# The Influence of Intertextuality on Literary Translation from the Perspective of Social Psychology—with the Reference to Gone with the Wind

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*Abstract:* As a cross-cultural intertextual communication, translation is not an isolated and non-subjective communication, but a dynamic communication process. Translation is a dialogue between one text and another, and also a dialogue process between the translator and the reader. Translation is not only a main way of communication between the text and the reader, but also a bridge of communication between the reader and the author and the text. As a cross-cultural communication, it involves two different cultures, and intertextuality extends the concept of "intertextuality" between two different cultures discussed in traditional translation studies to translation studies, which breaks through the traditional translation research model and turns its attention to the translator again. From the perspective of social psychology, this paper makes a preliminary discussion on the role of intertextuality in literary translation. With intertextuality theory as the core, this paper makes a theoretical exploration of literary translation and explores the relationship between it and literary translation, thus expanding the theoretical space of literary translation. From the perspective of intertextuality, the intertextuality strategy adopted by the translator in translation will affect the translator's own role orientation. From the perspective of translation itself, the translator plays two important roles in translation activities: one is the intertextual subject, the other is the intertextual object, that is, the reader. The quality of the translated text and the acceptance of the target language readers directly affect the status of the translator. Since the integration of intertextuality theory and translation studies, the intertextuality phenomenon in translation studies express its breakthrough of the traditional "closed door" model and turned its attention to the translator again. From the perspective of intertextuality, this paper analyzes the impact of translators' individual psychology and certain social psychological factors on the translation of texts with different cultural differences. Translation is a psychological activity, which involves the translator's linguistic psychology, aesthetic psychology and cultural psychology. This paper holds that in the process of translation, the translator's psychological activities present multiple characteristics. Therefore, while combining the intertextuality characteristics, we should also pay attention to the impact of social psychological factors on the translator and literary works, which is conducive to a more in-depth study of multi-dimensional literary translation.

# 1. Introduction

Since the late 1960s and early 1970s, intertextuality theory, as a new discipline, has been developing and growing. Since its inception, this theory has been concerned by people and has become one of the important translation theories. It takes the relationship between texts as its core, advocates that translators should pay attention to the relationship between texts, and advocates that writers and translators, writers and readers should be connected with each other. Before the emergence of intertextuality theory, translation studies paid more attention to the text itself than to translation strategies and techniques. Therefore, in the process of translation, more attention was paid to the translator's environment than to translation strategies and techniques. However, since the emergence of intertextuality theory, people have begun to focus on the study of the text itself, so the importance of literary translation has begun to highlight. Translation can make use of its interdisciplinary, cross-linguistic and cross-cultural characteristics to integrate many theoretical knowledge of different schools, such as political economics theory and reception aesthetics theory, so as to build a diversified theory, and also make its own theoretical construction and development have a broader space. However, in the overall development of translation theory at this stage, a new approach has emerged, that is, the theory of intertextuality of deconstruction. The intertextuality theory can transform static English translation into dynamic English translation, endow English translation with soul and cultural color, and recreating the original work. To reflect its economy, culture, consciousness, punctuation, author's background and article's background in the original work requires the translator to extend and deeply understand. All these things are mutually related to the text and the subject and object. This intertextuality theory translation practice also requires the translator to have a relatively high literary accomplishment and subjectivity consciousness, and requires the translator to establish a more macro structural framework at a new height. The intertextuality theory is the reader's extensive interaction and supplement in time and space between the original work and the translation. Understanding and learning the deeper meaning, one of the intertextuality activities of translating terms, is the innovation of the practice of applying the intertextuality theory to English translation. However, as a specific object of human beings, the translator is easily affected by various social and psychological factors such as conformity psychology and cultural prejudice. Therefore, to effectively analyze this theory, it is necessary to clearly recognize the role of the translator in translation.

## 2. The Theory of Intertextuality and Translation

### 2.1. Definition of Intertextuality

The term intertextuality was first put forward by French semiotics expert Julia in 1969. Its meaning is the conversion between different semiotic systems, which was subsequently used in the literary and art criticism industry, and gradually has a broad and narrow distinction.

In a narrow sense, the essence of intertextuality is the relationship between a given text and other texts that are referenced, borrowed, absorbed and deepened, through which the given text is understood. The broad intertextuality is more extensive. It is no longer confined to literary works, but constitutes a complete literary network, which expands and extends in various fields of knowledge and can involve all kinds of humanistic activities. The relationship between different texts, in essence, illustrates the complex relationship between language, culture, politics and other perspectives of the text itself and other texts, which are interrelated, complementary and integrated with each other. Therefore, we can also say that no matter which text, to some extent, has the shadow of other texts. And it itself gradually becomes a reference for other texts. Harold Bloom, an

American literary critic once said, *"There is no text at all. There is only the relationship between texts."* [1]

## 2.2. The Relationship between Intertextuality Theory and Translation

The theory of intertextuality was subsequently applied in the translation research industry, a master of deconstruction. Derrida believes that *"translation is a process in which one language is transferred to another, and it is also a replacement between one text and another. Many supplements generated in the process, as well as the replacement and dissemination, and even some wrong interpretations, will essentially form a kind of intertextuality transformation activity of gain or supplement"* .[2] The core of this intertextuality transformation activity is that translators and authors of original texts and other texts, especially those who translate texts, form a variety of relations such as compromise, conflict and imitation, which makes translation activities construct a new interactive process of learning and induction, legislation and innovation from multiple perspectives of actual language culture, literature and politics.

With the development of translation studies in the history of intertextuality theory, translation theory has become richer and plays an important guiding role for translators to reasonably transform intertextuality from language, literature, culture, social psychology and other perspectives in the actual translation practice. Therefore, at present, probing intertextuality in translation is an important part of translation studies. However, in view of the intertextuality factors in translation studies, experts and scholars have gradually paid attention to it, and used intertextuality to solve many phenomena in the translation process. For example, through the use of different languages, the intertextuality of cultures and the practical application of translation, Qin Wenhua expounds the intertextuality features of translation from multiple perspectives, such as language text and cultural thinking, and explains that those who carry out translation theory and practice as well as translation criticism need to treat the intertextuality of translated texts with an open eye. Some experts and scholars have analyzed the facultative translation, that is, intertextuality, presented by translators when they use translation strategies, and demonstrated that translators' choice of translation strategies is essentially the result of the communication between inter-subjectivity, inter-text and inter-culture of translation. [3]

## 3. Characteristics of Intertextuality Theory

The characteristics of intertextuality theory mainly include the following aspects. The first is dialogism. The meaning of dialogism is that there must be at least two different voices interacting with each other in a discourse, and these two voices will construct a binary opposition question and answer statement relationship. The statement is in essence a special form of language use with social attributes. It is also an intertextual relationship between language, reality and meaning constructed by various environmental factors such as culture, history and social evaluation [4]. Therefore, it can be said that literary text is actually a complex network of dialogues for various contextual factors, and all texts have dialogism. The second is intertextuality. By analyzing the content of intertextuality theory, we can know that the world originally exists in the form of text. Text is a dynamic production process, and it is also the creator's use of language and various contexts for processing and production. Therefore, we can say that text is essentially like a constantly running language machine, which is the product of complex arrangement of various texts. It is characterized by intertextuality [5]. The third is subjectivity. Using the intertextuality theory to analyze the writing in the current text creation thoughts is not a process of recording and reproducing as described by classical writers. Text in essence enables readers to form a relationship with text, constitute a network, belong to the production site, and enable readers to recreate the

meaning of text, which can be spread continuously among infinite differences. This text concept also directly breaks through the author's position as the subject of literary activities, making readers become the subject of activities, and also makes the text structure have an unprecedented degree of openness, its content and value have been transformed from traditional works to intertext and description.

## 4. The Implications of Intertextuality for Translation

Literary translation is not just a way to convert one language into another language, but to show one's own culture in a variety of ways and be accepted by more people. In the process of creation, writers will integrate their own environment, history, culture, customs and other factors into their works, and the writer's thinking of the ancestors in the creation will form a kind of "intertextuality". As far as the concept of intertextuality is concerned, every literary creation has the shadow of previous works, constantly borrowing and absorbing the essence of classical works. Intertextuality emphasizes the relationship between texts, but it is often hidden inside the text, requiring readers to explore in the text. Therefore, in the process of translation, translators should pay attention to the consistency between the translation and the original text, and try their best to explain the content more thoroughly without changing the meaning of the original text, so as to make the content of the work more complete and meaningful, so that readers can find and appreciate the literary beauty of "intertextuality".

## 5. The Influence of Intertextuality under Different Translators' Psychological Functions

The intertextuality analyzed in this paper belongs to the narrow sense of intertextuality, that is, the interaction and complement between text existence and other text languages, literature and culture. Translation is essentially a literary activity. In essence, different translated texts will influence each other with literary texts, and there is a close intertextual relationship. In practice, the analysis of the intertextual influence of translation strategies is mainly presented in the translation process, aiming at the learning and induction of the methods used by other translators, or in reverse and innovation. In literary translation activities, translators will do research and preparation, master the translation methods of others, and absorb the essence of others [6]. For example, Lin Xian and Fu Donghua, the translation scholars of the late Qing Dynasty and the early Republic of China, translated some foreign literary works in a relatively free planning mode and achieved success. Later, many translators imitated their translation methods. In the stage of the New culture Movement, Lu Xun and others began to advocate alienation translation strategy and continued to practice it. Therefore, at this stage, many translators follow the application of alienation translation strategy, which makes our language and culture get a new development.

In terms of social and cultural differences, translation is a special behavior of cross-cultural communication, which is the mutual influence of translator's psychology and culture. Translation is a bridge and bond of cultural exchange. Unique social culture has formed a unique way of thinking; The difference of thinking mode will affect people's psychological activities; Different national psychology will have a profound impact on our thinking, emotions, language and behavior [7]. In terms of the differences in modes of thinking, the three aspects of human cognition, emotion and will have the same characteristics in their activity structure and production mechanism, and are subject to the same laws. However, everyone's mental activity is different. This is because people in different life practice, their psychological activities will be restricted by various rules, and show different psychological orientation and characteristics. Different translators also have great influence on the translation of the same original text, which is related to the individual's social psychology. In terms of geographical and cultural differences, translation includes not only the

transformation of language, but also the transformation of geographical environment and scene. From the perspective of cross-cultural communication, this is the communication between two different regional cultures, and this communication is realized through the communication between languages. [8].

The earliest scholar who translated the book "*Gone with the Wind*" is Professor Fu Donghua. It was translated into Chinese in the 1940s to great success and was also adapted into the film "*Gone With the Wind*". That era caused a stir in our country and still remains popular with many people until now. Due to the influence of traditional translation forms and many other factors after the end of the 19th century, Fu's translation uses a typical domestication strategy, which is also known as the extreme case of domestication translation [9]. After the 1990s, more than a dozen different translations of Mitchell's works began to appear gradually, and these translations all used the title "*Gone With the Wind*" in Fu's translation except the 1990 translation by Chen Liangyan et al., and the specific translation forms were also influenced by the previous intertextuality. For example, the version translated by Dai Kan, Li Yeguang and Zhuang Yuechuan in 1990 is a translation strategy formed after a lot of learning and reference. For example, in the processing of cultural components, a great degree of naturalization translation is used to translate Western things and models into Chinese cultural characteristics and language with connotations. Except for a few places, Dai Kan et al.'s translations basically directly translate the original information content, so that readers can have a better understanding of western society, culture and history [10]. The treatment of some cultural elements also retains or imitates the naturalization technique of Fu's version, and uses words with Chinese cultural characteristics to translate them, such as: the original text states that "*Mammy*" is *"Ellen's mainstay, the despair of her three daughters, the terror of the other house servants."* [11] Dai Kan et al kept the word *" Zuo you shou "* in Fu's translation as" *mainstay*", " *despair*" and" *terror*" were translated as" *Sha xing "*and*" Yan luo wang"* respectively. Although different from the words *"Yan zhong ding"* and *"Ci lao hu"* in Fu's translation, they are both metaphors with strong Chinese cultural characteristics and belong to naturalization strategies. In addition to Fu Donghua's translations in the 1940s, there are also many differences in translation strategies among different translations after the 1990s. For example, the translation completed by Chen Liangyan and others in 1990 did not use the title of "*Gone with the Wind*", but used the title of the film "*SCARLET*". In 1999, Huang Jianren's translated text put a variety of photos and scenes of the original author's life, as well as some illustrations depicting the actual situation in the South during the Civil War. In addition, in the preface of the translation, he gave a detailed introduction of the original author's life and the process of creation and adaptation of his works into films, and also described the value and characteristics of the works. It is hoped that besides the text, it can also bring readers a brand new feeling [11]. The actual content of these translations also has many differences in the application of specific translation strategies. The fundamental reason for these differences is the anxiety about the influence of intertextuality that Harold Bloom once said, so that translators should consider the influence of intertextuality more in the selection of translation strategies, so as to make their translations have essential differences with other translations.

## 6. Translation Strategies under Intertextuality Theory

Most intertextual reference is usually carried out in a specific cultural context. Translators need to think about transforming the symbols of these specific cultures. As for the specific ways, different people will choose different methods. Therefore, this paper analyzes three translation strategies with strong matching and adaptability, namely literal translation, cultural annotation and cultural substitution.

## 6.1. Literal Translation

Literal translation can more truly show the actual style of literary works. For example, the translated title of "*Hong Lou meng*", one of the four Great Classical novels of ancient China, has various expressions. Yang Xianyi's translation into "A *Dream of Red Mansions*" is quite perfect. This is because in Chinese, red building is a connotation with relatively cultural connotations. The word *"red building"* enables readers to directly imagine the houses where the rich lived in ancient times, especially the attic where some large families could live [12]. Therefore, we can know that Yang Xianyi's translation method takes into account the practical factors of intertextuality, and another English translation of "*Hong lou meng*" is "*The Story of the Stone*"[13], which is essentially a literal translation directly aimed at the names of literary works. The main reason to use literal translation is to consider the acceptability of Western readers, because in the eyes of Westerners, the word *"red building"* means red building and has no other meaning, which will directly lead to the reduction of the quality and connotation of literary works. Therefore, from the perspective of cultural intertextuality, the translation can be more easily understood and accepted by Western readers. However, both translation methods consider textual intertextuality, the former is for the cultural perspective of intertextuality, while the latter is for the linguistic perspective of intertextuality.

## 6.2. Cultural Annotation

This strategy is used for some translation content that cannot find corresponding expression form. It is more suitable for Chinese ancient poetry translation. Some intertextual references, due to their relatively stable cultural connotations, have significant symbolic meanings, which will directly affect the acceptability of readers. If translators want to truly present the actual style in the text, they need to use cultural annotations. For example: *"Nu fa chong guan, ping lan chu, xiao xiao yu xie"*, the word "*ping lan chu*" in this sentence will be translated as *"lean on railings"* by many translators. [14] The word which belongs to the intertextual reference is common in ancient poetry. Usually, it is to express some warm emotions. Therefore, it is also a relatively fixed action symbol used by ancient literati. However, this symbol usually presents a relatively strong cultural connotation, which is generally suitable for the connection generated by poets' yearning and anxiety. Therefore, in the process of literary translation, cultural annotation is needed to avoid the problem of cultural loss and the deprivation of cultural quality.

## 6.3. Cultural Substitution

The strategy is to directly replace some characteristic expressions in the original text with expressions that can play the same role in the translated language, so as to better help readers to accept. For example, when translating the phrase *"Chai dong qiang, bu xi qiang"*, if literal translation is used, Western readers will often find it difficult to understand. [15] Therefore, translators need to find the idiom *"rob Peter to pay paul"* which is similar to Western culture to carry out cultural alternative literary translation. There are also many examples such as translating *"Tun le du yao qu yao lao hu"* into *"cut off their noses to spite their faces", "Xiong ji sheng dan"* into *"elephants roost in trees", "Weng Zhong zhi bie"* into *"like a possum in a poke", "Qing jiang bu ru ji jiang"* into*" There are more ways of killing a cat than choking him to death with butter."* [16] These typical examples all relatively belong to alienation translation.

## 7. Conclusion

In actual translation practice, intertextuality should be closely related to translation. Good relevance helps the translator to make full use of the advantages of other texts in translation, thus providing better material support for the translation and deepening the understanding of the translation. The application of intertextuality theory in translation practice puts forward higher requirements for translators. In addition to solid language skills, translators need to improve their own cultural literacy, thinking ability and knowledge literacy, so as to deepen their understanding of the breadth and depth of translation. At the same time, we should pay attention to the influence of social psychology on translators and works, and correctly grasp the psychological characteristics of roles and translators' own social psychological characteristics, so as to reasonably and accurately translate the meaning of works. Of course, there are also many factors that affect the strategy of literary translation, such as the purpose of translation, translators' cultural literacy, ideas, etc. Therefore, we should correctly grasp the application of intertextuality theory in the process of English translation to make English translation more in line with the requirements of the times, readers and academic research. Translation research must be carried out from different perspectives. Only by correctly applying intertextuality theory to English translation, can English translation be more in line with the needs of the times, readers and academic research and make great contributions to promoting cultural exchanges among countries around the world.

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