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| RESEARCH ARTICLE

## On the Rendering of Intertextuality in Chinese-to-English Literary Translation: A Case Study on the English Translation of *Renmian Taohua*

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| ABSTRACT

Canaan Morse's translation of the novella *Renmian Taohua*, rendered as *Peach Blossom Paradise*, was the first translation of Chinese literature shortlisted for the National Book Award for Translated Literature. This paper takes a descriptive approach to examine Morse's translation strategies and methods of rendering the intertextual representations of the source text with the aid of the analytical model proposed by Charles Bazerman. Through close reading, analysis, and comparison, this study indicates that struggling with the inherent tension between foreignization and domestication, Morse used two types of translation methods: retaining the intertextual representations of the source text; intertextually connecting the target text with target language texts or previous English translations of Chinese literature. Whichever method is chosen, the target text is always faithful to the source text at the semantic or functional level. The choice of translation strategies and methods were influenced by both individual and sociocultural factors including the translator's view on literary translation, the marginal position held by Chinese literature within the Western literary systems, and the unbalanced exchanges between China and the West.

| KEYWORDS

Intertextuality; literary translation; *Peach Blossom Paradise*; Canaan Morse; *Renmian Taohua*

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### 1. Introduction

Ge Fei (1964-), whose original name is Liu Yong, is one of the most influential experimental writers in contemporary China. As a successful scholar-writer, Ge Fei publishes not only literary works but also academic monographs on literary research. *人面桃花* (pinyin: *Renmian Taohua*; literal translation: *Human Face and Peach Blossom*) was a full-length novel written by Ge Fei in 2004, and one year later it won the Twenty-first Century Ding Jun Biennial Literature Prize. In 2015, Ge Fei's book series *江南三部曲* (*Jiangnan Trilogy*)<sup>1</sup> was awarded the ninth Mao Dun Literature Prize, one of the most prestigious literature prizes in China. The work was translated into English and titled *Peach Blossom Paradise* by Canaan Morse and came out in 2020. The English translation was selected as a finalist for the National Book Award for Translated Literature in 2021. As the first translation of Chinese literature shortlisted for the prize, *Peach Blossom Paradise* presented considerable influence in the Western literary fields. As a successful example of the translation of contemporary Chinese literature, its flexible and ingenious translation strategies deserve our special attention, but by far they are not yet further discussed by any preexisting research.

*Renmian Taohua* created the images of a group of Chinese utopian revolutionaries in the late nineteenth and early twentieth centuries. With rich classical allusions, this novel has strong intertextual relations with classical Chinese literature. To be more

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<sup>1</sup> The book series is composed of three novels: *人面桃花* (*Human face Peach Blossom*); *山河入梦* (*Mountain River coming into Dream*); *《春尽江南》* (*Spring ends Jiangnan*).

specific, the author borrows or transforms the poetic images, artistic conceptions, or poetic rhythms from *诗经*(Classic of Poetry), *楚辞*(Songs of Chu), 唐诗(Tang Poetry), 宋词(Song Poetry), 骈文(parallel prose), 曲牌(the name of traditional melody), and 话本(vernacular). As Ge Fei (2016, p. 92) states, literary writing could be regarded as the memory of the past, the repeated superposition of historical fragments, and the remembrance and reverence of a historical site. Undoubtedly, the cultural connotations and literary values of *Renmian Taohua* are further improved due to its close intertextual connections with classical Chinese literature. Besides, the intertextual relations between *Renmian Taohua* and classical Chinese literature represent the author's literature pursuit of 'returning to the classics', which is a typical case of literary creations that pay homage to traditional literature in the early twenty-first century. This kind of intertextuality, however, can only be recognized by readers who have prior knowledge of classical Chinese literature, and this is a big challenge for the translator due to the limited influence of classical Chinese literature among Western readers. Morse's version provides a proper way to solve this problem. According to the book reviews on websites such as Amazon and Goodreads, *Peach Blossom Paradise* has maintained the intertextuality between the source text and classical Chinese literature to some extent, achieving the functional equivalence between the source text and the target text in this respect with high target readers' acceptability. To explore Morse's translation methods of transmitting intertextuality can provide a better insight into retaining the literariness and uniqueness of Chinese literature in Chinese-to-English translated versions as well as promoting cultural diversity in the world.

Thus, the questions to be examined in this paper are as follows: What kinds of intertextual relations are there between *Renmian Taohua* and classical Chinese literature? How are they reproduced in *Peach Blossom Paradise*? What are the factors contributing to Morse's choices of transmitting intertextuality?

## 2. Intertextuality and translation

The research object of the study is the intertextuality between *Renmian Taohua* and classical Chinese literature. Developed from structuralism and post-structuralism, the concept of 'intertextuality' was proposed by Julia Kristeva in 1966. According to Kristeva (1980), 'Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.'(p. 66) Henceforth, Western scholars have given intertextuality various definitions based on their own focuses (Neubert & Shreve, 1992; Genette, 1997). As Irwin (2004) points out, the term 'has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence.' (p. 227) Though these definitions differ from each other to a certain extent, they share the core idea that intertextuality involves the interplay between a given text and the preexisting texts in relation to it, where the given text's meaning is formed and influenced by its relationship with the relevant readers. The intertextuality theory was introduced to China in the 1980s. However, the phenomenon of intertextuality has arisen as a rhetorical device in the actual writing practice of Chinese writers for a long history. Chinese writers attach importance to embedding the expressions and meanings of the predecessors into their own works, making them part of the new compositions (Zhang, 1983, p. 99). For instance, as early as the end of the fifth century, *文心雕龙*(*The Literary Mind and the Carving of Dragons*), a work on Chinese literary aesthetics by Liu Xie, describes intertextuality as '援古以证今(cite past and prove today)'.

The intertextuality theory was first incorporated into translation studies by Hatim and Mason (1990), who insist that intertextuality could provide a novel testing ground for translating and interpreting since it is an essential condition of all kinds of texts. In their view, the translator can make adjustments for translation methods of rendering intertextual references based on their specific intentions and situations. Following Hatim and Mason, Neubert and Shreve (1992, p. 123) argue that 'translation is an exercise in cross-cultural and cross-linguistic intertextuality', clarifying the double intertextuality owned by the target text: the intertextual relationship between the target text and the existing source language texts; the intertextual relationship between target text and existing target language texts. In the context of translation between Chinese and other languages, the studies of intertextuality cover all manner of text types including literary translation and monographs. Some studies discuss the intertextuality between the target text and the preexisting source language texts or the target language texts. Through comparing the two translations of *Hong Lou Meng*, Luo (2021, pp. 111-117) believes that David Hawks's translation of the book title has higher quality than Yang Xianyi and Gladys Yang's version because the former has intertextual relations not only with the source culture but also the target culture. Moreover, an ideal translated version is better intertextually connected with both the source culture and the target culture. Other researches concentrate on the intertextual relations between different translated versions of the same original work. Chen (2022, pp. 173-187) discovers that retranslation is an intertextual space in which the pre-existing translations are absorbed, transformed, and challenged. Zhang & Ma (2018, pp. 576-592) classify the intertextual relationships between translation and retranslation into two categories, i.e. 'filiation' and 'dissidence'.

In terms of the representation techniques of intertextuality, they are grouped into categories in different ways by Western and Chinese scholars, such as Kristeva (1986), Hatim and Mason (1990), Bazerman (2004), Luo Xuanmin (2006), and Shao Zhihong (2010).

It is with these analytical frameworks that researchers can distinguish different levels of intertextual references. Among them, our study chooses Charles Bazerman's category of intertextuality to identify the intertextual relations between *Renmian Taohua* and classical Chinese literature. Bazerman's model is a reasonable approach to examining the intertextual representations of Chinese literary works, but it is rarely discussed in the context of Chinese-English translation by far. As a case study, this paper is to explore a new perspective for describing the shifts between the source text and the target text. From the most to the least explicit, Bazerman(2004) grouped techniques of intertextual representation into six types: (1) direct quotation; (2) indirect quotation; (3) mentioning of a person, document, or statements; (4) comment or evaluation on a statement, text, or otherwise invoked voice; (5) using recognizable phrasing, terminology associated with specific people or groups of people or particular documents; (6) using language and forms that seem to echo certain ways of communicating, discussions among other people, types of documents.

### **3. Textual analysis**

In what follows, we will first identify and analyze the intertextual relations between the source text and classical Chinese literature with the aid of Bazerman's category, and then probe into how they are reproduced in the target text.

#### **3.1 Direct quotation**

The direct quotation refers to the author entirely bringing the wording of the other texts into his own text and usually distinguishes them by adding quotation marks, block indentation, italics, or another typographic setting. Concerning direct quotations, although the words are taken from other authors, the purpose of quoting them in the specific context is all decided by the second author (Bazerman, 2004, p. 88). In the original text *Renmian Taohua*, numerous sentences of *Classic of Poetry*, *Songs of Chu*, *Tang Poetry*, *Song Poetry*, parallel prose, and vernacular are inserted as direct quotations by Ge Fei. In the target text, direct quotations are mainly translated with the direct translation method. Correspondingly, both contents and styles of the original are retained in the translation in this case. However, the images particular to Chinese culture in the direct quotation will be adapted accordingly to the target culture when they might cause understanding problems among target readers.

ST:

他说, .....可他的心却没有一刻离开过扬州府的衙门。所谓'翩然一只云中鹤, 飞来飞去宰相衙'。(Ge, 2012, p.15)

[Literal translation: He said that ...his heart never left the Yangzhou government office for a moment. As the saying goes, 'An ethereal crane in the clouds, flying round and round the *zaixiang ya*.' ]

TT:

He said that ...his spirit never left the magisterial hall at Yangzhou even for a second, just as the proverb says: '**An ethereal white heron among the clouds, flying round and round the ministers' halls.**' (Ge & Morse, 2020, p. 20)

In the source text, the sentence '翩然一只云中鹤, 飞来飞去宰相衙(An ethereal crane in the clouds, flying round and round to the *zaixiang ya*)' is directly quoted by Ge Fei from the drama *临川梦(Linchuan Dream)* by Jiang Shiquan 蒋士铨, a Chinese dramatist in the eighteenth century. The poetic image '鹤(crane)' symbolizes the character of elegance and nobleness in China's ancient culture, while '宰相衙(*zaixiang ya*)' refers to the government office where the highest-ranking executive official of the imperial Chinese government dealt with office routines. In Jiang's drama, 'crane flying round and round the *zaixiang ya*' signifies that those persons who claim themselves to be a recluse are actually still enthusiastic about political affairs. In the context of source text, this sentence implies that Xiumi's father Lu Kan was eager to build up a classical utopian world even if he stayed home in Puji without any executive positions. Chinese readers with prior knowledge of Jiang's drama or classical Chinese culture can recognize the writer's purpose in this case. In the target text, the translator retained most contents of the original while substituting '鹤' and '宰相衙' for 'white heron' and 'the ministers' halls' respectively, in consideration of the cultural differences between China and the West. In the West, white color symbolizes moral purity and innocence, just as in the short story 'A White Heron' by Sarah Orne Jewett. This example shows that the translator made an effort to balance foreignization and domestication: on one hand, Morse established overt intertextual references between the source text and target text; on the other hand, he also referenced the preexisting target language texts. With this method, functional equivalence is achieved between the source text and the target text, and target readers would have the same feeling as the source reader.

#### **3.2 Indirect quotation**

Indirect quotation means that the author reproduces the original's meaning by paraphrasing, and this reflects their understanding, interpretation, or spin on the original. In this case, the words represent the second author's purpose and attitude (Bazerman, 2004, p. 88). Indirect quotations are not foregrounded by any marks or cited sources, and thus this kind of intertextuality needs to be addressed by the readers themselves. As for indirect quotation, Morse adopted the explicitation method, i.e., substituting direct quotation for indirect quotation, reverting to the original source, and providing its source details.

ST:

他说, 虽然父亲满嘴是归隐哀世之叹, 也曾模仿陶渊明 **到塘边篱畔采点野菊来泡茶**, 可他的心却没有一刻离开过扬州府的衙门。

(Ge, 2012, p. 15)

[Literal translation: He said that although her father was full of sighs of reclusion and mourning and had imitated Tao Yuanming by picking some wild chrysanthemums to make tea by the hedge by the pond, his heart never left the Yangzhou government office for a moment.]

TT:

He said that even though her father went on and on about leaving worldly troubles behind and swore to **"pick wild chrysanthemums by his eastern hedgerows,"** as the poet-recluse Tao Yuanming had done, his spirit never left the magisterial hall at Yangzhou even for a second... (Ge & Morse, 2020, p. 20)

In the source text, '到塘边篱畔采点野菊来泡茶(picking some wild chrysanthemums to make tea by the hedge by the pond)' is a paraphrase of '采菊东篱下(I pluck chrysanthemums under the eastern hedge)' in *饮酒·其五(Drinking Wine V)* by Tao Yuanming, a poet in Eastern Jin Dynasty. In this sentence, Tao expressed his relaxation and inner tranquility by describing his daily life after his reclusion. Hereafter, this sentence, together with '悠然见南山(leisurely I see the southern hill)', has become an essential symbol of reclusion in Chinese traditional culture. Ge Fei paraphrased this sentence to describe the life of Lu Kan after he left the government office and went back to his hometown Puji, which implied that Lu Kan attempted to imitate the poet-recluse Tao Yuanming and enjoy a peaceful life in the rural area. Due to the fact that the quoted sentence and Tao's life experience are familiar to most Chinese readers, it is not difficult for them to identify both the indirect quotation and the author's writing purpose in this case. In the target text, the translator transformed indirect quotation into direct quotation form, explicating the original poem sentence cited by the source text. Besides, the translator also added 'the poet-recluse' to explain Tao Yuanming's cultural identity, constructing a cultural context to improve target readers' interpretation. In this way, although Anglo-Saxon readers have limited knowledge about Tao Yuanming and his poems before, they can still recognize the intertextuality embedded here and the function of quoting Tao's poetic sentence in this context.

### 3.3 Mentioning of a person, document, or statements

Mentioning of a person, document, or statements is used to refer to a situation in which the second author does not specify the details of the meaning but greatly relies on the reader's familiarity with the original source. Without specific details of meaning, this kind of intertextual form gives the second author more opportunity to imply what he or she wants about the original. As a consequence, mentioning a person, document, or statement relies much on general beliefs about the original (Bazerman, 2004, p. 88). To render this kind of technique of intertextual representation, three types of translation methods are employed in Morse's translation: (1) explaining the mentioning which possesses identical cultural connotations in the Chinese and English contexts; (2) omitting the mentioning which might lead to misunderstandings in the target culture; (3) intertextualizing preexisting target language texts.

ST: 人面桃花

(Literal translation: *Human Face Peach Blossom*)

TT: *Peach Blossom Paradise*

The title of the source text *人面桃花(Human Face Peach Blossom)* could be elucidated from two dimensions. In the first place, '人面(human face)' and '桃花(peach blossom)' are two images considered to be taken from the poem *题都城南庄(Poem Written for the South Village of Jun Town)* by Cui Hu, a poet of Tang dynasty. There is one famous sentence in this poem: '人面不知何处去, 桃花依旧笑春风(I do not know where the human face has gone, peach blossoms still simile in the spring wind)', with which the poet sighed with emotion: with time flying, those things, such as love and beauty, once had been lost and could never be regained. In this sense, the title of the source text implies that it is because of mutual misunderstanding, suspicion, reserve, and hesitation that Lu Xiumi and Zhang JiYuan missed the opportunity to reveal their innermost feelings to each other, thus leaving eternal regrets. The second dimension is to interpret '人面' and '桃花' respectively. '人面' implies the fate of Xiumi, her mother, Cui Lian, and Xi Que. as well as their emotional experience. It is understood as the human being and the form of life and destiny, which involve human desires, impulses, solitude, beliefs, search, loss, death, and the unknown. '桃花' is considered to come from the classical Chinese essay *桃花源记(Notes of Peach Blossom Story)* by Tao Yuanming. As described by Tao, the peach blossom spring is a utopia where people lead an ideal life in harmony without knowing the outside world for centuries. In the source text, it symbolizes '大同世界(the world of universal harmony)', or the utopian world dreamed by Lu Kan, Zhang Jiyuan, Wang Guancheng, and Lu Xiumi. In the target text, the translator retained the cultural image '桃花', and removed '人面'. It is because Morse thinks that '人面' sounds like a 'horrible cartoon' if the title was rendered as 'peach blossom with a human face' (Morse, 2020). By contrast, the cultural connotation of '桃花' in the English context is identical to the one in the Chinese context. Besides, Morse also referred to the target language texts and added 'paradise' in his translation, which accorded with the revolutionaries' pursuit of constructing

an ideal and equal society. Through this case, we can see while conveying the intertextuality of the source text, Morse tried to create another intertextual relationship between the target text and the preexisting target language texts.

#### **3.4 Comment or evaluation on a statement, text, or otherwise invoked voice**

Comment or evaluation on a statement, text, or otherwise invoked voice refers that the author makes comments on those beliefs, issues, ideas, and statements that have been widely spread and are probably familiar to the readers (Bazerman, 2004, p. 88). Ge Fei commented on the allusions to Chinese classics from the points of view of characters in the novel, and this kind of comment or evaluation only makes sense in combination with the readers' prior knowledge of a specific source or their common knowledge about ancient Chinese history. For this kind of intertextuality, the translator removed the intertextual representation of the source text and replaced it with an expression that fitted the situation and was understandable to target readers.

ST:

冯管家道：'食人之禄，忠人之事。宝管家**义不食周粟，忠良堪佩**。小弟不能强人所难。不过，在下还有一事相求，还望宝兄成全。' (Ge, 2012, p. 247)

[Literal translation: Steward Feng said, 'When you take a man's salary, you should be loyal to him. Steward Bao was loyal and refused to eat the food of the Zhou Dynasty. I really admire your loyalty and conscience. I cannot impose on you. However, I have one more request to make, and I hope that Brother Bao will grant it.']

TT:

Feng replied, 'We remain responsible to those who afford us our livelihood. **If the steward wishes to refuse a second master's meat, I wouldn't dare force the matter**. There is one more thing, however- a small favor I hope you will grant me.' (Ge & Morse, 2020, p. 283-284)

In the source text, '义不食周粟 (be loyal and refuse to eat the food of the Zhou Dynasty)' is an idiom quoted from '伯夷列传 (The Biography of Po Yi and Shu Ch' i)' of *史记(Records of the Grand Historian)* by Sima Qian, a Chinese historian of the early Han dynasty. It concerns the allusion that Boyi and Shuqi refused to eat any grains of the Zhou Dynasty to express their loyalty to the Shang Dynasty. In this context, the author used this allusion to suggest that Steward Bao was loyal to the Lu family and refused to serve Master Long, who annexed the Lu family's estate. The author commented positively on Steward Bao's loyalty from Steward Feng's point of view and highly praised his admirable behavior. All these could be recognizable for Chinese readers with intertextual knowledge of the allusion. In the rendering, the translator removed the intertextual representation of the source text and sought another intertextual link from the target culture, rendering it as 'to refuse a second master's meat, I wouldn't dare force the matter'. Under this situation, the foreignized translation achieves a functional equivalence between the original and the translation. Moreover, without the cultural gap, the target text would exert a similar effect on the target readers as the source text has on the source readers.

#### **3.5 Using recognizable phrasing, terminology associated with specific people or groups of people or particular documents**

This technique of intertextual representation is used to generalize the situation in which 'by using certain implicitly recognizable kinds of language, phrasing, and genres, every text evokes particular social worlds where such language and language forms are used, usually to identify that text as part of those worlds.' (Bazerman, 2004, pp. 88-89) In the source text, the author often quoted linguistic expressions, which had already become the label of specific people in classical Chinese literature. In the target text, the translator removed this type of intertextual reference and created a new intertextual relationship based on the literary traditions of the target culture.

ST:

那小桃红像个没事人一样，走到屋外，对着看热闹的人说：'我原当他是个什么了不得的英雄豪杰，原来也是个**败絮其中**的陈叔宝。' (Ge, 2012, p. 75)

[Literal translation: Xiao Taohong walked outside the house as if nothing had happened and said to the people watching, 'I thought he was some great hero, but it turns out that he is also the Chen Shubao with rot and decay on the inside.']

TT:

Peach Pit sauntered out of the house after him as though nothing had happened, and remarked to the onlookers, 'All this time I thought he was some kind of righteous hero, but instead he turns out to be **an old, dried-up stuffed shirt**.' (Ge & Morse, 2020, p. 91)

In the source text, '败絮其中 (rot and decay on the inside)' originates from the famous sentence '金玉其外，败絮其中 (gold and jade on the outside, rot and decay on the inside)' of a political allegory '卖柑者言 (Words of a Citrus Seller)' by Liu Ji, a literary figure in the fourteenth century. Afterward, this sentence has been continually quoted in the later classical literary works like *续红楼梦*

(Continuation of *Dream of the Red Chamber*) and *侠义佳人* (*The Chivalrous Beauty*) as a metaphor for someone or something that is beautiful on the outside but terrible in substance. In the context of the source text, '败絮其中' could remind the Chinese readers that Xue Zuyan looks sanctimonious but actually is a coward with a weak revolutionary will. The translator removed the intertextuality of the source text and intertextually connected the target text within English literary systems by substituting it for 'an old, dried-up stuffed shirt'. In the English context, 'stuffed shirt' dates from the early twentieth century, invoking the image of a shirt filled with tissue paper or some other material, which then seems to have a live person in it but does not. Therefore, it is associated with someone who looks severe and old-fashioned but in reality is pompous, dull, and empty. With this translation method, the image of Xue Zuyan is reproduced to a large extent in the target text.

### 3.6 Using language and forms that seem to echo certain ways of communicating, discussions among other people, types of documents

This kind of technique of intertextual representation is composed of those linguistic expressions and styles that are particular to specific communicating ways, discussions among other people, or types of documents, such as genre, kinds of vocabulary, stock phrases, and patterns of expression (Bazerman, 2004, p. 89). The source text contains slang, jargon, sayings, and idioms peculiar to Chinese traditional culture and the customs of the Jiangnan region. In the target text, two kinds of translation methods are employed to deal with these intertextual representations in accordance with how they are familiar to Western readers. For the intertextual representations that had ready-made or widespread English translations in the target culture, the translator directly referred to their preexisting translations and intertextually connected his rendering with other translations. For the intertextual links that had never been introduced to the West, the translator referred to the target language texts and replaced the original expression with the target language representation.

ST :

母亲似乎不相信父亲会突然发病。...先是请来了郎中唐六师，给他猛灌汤药，遍体扎针。秀米记得父亲只穿着一条短裤衩，被宝琛绑在藤椅上，身上缀满了金针，杀猪般地吼叫。随后是和尚作法，道士驱鬼。再往后，阴阳先生和瞎眼神巫也跟着来了，把那麻衣相法，六壬神课，奇门遁甲全都试了个遍，就差把他的骨头拆下来放在锅里煮了。(Ge, 2012, p. 12)

[Literal translation: Mother did not seem to believe that Father would suddenly go mad. ... First, she brought in Tang Liushi, a lang-zhong, to give him a heavy dose of soup and have his acupuncture. Xiumi remembered that her father wore only a pair of shorts, being tied to a rattan chair by Baochen. His body was studded with gold needles, and he roared like a killing pig. Monks' zuo-fa and Taoist priests expelled the evil spirit followed this. After that, the Yin-Yang Xian-sheng and the blind shen-wu came along and tried all the Ma-yi Xiang-fa, Liu-ren Shen-ke, and Qi-men Dun-jia, everything short of taking his bones off and boiling them in a pot.]

TT :

Mother didn't quite believe that Father could suddenly lose his mind; ...First she called *the doctor*, Tang Liushi, who force-fed Father herbal tinctures and covered him with acupuncture needles. Xiumi could recall witnessing Father being tied to a sedan chair by Baoshen in nothing but his underwear and squealing like a stuck pig as golden needles shimmered all over his body. After *Dr. Tang*, the Buddhist monks with their rituals arrived, followed by *the Taoist priests* with their exorcisms, the *yin-yang geomancers*, and the blind *witches* right behind them, trying every trick from *ancient physiognomy* to *Heavenly Stem divination* to *Celestial Palace augury*—everything short of pulling out his bones and boiling them. (Ge & Morse, 2020, p. 16)

In the source text, '郎中(lang-zhong)' is a term in the field of traditional Chinese medicine, '道士(Taoist priest)' '阴阳先生(Yin-Yang Xian-sheng)' '神巫(shen-wu)' are the terms in the field of Chinese traditional philosophy and religion, while '麻衣相法(Ma-yi Xiang-fa)' '六壬神课(Liu-ren Shen-ke)' and '奇门遁甲(Qi-men Dun-jia)' are the terms of Chinese divination and fortune telling. In the target text, '郎中' '神巫' '麻衣相法' '六壬神课' and '奇门遁甲' are respectively substituted with 'Dr.' 'ancient physiognomy' 'Heavenly Stem divination' 'Celestial Palace augury'. '道士' and '阴阳先生' are respectively rendered as 'the Taoist priests' and 'yin-yang geomancers'. For the first category of intertextual representations, they have not had any established translations or ready-made translations in the English context. Thus, the translator intertextually linked the target text with the preexisting target language texts. For the second category, the translator directly made a reference to the antecedent English translations of these intertextual relationships. 'Taoist priests' and 'yin-yang' have widely been used in the influential translated versions of Taoist classics such as *Taoist Teachings from the Book of Lieh Tzu*(1912), *The Taoist Canon: A Historical Companion to the Daozang*(2004), and *Encyclopedia of Taoism*(2008). As for '先生(xian-sheng)', which does not have any established renderings in English, it is replaced with 'geomancers'. This case demonstrates that the translator made a balance between representing the intertextuality of the source text and improving the acceptance of the target text.

#### **4. Factors influencing Morse's translation**

It would be more complex if one thought Morse's translation methods of rendering the intertextual relationships of *Renmian Taohua* could be purely attributed to the cultural gaps between the source culture and target readers. As a matter of fact, the process of transmitting the intertextuality of the source text was influenced by both subjective and objective factors.

One of the most important subjective factors is Morse's idea of literary translation. According to Morse (Morse & Hua, 2017), during the translating process, on the basis of being as faithful as possible to the content of the source text, the translator should be allowed to carry out a certain degree of re-creation such as improving the infectious force of the target text, making plots more compact and linguistic expressions more rhythmic. Under this circumstance, the target text can be deemed as a work jointly created by the author and the translator. The intertextuality of the target text is the result of the co-creation by Ge Fei and Morse. For one thing, the intertextual connections between the source text and classical Chinese literature are partly retained in the target text, which are 'the traces' of the author. For another, the translator creates intertextual links between the target text and other preexisting texts, including the literary creations in English and the other translated versions involving the same terms. Textual analysis proves that Morse's translation practice goes in accordance with what he advocated. Nevertheless, it should be noticed that the intertextuality created by the translator is always connected with the original text at the semantic or literary effect level. No matter how the translator rewrote the intertextuality of the source text, his creations are reasonable and suitable for the context of the whole text. This benefits from Morse's outstanding accomplishments in classical Chinese literature. He used to live in Beijing for six years and obtained his master's degree in Classical Chinese Literature from Peking University. Morse's high competence in Chinese language and classical Chinese literature is beneficial for him to accurately interpret the intertextual relations between the source text and classical Chinese literature and properly recreate the target text in the translation process.

Morse's choice of translation strategies reflects that he tried to make a balance between domestication and foreignization, which was determined by both the essential quality of literary translation and the marginal position of Chinese literature within Western literary systems. Jakobson (1973, p. 62) reckons that 'literariness' is the essential quality of literature. For a poetic work, 'Neither message nor information is essential to it. However, a translation that aims to transmit something can transmit nothing other than a message - that is, something essential. And this is also the hallmark of bad translations.' (Benjamin, 2021, p. 89). Evidently, Morse clearly realized the importance of conveying the literariness and aesthetic effect brought out by the intertextual relationships between the source text and classical Chinese literature. In order to enhance the literary value of his translation, Morse used the foreignization strategy to convey the original expressions. In the meantime, the sociocultural factors of the West made the translator take the domestication strategy into consideration when he was confronted with those intertextual representations with limited access to Western readers. According to Vunuti (1995), when translated literature occupies a primary position in the polysystem, translators often violate the norms in the target culture and intend to produce an adequate translation. By contrast, if translated literature is peripheral, translators tend to conform to the target literary norms and have less adequate target texts. Currently, Chinese literature still holds a marginal position in the literary systems of the West, and the cultural exchanges between China and the West are unbalanced. Under this condition, a one-sided translation strategy of foreignization will reduce Western readers' interest in closely reading Chinese literature. At present, therefore, the proper combination of foreignization and domestication is an efficient approach to coordinate the spreading Chinese literary knowledge among Western readers with increasing the fluency of the target text.

#### **5. Conclusion**

The textual analysis under Bazerman's analytical model reveals that the translator intended to retain the intertextual relationships between the source text and classical Chinese literature to varying degrees with an appropriate combination of foreignization and domestication strategies. On the one hand, the translator employed the foreignization strategy to transmit the intertextuality by retaining the contents and styles of the source text, substituting indirect quotations with direct quotations and then offering cultural background information of the original source, and explicating the mentioning of a person, document, or statement to Western readers. These foreignized translation methods could 'leave the writer in peace as much as possible and move the reader toward him' (Schleiermacher, 2012, p.49). In this way, target readers could feel the aesthetic tension and cultural connotation which generate from the intertextual relationships between the source text and classical Chinese literature. On the other hand, Morse's domestication strategy manifests in two aspects: one is creating the intertextual relations between the target text and the previous English creative works; another one is quoting an already-made rendering from the preexisting translated versions of Chinese literature. Our analysis demonstrates that the following factors determine Morse's choice of translation strategies: Morse's view of 'co-creation' on literary translation; the marginal position held by Chinese literature within Western literary systems; and the unbalanced cultural exchanges between China and the West.

During the process of literary translation, the translator ought to put emphasis on rendering the literariness of the source text instead of just mechanically conveying the contents and messages. The reason for it is that literariness is a hallmark of a literary

text. However, in terms of a literary translation from the marginal position within international literary polysystems, the translator tends to ignore the literariness of the original text so as to improve the acceptance of the translation among target readers and reduce their confusion about the literary tradition of the source culture. Morse's translation practice suggests that the combination of foreignization and domestication strategies is a proper solution to coordinating retaining the literariness of the source text with reducing the understanding problems of target readers. Of course, reproducing the intertextuality is only one of the approaches to transmitting the literariness of the original text. In the future, further research is expected to provide theoretical guidance on how to render other aspects of literariness including foregrounded stylistic and narrative features.

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