

On the Intertextuality of English-to-Chinese Literary Translation: A Case Study on the Chinese Translation of *Overworld in Flames*

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Abstract

This study was composed based on the author's published translation practice, *Overworld in Flames*, which, written by the best-selling author with New York Times, Winter Morgan, portrays the course of how Gameknight999 and his companions avert the blazing inferno devouring the whole Overworld against unidentified attackers. Since intertextual references were found ubiquitous in the book, in consonance with the classification by N. Fairclough (1992), the author categorizes its intertextual references into manifest intertextuality and interdiscursivity, and discusses its Chinese translation. This paper demonstrates that intertextuality provides a systematic approach for identifying and handling complex intertextual relationships in literary works, guiding translators to make dynamic choices based on both theory and their own intentions, in the hope to provide some implications for translators to understand intertextual representations in literary translation and to produce better works in the future.

Keywords: intertextuality, literary translation, Chinese translation

1. Introduction

Mark Cheverton is one of the New York Times bestselling authors. *Overworld in Flames* was the second book of his fourth Minecraft series, which depicted how Gameknight999 and his companions laid bare the intrigues and conspiracies of the ferocious blazes setting the whole Overworld in fire and reaped the triumph against them. The Minecraft series of Mark Cheverton was a roaring success, which had led to his publications of other 24 novels with Skyhorse Publishing. All the novels could be found in 20 languages in 31 countries with almost 2 million copies in print.

Intertextuality was initially a concept of literary criticism, which was coined by J. Kristeva, who defined it as "every text is constructed as a mosaic of citations; every text is an absorption and transformation of other texts" (Kristeva, 1980, p. 66). But with its development for decades, this theory has gradually integrated with other disciplines such as translation, aesthetics and other literal arts and humanities. Besides, in a broad sense, translation is a cross-language activity associated with different texts, which is in close accordance with the essential characteristics of intertextuality. Besides, translation can be seen as an intertextual process that involves communication between different cultures. When translating, translators will select and absorb intertextual elements from the source language culture, and then recreate them in the target language culture, thus greatly promoting cultural integration.

Therefore, it is thereupon of cardinal significance to study literary translation from the perspective of intertextuality theory. It helps uncover hidden meanings and cultural contexts in the source text by recognizing intertextual references like allusions and cultural traditions. It maintains the artistic integrity of the source text by preserving stylistic features and ensuring accurate character and plot development. It facilitates cross-cultural communication by bridging cultural gaps and enhancing reader engagement. Moreover, it enriches the target language literature by introducing new concepts and styles and stimulating literary innovation. Overall, it enables a more comprehensive and accurate translation, allowing readers to fully appreciate the depth and complexity of both the source and translated texts.

2. Notes on Intertextuality

During the transition from structuralism to post-structuralism, Kristeva (1969) first proposed the concept of intertextuality based on Mikhail Bakhtin's dialogue theory. She pointed out that intertextuality involved the

insertion of history (society) into a text and of this text into history. “Insertion of history into a text” indicated that new texts were built on the existing discourses; “insertion of this text into history” signified that new texts were a kind of response, emphasis, and reorganization of existing texts. Therefore, intertextuality helped to create history, which could predict and construct future texts (Kristeva, 1986, p. 39).

Later, French discourse analysts further classified the intertextual relations into manifest intertextuality and constructive intertextuality. Manifest intertextuality symbolized that some texts could be easily observed in other texts with evident signs, such as quotation marks, and so forth. Constructive intertextuality referred to the integration of discourse conventions in the construction of texts. Fairclough (1992) inherited this classification and further developed it by renaming it “constructive intertextuality” as “interdiscursivity” for the first time to emphasize discourse conventions rather than discourse constructiveness.

This translation report adopted Fairclough’s (1992) definition and classification of intertextuality. He pointed out that intertextuality was an inherent property of a text, which meant it was always full of fragments of other texts, either splitting, merging or absorbing them, and that intertextuality could be classified into manifest intertextuality and interdiscursivity (Fairclough, 1992, pp. 84–85). According to Fairclough (1992, p. 118), manifest intertextuality referred to the evident manifestation in other texts, often in the form of citation, rewriting, plagiarism, reference, presupposition, allusion, negation, irony, parody, collage and hyper-textual links. The mixture and fusion of different genres, texts or styles associated with certain social meanings could be further categorized. These categories include blended interdiscursivity, embedded interdiscursivity, switched interdiscursivity and chained interdiscursivity (Wu, 2010, p. 19). In general, manifest intertextuality is apparent, while interdiscursivity is more complex and obscure.

3. Intertextuality and Translation Studies

The emergence of intertextuality has provided a crucial and different viewpoint regarding the progress of translation studies. When a text is translated and placed into another language and cultural setting, it also brings along the intertextual connections that the source text contains. Consequently, it has become an important matter for both scholars and translators to examine these relationships and to further investigate how the intertextuality references can be recreated during the translation process. At the same time, new forms of intertextuality are also produced in the process of translation, either in relation to the source context or the target context.

The application of intertextuality in translation studies can be dated back to the 1970s. Since then, the theory of intertextuality has served as a potent tool to theoretically challenge the very concept of translation as well as the role of the translator. Venuti points out that the utilization of intertextual relationships assumes a novel yet real situation for any readers of a particular piece of writing, namely that there exists “a linguistic, literary, or cultural tradition, a continuity of pre-existing forms and practices” (2009, p. 157).

Intertextuality is also interwoven with other key areas of translation studies, such as equivalence, adaptation, and the translator’s role in mediation. According to Lefevere (1992), translation is a form of rewriting, and in the context of intertextuality, this rewriting is often necessary to achieve cultural equivalence. Translators may need to adapt the intertextual elements in the source text to make them relevant and understandable in the target culture. For example, in translating a literary work that contains intertextual references to a specific cultural practice or belief in the source culture, the translator might need to modify or explain these references to ensure that the target audience can grasp the intended meaning. This process of adaptation is a way to negotiate the differences between the source and target cultures and to achieve a certain level of cultural equivalence while respecting the intertextual nature of the source text.

Adaptation in translation is often necessary to make the source text more accessible and relevant to the target audience, and intertextuality is a key factor in this process. Venuti (1995) highlights the importance of adaptation in dealing with cultural differences. In the context of intertextuality, when a source text contains numerous references to local cultural or literary works, the translator may need to adapt these references. For example, in translating a novel that frequently quotes from a particular national poet in the source culture, the translator could choose to replace these quotes with references to a well-known poet in the target culture with similar themes or styles.

The translator’s role as a mediator between cultures is deeply intertwined with intertextuality. For example, when translating a text that contains complex intertextual references within a specialized academic field, the translator must decide whether to provide detailed explanations within the text or in footnotes. The translator also needs to consider how these intertextual references might be received by the target readers who may have different intertextual knowledge. According to Pym (2004), the translator’s decision—making in this regard affects the cross-cultural communication process. The translator is responsible for bridging the gap between the source and

target cultures' intertextual landscapes, making sure that the translation effectively mediates the intended meaning while respecting the integrity of both cultures' intertextual systems.

Therefore, intertextuality has great influence on translator's decision-making. A translator must cultivate an awareness of intertextuality over their interpretation of the source text. By recognizing the intertextual links within the source text, translators can better understand the author's intentions, the text's context, and the nuances of meaning. This awareness helps them make informed decisions about how to translate the text and recreate a well-translated text that takes into account the intertextuality of the target culture, enhancing readers' understanding and appreciation of the text.

However, research gaps still exist in terms of intertextuality and translators' cognitive processes, texts of digital intertextuality, machine translation, the construction of cultural identity in translation, and so forth. In conclusion, while there has been some progress in understanding the relationship between intertextuality and translation studies, these research gaps still require further investigation to fully comprehend the complex interplay between the two.

4. Textual Analysis

The translation practice proceeded pursuant to the guidance of intertextuality theory. The preeminence of intertextuality entails the necessity of exemplifying its references in the translation. In this part, classification and examples of manifest intertextuality and interdiscursivity would be discussed.

4.1 Manifest Intertextuality

Manifest intertextuality refers to the explicit inclusion of other texts in some texts. Due to the wide range of manifest intertextuality, Fairclough proposed a comprehensive classification at early times, including discourse presentation, presupposition, negation, metadiscourse and irony (Fairclough, 1992, p. 117-123). It was related to the explicit relationship between texts, which was defined as "the superficial form borrowed from other texts" (Wu, 2012, p. 17-22). Likewise, domestic scholars also put forward many classifications, such as quotation, plagiarism, imitation, allusions and so on (Xin, 2008, p. 6-10; Wu & Yan, 2015, p. 1-4+43). Based on these classifications, this section discusses irony, negation, parody and presupposition.

4.1.1 Irony

Irony refers to a sarcastic tone or a satirical writing technique. If it is interpreted literally, its figurative implication is downplayed. As a matter of fact, its original meaning is exactly the opposite of what it conveys literally. Whenever irony occurs, it has to be put back into its context before being interpreted. Sperber & Wilson defined verbal irony as an echoic explanation of speakers' scornful attitude of discourse meaning (Xu, 2004). In general, the connotation of an ironic statement is contradictory to what it appears to be. Its exclusive and conflictive nature normally evolves into an exquisitely balanced state.

Example 1.

Source Text: "How could this happen?" Butch said. "This forest is completely destroyed."

"We can see that," Hunter replied. (Cheverton, 2016, p. 44)

Target Text: "怎么会发生这种事?"布奇惊问, "这片森林已经被完全毁掉了。"

"我们有眼睛, 看得见。"猎人驳嘴道。(Luo, Trans., 2021, p. 31)

Throughout the story, Butch was set as an impulsive and reckless character. He often disregarded the overall battle arrangements as well as the safety of his teammates, and even acted at his own will in ignorance of commands. As an unpleasant character, he was unpopular among teammates. So his remark was rebutted by Hunter simply because she (Hunter) intended to find fault with him. But "we can see that" and the word "replied" were so simple in meaning that they lacked cultural collision. The conscious adjustments made by the translator, such as adding "有眼睛" and using "驳嘴", contribute to the creation of a more vivid quarrel scene in the target text. This new scene then becomes an intertextual element within the translated work itself. The translation can evoke certain expectations or associations for Chinese readers based on their familiarity with similar scenes in Chinese literature or cultural expressions of argument. For example, it might remind them of the way characters in traditional Chinese novels interact during disputes, thus creating an intertextual connection to the broader realm of Chinese literary and cultural traditions.

4.1.2 Negation

"Negative sentences were often used for polemical purposes" (Fairclough, 1992, p. 121). Generally, simple negative sentences were just refutations and did not involve special meanings. "For example, consider the

following dialogue: “A: Who is his wife?” “B: He is not married yet.” In this case, the negation in B’s reply was used to deny the presupposition of “his marriage” implied in A’s question. When repeated negative sentences are directed at a controversial topic, they usually have a strong tone. This strong tone can reinforce certain viewpoints and emphasize the facts.

Example 2.

Source Text: They rode in uneasy silence through the burned-out forest, all of the companions surveying the devastated landscape in disbelief. Everything was destroyed in the cold taiga biome. Not a single animal nor plant was seen. The blazes had completely eradicated every living thing from the area, leaving not even the smallest blade of grass alive; they had been incredibly thorough. (Cheverton, 2016, p. 51)

Target Text: 他们在焦林中穿梭，一路上，空气中都弥漫着令人不安的沉默，众人难以置信地审视着眼前这一片狼藉。冷针叶林生物群系中的一切都被毁了，看不见任何一种动物或植物。烈焰人将这一带的每一条生命都斩草除根，哪怕一片最小的草叶都没能逃出生天。他们这场大屠杀简直赶尽杀绝。(Luo, Trans., 2021, p. 36)

This is an emblematic example of negation. In climatology and geography, biome is defined as a community of plants, animals and soil organisms with similar climatic conditions, which is often called an ecosystem. In this snow-covered biome, “everything was destroyed...not a single animal nor plant was seen...not even the smallest blade of grass”. Several negations were used to show the merciless brutality of the fierce blazes. Since the plot reached a thrilling climax, the author reasonably used four-character expressions like “斩草除根”，“逃出生天”，“赶尽杀绝” to reproduce the brutal scene. Through this, the effective translation of the negations contributes to enhancing the readability of the target text within the Chinese cultural context. Chinese readers can more vividly visualize the devastated scene, which may trigger intertextual associations with their own experiences of reading about disasters or seeing similar scenes in other works of literature, art, or even in real life.

4.1.3 Parody

Parody denotes an intertextual narrative technique that imitates the writing style, characterization or contextual setting of certain writers or literary works, which can thereby achieve comical ridicule effects. Successful parodies demonstrate an exceptional comprehension of the writing style and language aesthetics of original works.

Example 3.

Source Text: Morgana, the witch, was standing there, a devious smile on her wrinkled face. (Cheverton, 2016, p. 105)

Target Text: 女巫莫甘娜已经站在那儿了，她布满皱纹的脸上浮现一丝邪魅的笑意。(Luo, Trans., 2021, p. 80)

This parody is a form of satirical representation. In medieval Europe, there was a vast inequality in wealth between the rich and the poor. Coupled with religious appeals, people feared the existence of witches. Such fear eventually led to brutal massacres during the witch-hunting. Even in modern cultural creations like *Overworld in Flames*, this stereotype of witches is still being played with in the form of parody. Hundreds of women were executed and murdered in inhumane ways. It was generally believed that witches were usually attired in ragged clothes and lived in dilapidated wooden houses in forests all the year round. Morgana in *Overworld in Flames* was also another parody of people’s stereotype of witches. For example, when Morgana shows a certain mysterious and somewhat sinister smile. This smile is described as “邪魅的笑意” in Chinese. This kind of description has managed to maintain the connection to the Western cultural stereotype of witches while also making the text more accessible and engaging for Chinese readers, thereby integrating it into the Chinese cultural context and expanding its intertextual reach.

4.1.4 Presupposition

Presupposition was put forward by Friedrich Frege in 1892. Frege, a German philosopher and the founder of modern logic, defined presupposition as the premises made by speakers to clarify the rationality of a sentence or paragraph when an utterance was made. Presuppositions are propositions taken by the producer of the text as already established or “given”, and there are various formal cues in the surface organization of the text to show these presuppositions (Fairclough, 1992:120).

Example 4.

Source Text: “Tell us what you need, witch ... now!” Butch commanded with a hint of disgust.

Morgana glared at Butch as she reached into her smock and withdrew a splash potion of poison.

“You might need a lesson in politeness,” the witch growled. (Cheverton, 2016, p. 119)

Target Text: “女巫，告诉我们你需要什么……马上！”布奇带有一丝嫌恶地命令道。

莫甘娜盯着布奇，把手伸进宽袍，掏出一瓶喷溅毒药。

“你可能需要我教教你什么叫‘礼貌’。”女巫低声怒吼。(Luo, Trans., 2021, p. 93)

This is a quarrelsome dialogue between two controversial characters. The presupposition here was that, when they met, there would certainly be quarrels. Butch was quick - tempered and rather reckless. The witch was impatient and haughty. Butch forced the witch to tell the truth, but the witch did not know anything and clearly wouldn't tolerate his rudeness at all. Therefore, the dialogue between these two characters must be properly handled in order to reflect their unique setting of personality.

Given their distinct personalities, the dialogues between them are bound to be intense and full of sparks. In order to present these dialogues well in the translation, the author has made an adaptation.

The translation of the witch's line “You might need a lesson in politeness” as “你可能需要我教教你什么叫‘礼貌’” is a key example of handling intertextuality in the dialogue. That's because, rather than choosing a more literal yet less impactful translation like “上一节礼貌课”, the translator opts for a more idiomatic and contextually appropriate expression. This way, the translator is not only maintaining the acid tone of the irritated witch but also ensuring that the dialogue flows naturally in the Chinese context, creating an intertextual connection to the way such confrontations are typically expressed in Chinese literature or everyday speech. For example, Chinese readers can better empathize with the tense atmosphere among the characters when they read such a translation that conforms to the daily expression habits, as if they were in a familiar quarrel scene, thereby enhancing their sense of immersion in the whole story. This adaptation helps to bridge the gap between the English-language dialogue convention and Chinese readers' expectations, making the target text more relatable and engaging.

4.2 *Interdiscursivity*

Fairclough (1992) borrowed from Bakhtin (1986) and further introduced the classification of intertextuality by French discourse analysts, namely, manifest intertextuality and constitutive intertextuality. Constitutive intertextuality denoted a mixture of discourse conventions, which involved different types of discourse, such as genres, activity types and styles. The new term “interdiscursivity” was coined by Fairclough to substitute for “constitutive intertextuality” so as to emphasize discourse conventions rather than other constitutive texts. Wu Jianguo (2012) held that manifest intertextuality was composed of the superficial forms of one text borrowed from other texts. The relations between texts were explicit. Nonetheless, interdiscursivity was vaguer and more complex because it was associated with the whole linguistic system. He classified interdiscursivity into four categories: blended interdiscursivity, embedded interdiscursivity, switched interdiscursivity and chained interdiscursivity, which were the very classification this report adopted.

4.2.1 Blended Interdiscursivity

The conventions which constitute blended interdiscursivity, such as genres, discourses or styles, are complex and challenging to recognize. In short, blended interdiscursivity is a mixture of several styles or genres, usually connected to different texts. For example, if marketing terms or provocative expressions are employed in an advertisement for selling academic works, it can be defined as blended interdiscursivity where advertising texts were mingled with academic texts.

Example 5.

Source Text: At dawn, the party moved from the desert into a savannah. Gameknight loved the sight of the twisted acacia trees, their unique trunks bending and curving toward the sky. They paused for a moment in the hot environment to rest and eat. Gameknight found a large tree and dismounted. Tying his horse to the angular trunk, he sat down in the shade and took out an apple and some pork. The horse seemed grateful for the respite and hung his head down low to munch on the gray-green grass. (Cheverton, 2016, p. 69)

Target Text: 拂晓时分，小队从沙漠进入了稀树草原。游戏骑士爱极了那歪歪扭扭的金合欢树景观，它们朝天弯曲着自己独特的躯干。热浪翻滚，众人停了下来，歇息片刻，享用些东西。

游戏骑士找到一棵大树，下了马。他把马儿系在尖尖的树干上，自己坐在树荫下，掏出一个苹果和一些猪肉。终于能歇会儿了，马儿看起来十分感激，低下头去，津津有味地嚼着灰绿的青草。(Luo, Trans., 2021, p. 49)

This is a typical instance of blended interdiscursivity. It was a welcome relief for the party to move in savannah which was covered with plants and trees, since they just travelled through the burned-out taiga forest and a desert. This paragraph was a descriptive text. However, the psychological reactions of the characters, such as “Gameknight loved the sight”, “the horse seemed grateful for the respite”, were a critical interpretation. The combination of these two further reflected the beautiful scenery of the savannah and their cheerful relief. It was thus taken as blended interdiscursivity. Although this paragraph focused on the description of their journey, the mood changes of characters highlighted the importance of savannah.

So the author translated “...loved the sight” into “爱极了” and “The horse seemed grateful for...” into “十分感激”, and added “津津有味” to describe the characters' state, thus intensifying the emotional expressions in a more language-and-culture-appropriate way. These translations, in this way, not only convey the basic meaning of the original English phrases but also enhance the emotional impact, making it easier for Chinese readers to understand and feel the characters' positive reactions to the new landscape. This also helps to maintain the intertextual connection between the characters' emotions and the described environment.

4.2.2 Embedded Interdiscursivity

Embedded interdiscursivity often contains a mosaic of various genres, discourses or styles, in which one conventional component was clearly embedded in another. It can usually be found that special elements such as poems, stories, dialogues, letters or comments were mutually merged in embedded interdiscursivity. For example, in order to level up the sales volume, the real estate company might insert dialogues between couples into the advertisements to attract target customers.

Example 6.

Source Text: Gameknight glanced up from the wolf and saw huge columns of black smoke starting to rise. The billowing smoke was thick and climbed high into the air like dirty fingers clawing their way out of the forest. The ever-present east-to-west wind began to pull at the smoke and drag it to the west, making the smoky fingers bend and writhe with the wind, as if in agony. (Cheverton, 2016, p. 29)

Target Text: 游戏骑士顺着狼的视线抬头看。远方大团黑色烟柱正缓缓升空。厚重的浓烟翻滚着涌上高空，如同肮脏的手指探向森林外围。常年从东吹向西的风势卷起烟雾，刮往西天，在风力的作用下，灰黑色的手指异常痛苦地扭动翻涌。(Luo, Trans., 2021, p. 19)

This is a typical example of blended interdiscursivity, which started from what Gameknight had seen, followed by the novel author's observation of the black smoke in the distant sky. The first two sentences were narrative texts, and the rest were descriptive texts. These two texts were properly combined, which effortlessly laid stress on the astonishing scene. The translation choices made by the translator enhance the intertextuality of the target text within the Chinese cultural context. The maintained figurative language and narrative-descriptive flow make the scene of the black smoke more vivid and emotionally impactful for Chinese readers. They can more easily visualize the scene as described and feel the intensity of the situation, which in turn creates intertextual associations with their own experiences of reading about dramatic or visually striking scenes in Chinese literature or other works. This makes the target text more relatable and helps to draw the readers deeper into the Overworld.

4.2.3 Switched Interdiscursivity

Switched interdiscursivity, which refers to the alternation or transformation of different genres, discourses or styles, can commonly be seen in the dialogues of literary works. There are two oft-repeated pairs of contradictory conversational styles: elegant and vulgar, superior and inferior. The distinction between these styles normally mirrors two social identities or social strata of wide divergence.

Example 7.

Source Text: “Herder, I think you should send your wolves out with Butch,” Crafter said. “He’ll be alone out there now, and it’s getting dark; he may be in trouble.”

“It serves him right,” Hunter snapped.

“Yeah!” Stitcher added. (Cheverton, 2016, p. 42)

Target Text: “牧人，我觉得你得派狼群去跟着布奇。”克拉夫特说，“天色晚了，他一人孤身在外，可能会遇到危险。”

“那是他活该。”猎人恶声恶气地说道。

“对啊！”小裁缝插嘴道。(Luo, Trans., 2021, p. 30)

This is a typical example of switched interdiscursivity. It was obvious that the words of Hunter and Stitcher were vulgar, while Crafter's advice was elegant. Gameknight and his teammates came across a scene of destruction as a village was consumed in flames. As far as Gameknight could tell, this was just an accidental fire. But Butch frustratedly charged about, galloped for the village gates and disappeared. Crafter wanted to help Butch out in case he came across danger. But Hunter and Stitcher would rather leave him alone because they think he deserved it. Normally, “yes” is more appropriate than “yeah”, for the latter is a colloquial response less preferred in formal occasions. At the same time, Crafter's more formal-sounding advice is translated in a way that maintains its elegance and straightforwardness. This adaptation helps to bridge the gap between the English-language social and linguistic hierarchies and the Chinese readers' expectations, making the target text more relatable and engaging. By doing so, the translator is maintaining the intertextuality of the source text in terms of the relationship between language styles and character attitudes. Switched interdiscursivity could be clearly seen in the shift of elegance and vulgarity in the translation of the dialogue.

4.2.4 Chained Interdiscursivity

Systematic and regular connections are built up when different genres, discourses or styles are linked together, which is called chained interdiscursivity. For example, journalists transformed the statements of government officials into news reports, which would be made public through the mass media such as newspapers, television, radio or network and thus triggered thousands of comments from all walks of life. It was through chained intertextuality that a variety of genres, discourses or styles were linked together to convey thorough and comprehensive information.

Example 8.

Source Text: They rode up and down the dunes as if they were sailing across ocean swells. Green, prickly cacti dotted the landscape like emerald sea serpents sticking their heads up out of the sandy waves. They added a refreshing splash of color to the pale surroundings, giving the harsh desert a sense of life and hope, something that had been lacking in the burned-out forest around Crafter's village. (Cheverton, 2016, p. 137)

Target Text: 他们在沙丘间攀升俯冲，仿佛在海潮上翻然起伏。长满刺的绿色仙人掌星星点点地散布在这片景致中，像墨绿色的海蛇在沙浪中探出头来，为这乏味的环境增添一笔让人眼前一亮的色彩，赋予了恶劣的沙漠一种生命力和希望感。这是一种克拉夫特的村庄周围被烧毁的森林所缺乏的正能量。(Luo, Trans., 2021, p. 108)

This is an example of chained interdiscursivity where description and exposition are linked together. When the whole party was marching forward, a bunch of monsters were following them. They picked up the pace, hoping to put more distance between them and their pursuers. This paragraph was describing their journey. The first sentence was pure exposition. What followed was the description of the scenery they passed through. The translation aims at recreating the optimism and hopefulness that the words conveyed so as to shape a sharp contrast between the burned-out biomes and the green living cacti. It also preserves the imaginative and figurative language. Chinese readers who are familiar with similar rhetorical devices in Chinese literature can easily recognize and appreciate this kind of vivid description, thus maintaining the intertextual resonance between the source and target texts in terms of the way the scene is described. This helps to recreate the sense of the journey and the unique landscape for Chinese readers. The apt translation of exposition and description that were chained together could also refresh readers' ashen experiences of endless disasters in the novel.

5. Conclusion

This paper conducts a detailed discussion by exploring the classification and references of intertextuality in *Overworld in Flames* as examples. It theoretically provides and responds to a systematic approach to identifying the complex intertextual relationships in literary works, and more importantly, handling these relationships. Through the examples, manifest intertextuality and interdiscursivity were correspondingly mirrored. Translation, as it is, a process of realizing the dynamic balance among four underpinnings, namely, source texts and target texts as well as authors and translators, requires translators to be proactive and make dynamic choices for target texts under the guidance of theories. This indicates that while translators' choices should be based on sufficient theoretical grounds, they should not blindly rely on theories and should not disregard their own translation

intentions. The paper proves that intertextuality, a progressively sounder theory, provides practical support for translators.

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