiences would harbor the same feeling and respond to the novel in the same way as he does (Egerton, 1939, p. xvii). Thus, it could be inferred that the translator has his target readers in mind and how he translates JPM relies heavily upon the target audiences and the cultural climate of his time.

As Genette (1997, p. 197) observes, the primary function of the preface is to get the text read and get it to read in a proper manner. In Egerton's preface, he expounds on his translation principles in order to get his translation read properly. He dismisses the scholarly-oriented approach, although he considers an annotated rendition extremely valuable given the complexity of the source text. However, he avoided the strictly literal method and opted for a target-oriented approach instead. Bearing the target readership in mind, the translator simplified the original text in many ways through omission and rewriting to meet the target reader's expectancy norms.

In this preface, the translator mentions several factors (i.e., generic, linguistic, and ideological) in defense of his omissions and other manipulating strategies in dealing with the source text. For generic factors, the translator acknowledges the novelist's narrative art by borrowing a wide range of subjects from previous sources. He, however, refers to these borrowings as "conventional trimmings" (Egerton, 1939, p. xvii), which are unnecessary in presenting a good novel to the English-language audience of the time. Thus, in his translation, he tampers with the original novel's form and structure in many ways. His aim is to render the translation fluent and intelligible to the extent that it would read like an English novel. For example, he takes great liberty to expurgate most of the borrowed sources, such as songs, poems, and drama sequences, in the original text. His justification is that these sources are 'gibberish' and serve little or no purpose in facilitating the story flow.

Linguistic and politeness factors are invoked by the delineations of character behavior and sexuality. In responding to these problems, the translator chooses to omit lots of details in characterization and rewrite explicit sexual passages. He conceives of these as "plain narrative" and "devoid of any very picturesque quality" (Egerton, 1939, p. xviii). His response to unadorned vocabulary and unembellished sentences is either cutting most of them out or rewriting them into a third language – Latin. He expresses "embarrassment" in translating the flagrant sexual depictions and the lack of lexical correspondences in rendering the flagrant sexual taboos literally into English. In this regard, it could be inferred that these factors are indirectly reflective of the translator's ideological stance and the poetological norms characterized by the Victorian moral standard when he translated JPM in the early twentieth century.

In the 2008 re-edition, an allographic preface was added. This newly joined peritext is contributed by Robert Hegel. It focuses on several salient aspects of the source and the translated text. For example, it highlights the value, quality, and seriousness of the source work. It offers information on authorship, composition, textual recensions, and the storyline. The potential reader is provided with necessary background information about the source text. This conscious presentation can allow the reader to prepare to read the translated text properly.

What is also worth mentioning is the translatorship. The bio-notes of the translator, Clement Egerton, are offered in this allographic preface. This differs from previous editions in which the translator's biography is unavailable. Also noteworthy is the information on Lao She. He is considered a co-translator of Egerton's translation. Thus, the multiple translatorships regarding Egerton's English version are brought to light in the preface. As discussed in section 4.1, both translators' names are carried on the front cover of the 2008 re-edition. Baker (2006, p. 165) writes that paratexts as an important framing strategy can be leveraged by translational agents to reconstruct cultural realities. Here in this instance, the publisher appropriates this allographic preface to establish that Lao She contributed a lot to Egerton's translation. Thus, the newly added prefatory material provides valuable insights into the translatorship regarding Egerton's version, thereby enhancing the understanding of the historicity of this 1939 translation.

4.3 Intertitles

Intertitles are directed at the reader who engages with the text in one way or another. According to Genette, general titles (e.g., titles on the cover) represent the first exposure to the reader and can also gain currency beyond the reading public (1997, p. 294). Intertitles, however, may not catch the reader's attention as quickly as general titles do. They can serve interpretive and navigational functions to guide the reader's reception of the text (Ruokkeinen & Liira, 2017). More precisely, Nord (1995, p. 262) argues that titles and headings can reflect culture-specific structural conventions and genre-specific characteristics of the text. It seems that intertitles in translated texts can affect the communicative functions of the texts properly. In this section, I choose to focus on chapter headings to reveal how the paper titles are addressed and presented to serve the target recipients.

In Egerton's translation, the chapter titles prove to be concise yet reductive. On the one hand, the English chapter headings appear much shorter than the Chinese counterparts. Where these translated headings are made fluent and readable, they fail to provide the reader with adequate clues for gaining a general picture of the entire episode. For example, the chapter titles "Pan Jinlian", "The Murder of Wuda," and "The Funeral" deviate markedly from the original titles in both semantic and structural features. They become so reductive that the genre-specific characteristics are totally missing. Moreover, the translated titles also distort the authorial intentions of the source text because the style of the vernacular storytelling is diminished in the treatment of these intertitles. Thus, the receptor audiences are deprived of the opportunity to appreciate the generic distinctiveness characterized by traditional Chinese fictional texts. Table 1 below is a sample list of the chapter titles in both the English and the Chinese texts:

Table 1. *Selection of Chapter Headings in the Source and Target Texts*

I	The Brotherhood of Rascals	西門慶熱結十兄弟，武二郎冷遇親哥嫂
II	Pan Jinlian	俏潘娘簾下勾情，老王婆茶坊說妓
III	The Old Procuress	定挨光王婆受賄，設圈套浪子私挑
IV	Ximen Qing Attains His End	赴巫山潘氏幽歡，鬧茶坊鄆哥義憤
V	The Murder of Wu Da	捉姦情鄆哥定計，飲鴆藥武大遭殃
	(Egerton, 1939, p. xvii)	(Xiao, 2012, p. 1)

Judging from these examples, one might discover that the chapter headings in the English version are reconfigured to cater to the taste of the intended audience. The translated headings are readable and fluent. Although the rhetoric of original headings is the stylistic feature for Chinese vernacular fiction belonging to the genre of *zhanghui ti* 章回體,[3] transformation still occurs to make an unfamiliar literary form homogenized into the target literary canon. In Lefevere's (1992) theory, translation involves rewriting the source text to align with the dominant ideology at a given time in a given culture. Here the acculturating strategy in dealing with the intertitles is indicative of the translator's ideological intervention in domesticating the foreign text. This is also consistent with what the translator says in his authorial preface, as discussed above. The translator alleges that numerous details wielded by

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[3] *Zhanghui ti* genre refers to Chinese vernacular fiction in Ming and Qing dynasties. It indicates that every episode in the novel has individual paper headings dictating the plot elements of the entire episode. In the *zhanghui ti* narrative, the paper titles are symmetrical in structure, the stories are rather popular, the plot is complex and well structured, and the narrative language is colloquial and concise. For more details, see Chen et. al. (1998). *The History of the Zhanghui ti Novel* 章回小說史. Hangzhou: Zhejiang Guji Press.

the novelist are not necessarily useful to present the text to the English reader (Egerton, 1939, xvii). Cutting out unnecessary details would enable the novel to appear more like an English text for the target audience. Thus, the treatment of paper headings reveals the translator's intention to adapt his translation to the receiving cultural context in order for better reception and survival.

The intertitles in Egerton's translation allow us once more to gain fresh insight into the translator's approach to dealing with the source text. As a rule, the translator always takes the intended audience into account and opts for a domestication method. The "initial norm" (Toury, 1995) for his translation is primarily target-text oriented. It aims to resonate with his assumed readership. The analysis of the paper headings also reveals that Egerton's translation philosophy remains consistent with what he declares in his authorial preface. And yet, whether the translator's philosophy will keep consistent in the main text requires further exploration, and it is beyond the scope of this paper.

5. The Peritexts in David Roy's *The Plum in the Golden Vase*
In the preceding section, a comprehensive analysis of the peritexts in Egerton's translation was offered. In this section, following Genette's model again, the attention is shifted towards David Roy's retranslation. Unlike Egerton's version, David Roy's is a deliberately annotated text incorporating several varieties of peritextual elements. However, as stated earlier, the analytical focus in this section is restricted to the following peritexts: covers, blurbs, prefatory materials, and the intertitles, starting with the cover design.

5.1 Cover Illustrations, Flaps, and Blurbs
Genette (1997) identifies the book cover as part of the publisher's peritexts since it is generally the responsibility of the publisher rather than the book author. He posits three "obligatory" elements that would invariably be made present on the cover, namely the book title, the name of the author, and the emblem of the publisher (Genette, 1997, p. 24). As discussed in Section 4, the book cover represents the first point of contact with the public. It can perform promotional or marketing functions to entice the potential reader since people usually judge a book by its cover (Matthews & Moody, 2007). However, it could also be argued that the book cover can transcend a commercial role. It presents foreign identity or cultural images to enact a cross-cultural construction of alterity. This is what I will discuss in terms of the cover design in David Roy's translation.

The cover artwork in David Roy's translation is nuanced, creative, and informative. All covers of the five volumes are designed in alternate colors, which renders the volumes impressive and attention-grabbing. The rich visual and verbal signifiers are aimed either for advertising ends or for "temptation" (Genette, 1997, p. 93). A glance at the front covers shows that the three "obligatory" elements are all present in order: the book title, the name of the translator, and the emblem of the publisher. The cover design, in general, serves to market this seminal work in the Anglophone context.

However, aside from commercial concerns, the cover layout also functions to promote foreign identity and foster cultural representation. As Kratz (1994, p. 180) observes, for a translated work, the book cover with its condensed visual signs can advance cultural understanding. This also holds true for David Roy's version. At the top of the cover sits the title of the book – *The Plum in the Golden Vase or Chin P'ing Mei*, printed in a very large font. This is a literal translation of the title of the source text. Unlike Egerton's translation, which fails to convey the metaphorical meaning of the Chinese title, David Roy's retranslated title is distinctive, informative, and communicative. It signals a faithful rendering because the connotations are conveyed in full range. It should be noted that *Chin P'ing Mei* is the original title of the novel, and it is appropriated here as part of the translated title. This treatment of the title in translation is creative because it conveys a sense of cultural hybridity. It indicates that this work is imported from the Chinese culture, thus revealing the positioning of the book as an Asian text. In Genette's (1997, p. 76) terms, the title serves to identify the book, recall its subject matter, and increase the appeal of the work to the reading public.

In the meantime, two prominent items of information could be observed on the right-hand side of the cover. One is the name of the translator; the other is the subtitle featuring each volume. The translator's name figures prominently on the front cover. It emerges as 'Translated by David Tod Roy', which reveals the authorial identity of the work in question. More significantly, the subtitle for each volume is placed immediately beneath the translator's name. It is recognizable and referential insofar as it provides thematic clues for each volume. The subtitles are labeled as *The Gathering*, *The Rivals*, *The Aphrodisiac*, *The Climax,* and *The Dissolution*, respectively. All these subtitles are newly invented because they are absent from the source text. Giving a subtitle such as this to each volume reveals conscious manipulation on the part of the translational players. It refigures the original text in the receiving context by giving it a new look. Consequently, it could exert a certain influence on the reader's perception of the work in one way or another.

What draws our attention most should be the illustrations looming large on the front covers. The engaging pictures are part and parcel of the original novel. They are selectively appropriated here to manifest cultural markers from an exotic nation. The images depict officials, commoners, traditional architecture, ornaments, furniture, food, wine, courtyards, pavilions, and trees, all of which

recall the themes and settings of the Chinese novel. These illustrations as external peritexts frame the novel as a key cultural text, evoking imaginings or associations with cultural stereotypes of the place where the novel originates (Lee, 2015). Hence, the reader is brought much closer to the text, and an exotic experience of it becomes possible.

At the bottom of the cover are the emblem and the name of the publisher – Princeton Library of Asian Translations. This message is equally essential because it shows clearly that this translation is published by a university press. It implies that this publication is an academic-oriented project and stands out as "the institutionalized interpretation of a canonical text" (Venuti, 2004, p. 26). It should also be remembered that a book labelled as "China" or "Asian Studies" may also evoke other texts with similar themes or genres in the receptor context (Lee, 2015, p. 254). Therefore, the publication of this retranslation could also generate more readers for the general category in the Anglophone cultural context.

Figure 3. *Front Covers of the Five-Volume Translation of JPM by David T. Roy (1993-2013)*
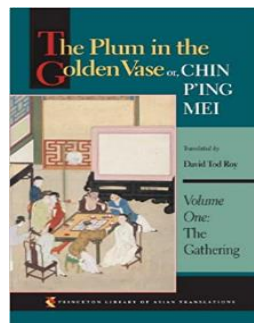
The cover flaps deserve special attention, too. On the front flaps, there appears a short recommendation for the source text and the translation alike. It reminds the reader of the literary merits of JPM, including its genre category, themes, and the status of the novel in the history of Chinese literature. The flaps also point to the fact that the novel is identified as erotic realism in imperial China rather than pornography. Remarkably, the front flaps also indicate that this new translation can allow the English reader to appreciate "all the rhetorical features of the original novel at its true worth'" (Roy, 1993, front flap). Ultimately, the front flaps serve to stress the canonical status of the source text and to promote the translated text to the reader *en passant*.

The back flaps give some pithy accounts of the translator. Included are the bio-notes indicating the translator's title as Professor of Chinese literature at the University of Chicago, his status as a scholar and educator of JPM studies since 1967 in both Chinese and English languages, and his role as the translator of JPM. This biographic information appears on virtually every back flap of the volumes. It constantly reminds the reader that this translation is by a professional. All this serves to publicize the cultural capital and bolster the authority and reliability of this new translation.

One last thing is the blurbs on the back covers. There are several different blurbs designed on the back covers. As Chen (1997, p. 17) notes, good cover blurbs may kindle the potential reader's purchasing desire and thereby drive them to choose the book. Here the blurbs carry excerpted commentaries from influential critics, sinologists, and literary scholars from North America, which reflects "the most socialized side of the practice of literature" (Genette, 1997, p. 14). These critical reviews are selectively appropriated as recommendations and endorsements for this newly translated text. For example, one blurb on the back cover of the first volume carries Andrew Plaks's review:

> This is the first complete English translation of one of the monuments of world literature and will immediately supersede all existing partial and abridged translations in that language. … This work is the culmination of David Roy's entire scholarly career and a compendium of his vast learning in all phases of traditional Chinese civilization. (Roy, 1993, vol.1, back cover)

Another blurb is a quote from Jonathan Spence's review carried in the New York review of books. This is how the comment begins:

> Roy has made a major contribution to our overall understanding of the novel by structuring every page of his translation so that the numerous levels of the narration are clearly differentiated. (Roy, 1993, vol.5, back cover)

Other blurbs share similar features in praising the translator's craftsmanship and in characterizing this translation as phenomenal and academic. The excerpted reviews appropriated here as part of the publisher's advertising schemes add to the symbolic capital for this new translation. They are contributed by scholars holding respected positions in the target literary field. Their intellectual

weight stands for the endorsement from the "professionals within the literary system" (Lefevere, 1992, p. 14) and increases the possibility of this translation's successful integration into the target "cultural repertoire" (Even-Zohar, 2005, p. 69) through introducing new literary forms or genres.

As the publisher's peritexts, the book covers of David Roy's translation concentrate on promoting the source text, the translated work, and the translator as well. They give a strong sense of exotic atmosphere and oriental color, which aligns with what Venuti (1995, p. 22) calls 'nonethnocentric translation' in the Anglo-American culture. The 'Chinesenese' is thus accentuated on the front covers. It may also imply that the publisher intends to distinguish this translation from previous renditions in every possible way. While there are no denying commercial concerns for tempting readers to reach for the work, the goal of this source-culture-oriented cover design would be to seek a favorable reception for this oriental classic in the canon of world literature.

5.2 Prefatory Material

In David Roy's translation, the prefatory material takes the form of the translator's introduction. It is an "authorial preface" because it is written and signed by the translator/author himself (Genette, 1997, p. 196). As the "threshold" preceding the core text, the introduction can *de facto* "control'" the whole reading (Genette, 1997, p. 261). The prefatory text examined here allows us to tease out the translator's translative philosophy, his attitudes towards the source text, and the motives for his retranslation. As Dimitriu (2009) observes, the analysis of prefaces can extrapolate translational norms and sociocultural situations in which translations come about.

David Roy makes ample use of peritexts to frame his translation. A striking example is a lengthy introduction dated 1993. It is largely based on his decades of research into JPM. The exhaustive "authorial preface" turns the translator into a double performer. Firstly, he acts as the translator of JPM. Secondly and more significantly, he is committed to acting as a "cultural mediator" (Katan, 2004) or constructor of the Chinese other as an appealing identity in the receiving context. The translator's mediation is manifested by inculcating a great deal of his own knowledge, beliefs, and goals into his translation work (Hatim & Mason, 1997, p. 122). The peritextual manoeuvring, as will be seen below, is to "inscribe competing interpretations" (Venuti, 2004, p. 25) of the source text in new contexts, thereby addressing the reader with new modes of perceiving and understanding the foreign text.

5.2.1 Mapping the Landscape of the Source Text

The translator opens the prefatory text by promoting and dissecting the original novel at different levels. He familiarizes the prospective reader with a broad array of knowledge regarding the novel. It ranges from the title and historical context to literary importance and plot summary. Table 2 below illustrates some salient aspects the translator presents to the intended addressees:

Table 2. *Introducing the Source Text*

Title explanation
Literary importance of the Chin P'ing Mei
Misreadings of the novel
Description of the novel
First appearance in China
The A, B, C editions
Nature of the story
Importance of the first preface to the novel
Summary of the plot
Questions concerning authorship

(Roy, 1993, vol.1, introduction)

The translator adopts a "thick translation" method to present the target text for a reader-friendly reception. Firstly, he offers encyclopaedic facts in the introductory text to grab readers' attention. This can rectify readers' preconceived perceptions of JPM and, as such, prepare a more pertinent reading of the translated text. For example, the "title explanation" tells the reader that the book title is made up of the names of three female protagonists (i.e., Golden Lotus, Vase, and Plum) in the novel; the "misreadings of *Chin P'ing Mei*" show the novel has once been misread as a roman à clef, pornography, a Buddhist morality play, and a novel of manners (Roy, 1993, P. xviii). None of these is made available in previous translations. It may well be that the translator has his specific readership in mind and tries to enter a literary dialogue with them. Secondly, by recontextualizing this ancient Chinese text, the translator seeks to bridge cultural gaps and bring the target reader closer to the source text and source culture. The heterogeneous aspects in the peritexts have enriched the historical and literary value of JPM and enhanced the intellectual sophistication of this retranslated text.

5.2.2 Manipulating the Intended Reader's Perception

The translator intervenes markedly in the remaking of this oriental classic. He uses various peritextual strategies to feed his own values into the text. This is inseparable from the fact that he is, at the same time, a critic and scholar of JPM studies. For example, he suggests an intertextual and philosophical reading of the novel, which allows the reader to make sense of the plurality of meanings of the text. Table 3 below shows how the translator guides the reader in different ways:

Table 3. *Options for Interpreting JPM*

Hsun-Tzu's philosophy as a key to the novel
The Chin P'ing Mei and Bleak House
Hsun-Tzu and Chin P'ing Mei
Fallacy and assumption that human nature is good
Sexual depiction and criticizing by indirection
Economic and sexual analogies

(Roy, 1993, vol.1, introduction)

As can be seen, the translator establishes an intertextual relationship with both English literature and Chinese philosophical classics. In the first place, he creates a close link between JPM and Charles Dickens' *Bleak House* in hopes of aiding an English audience in understanding the story of JPM. Both novels share similar themes pertaining to judicial systems and human nature in their respective historical and cultural contexts. Such intertextual references could accommodate English readers' pre-existing schemata, activate existing cultural preconceptions, and create a fusion of horizons between two cultures. Hence, a better understanding of the story of JPM should become possible.

Additionally, the translator applies Xun Zi's philosophical ideas to interpret the novel, linking fictional themes to Confucianist thought. Xun Zi 荀子 (B.C.313-B.C.238) is one of the Confucianist thinkers in ancient China. He emphasizes that human beings are born with evil natures and highlights the relevance and validity of educational and environmental factors in personality development. Xun Zi's idea of human nature contradicts Mencius 孟子 (B.C.372-B.C.289) thought. As a pivotal thinker next to Confucius 孔子 (B.C.551-B.C.479), Mencius stressed that human beings are born with good natures. Yet, Xun Zi's philosophical ideas, according to the translator, lend themselves well to the understanding of the characters and their behavior in JPM. The translator's attempt in this respect elevates the philosophic value of the translated text. It helps the English reader understand the novelistic themes and Chinese philosophy while reading the work.

Finally, the translator justifies JPM's erotic realism by underlining its relevance for characterization, fictional aesthetics, and narrative coherence. For most of the time, JPM has been critiqued as obscene and indecent literature in late imperial China. Its literary position only began to be recognized in modern China. Here in this retranslation, the translator, by dint of peritextual devices, draws a parallel with Vladimir Nabokov's *Lolita*, a modern classic in the English-speaking world, to help the actual reader understand the sexuality delineated in JPM. The intertextual relationship with *Lolita* could offer the English reader a comparative perspective in appreciating the sexual depictions in JPM.

5.2.3 Establishing Differences from Previous Renditions

As noted by Genette, one essential purpose of the preface or preface-like material lies in the author's intent (1997, p. 221). In this instance, the translator also addresses his projected reader by alluding to his intents and corresponding translation strategies. This can be explained from three dimensions (Roy, 1993, xvii). First, the retranslation project relates to the fluid texts of JPM. The translator meticulously documents the survival recensions of JPM, that is, the three major extant texts of the novel. He recommends the earliest extant edition – *Jin Ping Mei cihua*. It is this recension on which his translation is based because it is the closest to the earliest, still unavailable manuscript of JPM, both in structure and content.

Second, the retranslation of JPM is initiated due in part to the flawed translations by previous translators. He mentions two influential translations currently influential in the West: one is Andre Levy's French translation; the other is Clement Egerton's English translation. The former is based on the *cihua* edition but eschews much essential content, such as poems, stock phrases, and drama sequences, to name only a few. The latter, based on the Chongzhen edition – *xinke xiuxiang piping Jin Ping Mei*, differs from the *cihua* version in some ways. It disregards copious rhetorical traits and aesthetic specificities (e.g., narrative techniques, poems, taboos, dialogues, etc.) characteristic of the source text. The numerous omissions and simplified instances in these renditions have reduced JPM's literariness and detracted from the original flavor in various respects. These discourses tie in with Berman's assertion that initial translations are defective, deficient, and inadequate and need improvement via retranslation

(Berman, 1990, p. 1). David Roy, therefore, favors a different approach and intends to "translate everything" (e.g., making up for previous omissions or deviations) in the source text in order to present a full picture of JPM to his intended readership (Roy, 1993, p. xlviii).

Finally, the translator offers extensive annotation in his retranslation of JPM. He states that modern masterpieces such as *Ulysses* and *Lolita* require extensive annotation in order to be better understood, and the JPM as a premodern classic containing boundtiful allusions and quotations should also need ample annotation and exegeses (Roy, 1993, p. xlvii). It is highly likely that an annotated version would break with previous renderings and reveal the translator's attitude towards the source text. The attitude is at once consecration and recommendation. The extensive annotation could meet the needs of the ordinary reader, translation scholars, and Chinese literature lovers. This translation philosophy is congruent with the publisher – Princeton University Press, which emphasizes scholarly interest over commercial ones in publishing Asian translations. Taken together, the translator legitimates his retranslation of JPM and brings to the fore his "initial norms" (Toury, 1995) that is characterized as source-oriented in general. He makes the most use of the peritextual space to mediate between the translated text and readers. His predominant intention as a retranslator of JPM might be characterized as ethnographic or archeological in nature.

5.3 Intertitles

According to Genette, intertitles differ from the general titles on book covers in that they are addressed to a reader "who is already involved in reading the text" (1997, p. 294). They are also referred to as internal titles appearing in the table of contents and elsewhere in peritexts serving as signposts to the main text, for example, the chapter headings. As explained in Section 4.3, chapter titles of the source text are suggestive of the aesthetics and poetics of traditional Chinese fiction. Table 4 below is a sampling of the translated headings in David Roy's translation:

Table 4. *Selected Chapter Headings in Roy's Translation*

Chapter 1 Wu Sung Fights a Tiger on Ching-yang Ridge; P'an Chin-lien Disdains Her Mate and Plays the Coquette

Chapter 2 Beneath the Blind His-men Ch'ing Meets Chin-lien; Inspired by Greed Dame Wang Speaks of Romance

Chapter 3 Dame Wang Proposes a Ten-part Plan for "Garnering the Glow"; His-men Chi'ing Flirts with Chin-lien in the Teahouse

Chapter 4 The Husssy Commits Adultery behind Wu the Elder's Back; Yun-ko in His Anger Raises a Rumpus in the Teashop

(Roy, 1993, p. vii)

As these examples show, the translated chapter titles provide readers with details about the storyline of every episode. They are close to the source text because both the structure and meaning of the headings have been preserved. This differs radically from Egerton's translation, as discussed in Section 4.3. In Egerton's version, all the paper headings are rewritten or greatly simplified and fail to articulate the full meaning of the source titles. Thus, the aesthetic value and the thematic meaning of the intertitles have disappeared altogether *vis-à-vis* David Roy's retranslation analyzed here.

The layout of chapter titles is a characteristic feature of Chinese vernacular fiction in late imperial China. It is evident here that the translator has retained these formalistic structures. By reproducing linguistic and cultural differences of the foreign text, he transposes them literally into the target literary context. This foreignizing strategy, according to Venuti (1995, p. 1), brings the reader closer to the text and dismisses the "illusion of transparency". It legitimates this retranslation by compensating for "the earlier textual deviations from the source text" (Hanna, 2006, p. 193). The intertitles in David Roy's translation perform three functions. First, they allow the reader to predict the content of each episode. This is because the titles can, in fact, serve as the synopsis of every single paper. Second, this source-oriented approach reveals the translator's aesthetic attitudes towards the original novel. This is also discussed in the analysis of the translator's preface. Finally, the adequate translation of headings can, to a certain extent, fill the gap in the reader's background knowledge of foreign literature and culture. It enables the reader to become familiar with a new genre of Chinese vernacular fiction unavailable in the receiving context.

6. Discussion and Conclusion

This paper has examined the paratextual framing of two English translations of JPM based on Genette's model and relevant translation theories. The study shows that peritexts operate as a vehicle par excellence for translatorial agents to legitimate and promote translated works at the service of different reading groups. The analysis of cover design, illustrations, blurbs, prefaces, and paper headings demonstrates that these peritextual strategies can help reconstruct the literary and cultural image of the source text in one way or another. The translators make use of the versatile peritexts to negotiate cultural differences, foster understanding between cultures, and make appropriate decisions when literary exchanges take place.

The dynamics of peritexts, as examined in the present study, reaffirms Genette's (1997, p. 14) thesis that paratexts are flexible to address culturally specific audiences. The peritexts analyzed in Egerton's version highlight both readability and acceptability for the target readership in early twentieth-century England. It is meant to produce a translation attuned to the ideological and cultural norms at that specific moment. The rewrapped version by Tuttle in 2008 is intended to reinvigorate this older translation in the Anglo-American culture. It would seem to arouse the target audience's interest anew through evoking cultural imaginings of traditional China. It ultimately seeks to find more general readers through affordable paperback forms.

The peritexts investigated in David Roy's retranslation, on the other hand, indicate a more source culture-oriented approach. The variety and versatility of these peritextual devices give weight to the intellectual value of this retranslated text. The peritextual elements help strengthen the canonical status for JPM across cultural and linguistic boundaries. It appears to instruct a niche audience in order to gain pedagogical value. This translative intention is made self-evident in the translator's preface. Moreover, the translator's voice, or discursive presence, permeates the entire peritextual framework. This discursive mediation is primarily governed by the translator's dual identity (i.e., the translator and literary critic of JPM) and his intense interest in Chinese culture. It is because of this translatorial identity that constitutes the translator's intervention in rendering the retranslation intelligent, creative, and sophisticated. The peritextual interference in David Roy's translation indexes a resistance to "the hegemony of transparent discourse in English-language culture" (Venuti, 1995, p. 305). The translator's role as a key interlocutor in the retranslation process is by no means undervalued but rather elevated to the 'authorial' status.

The present study contradicts Chesterman and Wagner's (2002, p. 28) assertion that paratextual agency tends to align with the dominant cultural values about translation in the Anglo-American context, where a translation should be made transparent as if no intervention is involved. As the analysis of the peritexts in David Roy's translation suggests, the peritextual space is infused with foreign identity and heterogeneity. The overarching objective of this excessive foreignization is to exert cultural influences on the intended audience. It also seeks to promote literary and cultural exchanges between nations when the translation is embedded in a new publishing network. This cross-cultural transmission is subject to various degrees of interference from translational agents. As aptly pointed out in *Translation, Power and Subversion* (Álvarez & Vidal, 1996), translation involves constant negotiations amongst powerful individuals and institutions due largely to unequal power relations between languages and cultures. Therefore, I would argue that a foreignizing translation also demands the translator's conscious manipulation when designing new options in the translating culture. By signaling foreignness, the translated text can be made exotic and nation-specific, and in Benjamin's (1968) words, the 'afterlife' of the source text can be sustained in a new sociocultural milieu.

Additionally, as this case study suggests, translation cannot be seen as cross-cultural communication alone; rather, it enables cross-cultural construction by making the foreign texts and culture visible in whatever means and to whatever ends (Lee, 2015; Alvstad, 2012). Translational peritexts play an indispensable role in (re)constructing a foreign cultural image and identity. As David Roy's peritexts indicate, it will not suffice for the translator to reproduce the source text's content and form alone. Instead, the translator makes this liminal space an ideal site for asserting his authorial or authoritative voice. According to Katan (2004) and Pym (2012), translation, especially literary translation, inevitably entails intercultural mediation across territorial borders. This is further instantiated in this study. In both translations examined here, the peritextual elements constitute a mediating venue for the translators to refigure the target texts at the service of different addressees. In the case of David Roy's translation, the translator and the publisher use peritexts consciously to promote the source text and try to integrate it into the target cultural repertoire. In Lefevere's (1992, p. 9) theory, translation can project images of the source text and source culture into the receiving cultural space. From this point of view, David Roy's translation of JPM reconstructs the source text and source culture on various levels through peritextual mediation. It promulgates imagological features of traditional Chinese literature and culture in the Anglo-American context by foregrounding heterogeneity in paratexts.

The present study makes a modest contribution to the literature in two dimensions. On the one hand, it substantiates Kovala's (1996) observation that translatorial paratexts are intimately related to specific sociocultural milieus in which the translated texts are produced. Considering contextual situations, translation scholars could gain fruitful insights into the dynamics of paratexts and extratextual factors in processing a given text. On the other hand, the study lends itself well to the understanding of the "multiple causalities" (Brownlie, 2003) of the retranslation phenomenon regarding the translated Chinese literature into English. By examining the multifaceted functionality of the paratexts in the two English versions of JPM, it reveals that retranslation is highly necessary for remedying the shortcomings of previous versions and restoring the historical, literary, and cultural landscapes of the source text. The present study, therefore, also concurs with Venuti's (2004) convincing argument that retranslation can 'create value' for the source and target texts.

In closing, what is worth pointing out is the limitations of the present study. First, the study focuses merely on the peritexts contained in the two English versions of JPM. The conclusions may not be replicable and need to be further evidenced by taking

a broader view of the translated texts. Second, for reasons of space and scope, the study does not take into consideration the epitexts, which, according to Genette (1997), also constitute part and parcel of the paratexts of translations. Hence, future research could be carried out by looking at the epitextual matters regarding the two English versions of JPM, or other Chinese texts, which would allow us to see a bigger picture of the paratextual agency in this line of enquiry.

Conflicts of Interest: The authors declare no conflict of interest.

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