

The Theory of Intertextuality and the Subjectivity of Chinese Translators in Literary Translation Based on Stylistic Perspective

Xiyao Hong^{*}, Danting Luo

Guangdong University of Finance, 510621, China

^{*}corresponding author

Keywords: Intertextuality, Cultural Imagery, Mode of Thinking.

Abstract: Cultural image translation is very important in the translation of literary works. Under the guidance of the concept of intertextualization, the expression of cultural image is an important allusion and prototype in history. It can be seen that the cultural image should be reflected in the translation in the process of literary works, and then it can effectively express the profound and cultural connotation of literary works. Through the analysis of the article can understand that in the process of translation, the text should convey the meaning of the text to the reader, and show the philosophical meaning. In order to show the intertextuality in literary works in the process of translation, the translator's main body should position his role in the three different roles of reader, translator's link and translator's author.

1. Introduction

In the process of our country's literary history, influenced by history and culture, it is very difficult to effectively display the national literary idea and ideology and culture in the translation process. The narrow literary image in the study of Chinese literary works refers to the historical events in literary works, and can show the regional differences of literature to a certain extent. Many relevant experts and scholars believe that the core of literary image itself is intertextuality. Only by being able to understand the context deeply in language and literature can we get the intrinsic meaning of literary works. Therefore, it is leading to understand the translation of cultural images from the perspective of intertextuality.

2. Intertextuality overview

Saussure believes that the symbol of intention in literary works is composed of the signifier and the signifier, in which the relationship between the two can change each other, and the meaning can refer to the relationship between the literary symbol and the literary expression. Can also refer to the text of the overall ideological integration. On the basis of Saussure's research, Christopher put forward the idea of intertextuality, and gradually integrated this literary phenomenon into a research factor with literary value.

The emergence of intertextuality breaks the individual nature of the text itself, transfers the author's construction form to a new level, advocates the author to introduce the text to the reader, can effectively connect his own work with the reader, and obtain emotional resonance. For the intention of literary works, this cultural phenomenon can create an intertextual structure and network in the context of the article, the author can understand the profound meaning of the work in different cultural images, and then obtain the emotional resonance similar to the original text in the translation.

3. An Analysis of the Reproduction of Cultural Images from the Perspective of Intertextuality

The emergence of cultural images has a clear relationship with the context, which can combine the intertextuality of the article with the thoughts and feelings of the article, and then give readers a relatively real feeling of cultural and historical background differences in the translation. In this

paper, we will take the translation of the word “cloud rain” in *A Dream of Red Mansions* as an example to analyze the image translation and thinking performance in the translation.

A Dream of Red Mansions Chapter 6 back to the eyes of “Jia Baoyu first trial cloud rain situation, grandmother Liu into Rong Guofu.” In the translation, Mr and Mrs Yang translated the word “cloud rain “ as” love “, while in Hawkes ’ translation “cloud rain “ as” the Art of Love “ means “the art of love “. It is worth noting that in the translation of many of Hawkes' literary works, except for the specific names and place names need to be capitalized, they are basically lowercase, and only the first letter “the art of love” is used in the translation of the word “cloud rain “. The first and second trilogy of the Roman poet Publius Ovidius Nassau of Augustus, about the emotional description of men and women, is about teaching men how to use their strengths to flirt with women and keep women by their side, and the third is about how women leave men by their side and flirt with men beautifully. It can be seen that the Art of Love plays an important role in the translation of *A Dream of Red Mansions*. And in the original text,” cloud rain “refers to a warm love between men and women, is to attack the” sexual enlightenment “of Baoyu. And the term “cloud and rain” in the traditional Chinese culture is also a description of the feelings of young men and women,” has been difficult to water, except wushan is not a cloud “is one of the sincere portrayal of love. The expression of this emotion still exists in our life. As shown in figure 1 for the film and television works “*Dream of Red Mansions*” stills.



Figure 1 Movie and TV “dream of red mansions” stills

The most basic function of language use is to express the author's meaning and ideas and convey the corresponding information. Film and TV works into a part of the language and culture can enhance the performance of film and television works to give the work a more approachable feeling. The language and culture integration of this kind of film and television works is also the basic development appeal of culture. At present, the economic construction of our country is constantly improving, and the expression of language and culture is also affected, which can enhance the relationship between our country's film and television works and language and culture, and give language and culture more rich and diverse development space.

For example, the word “farmers” is often translated into “farmers” in translation, which has obvious differences in English and Chinese, and it is only by relying on the strength of the broad masses of peasants in the process of construction and development that our country can continue to advance and deepen. But in English, the meaning is slightly derogatory, in English culture mainly refers to some shallow knowledge, no cultural literacy, rural people, poor upbringing and so on. In this way, in the process of translation, there will be some translation errors in the context, which will affect the audience's understanding of the character characteristics and identity information in the film and television works, which is not conducive to the promotion and dissemination of culture. Frankly my dear, I don't tgive a damn. Frankly, honey, I don't care a bit. (“Gone with the Wind” 1939) The meaning here is a curse. The film directly linked to the late translation to make it closer to the expressed thoughts and feelings “do not care.” As shown in figure 2 for the film and television production “Gone with the Wind” stills.



Figure 2 Movie and TV “gone with the wind” stills

One of the pleasantries of meeting friends in our country is “Have you eaten?” The language habit is most likely to be thought of as “can we eat together?” Western countries are hard to reflect in their daily lives on topics involving their own privacy and lives, and their own life habits and travel plans are among the “difficult to share” topics. For example, Chinese people often use “Where are you going?” As a form of greeting, for westerners, “where are you going?” The question is that it affects their privacy and is an act of prying into it. Some Westerners are likely to respond to such an inquiry. It can be seen that each country has certain differences in its own living habits and ideas, and there are certain taboos in the students of language expression, so we should try our best to avoid asking questions with personal emotional color and privacy in daily life, such as age, income, marriage and so on.

For example: I m going to make him an offer,he can't refuse. I'll give him something good. He can't refuse. (The Godfather 1972) The benefits are much more appropriate than the benefits. Figure 3 is a stills of the film and television production The Godfather.



Figure 3 Movie and TV “the godfather” stills

With the continuous promotion of art and culture construction in our country, the core ideas and focus content of film and television creation are changing, and the forms and methods of expression gradually show their own value. Part of the region because of its own lower than the characteristics of the folk culture presents a rough, thick, far-reaching characteristics. The penetration of folk culture in film and television works can give film and television works a more intense artistic expression.

In the traditional Chinese culture, the detailed inquiry of the other person's natural condition can show the attention and concern to the other party to a certain extent, while in some western countries, it is very impolite to give a lot of questions to the other person's personal life, which will also lead to the other party's boredom with the conversation. “How old are you, Mrs. Read?” “How old are you, Mrs. Read? Ah, it's a secret! There are basically no obvious taboos about their age in china, and even in everyday life, there is no discomfort, and in western countries it is very impolite

to ask questions about their age, especially when it comes to talking to women. The integration of some folk culture in the early film and television works can enhance the expressiveness of the film and television works and give them a more approachable feeling. The folk culture integration of this kind of film and television works is also the basic development appeal of culture. At present, the economic construction of our country is constantly improving, and the expression of folk culture is also affected by the corresponding, which can enhance the relationship between our country's film and television works and folk culture, and give the folk culture more rich and diverse development space.

4. Conclusion

Using intertextuality theory in this paper, the author analyzes the translation of film and television works such as “dream of red chamber “,” godfather” and “troubled times “, and then concludes that intertextuality theory of cultural image can effectively guide translators to reproduce cultural images and cultural details in the process of translation. Through the discussion, it can be found that in the process of translating literary works and film and television works, translators should constantly strengthen their own artistic and cultural regions, philosophy and other related factors, and then in the translation work can better show the deep meaning of the works, enhance the readability and appreciation of translation works.

Acknowledgements

Supported by the 12th Five Year Planned Project of Guangdong Planning Office of Philosophy and Social Science “A Study on Self-translation — Taking the Translation of Between Tears and Laughter as Example”(GD15XWW08) and China Scholarship Council Fund (201808440641).

References

- [1] Warm. Intertextuality Theory and Literary Translation Criticism. Author, no. 10, pp. 162-163, 2009.
- [2] Zhang, Chengdi. On the Reproduction of Cultural Images in Translation from the Perspective of Intertextuality -- Taking the word “Cloud Rain” in A Dream of Red Mansions as an example. Journal of Jilin Radio and Television University, no. 3, pp. 103-105, 2019.
- [3] Guan, Seagull., Hu, Ling. Memes and intertextuality: the perspective of literary translation teaching. Higher Education Journal, 8, pp. 102-104, 2019.