

## Intertextuality and the Translator's Adjustment to Convey Similar Implicatures

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### 1. Introduction

Texts and language in general do not exist in isolation, and cannot be created solely by their own author or speaker's creativity. As a matter of fact, synchronically and diachronically, our utterances and writings are the conglomeration of all direct and indirect experiences, because the speaker and the writer deliver their own ideas on the foundation of others' utterances and writings.

In this respect, it is impossible to understand all the meanings of a text only with the lexicolinguistic and syntactic knowledge found in the text itself. The meaning of texts will depend on the relationships established with other texts and discourses as well as the reader's experience of those phenomena.

The translated text, as a product of two different social systems and a bridge of two different languages, their literary systems, and their paradigms, is also set upon the same relationships that its original text has to other texts. Moreover, translating the original text by construing the meanings of the source text requires knowledge and understanding of intertextual factors in the source text as well as those of the target text. This common property of texts, relating and interacting with each other, is usually known as intertextuality. Intertextual property constitutes a part of meanings of the translated text: its translator's recognition of it and the measures the translator takes to reach the target reader.

The purpose of this paper is to study the concepts of intertextuality in literature and translation, and consider the adjustments the translator makes in order to convey similar implicature in translated versions in terms of intertextuality. The original concept of intertextuality and its meaning in the translation studies will be discussed in the next chapter, and what the translator does to adjust his or her works specifically in terms of intertextuality will be followed in the third chapter.

## 2. The Concept of "Intertextuality"

### 2.1 Intertextuality in Literary Criticism

The definitions of "intertextuality" is diverse and ranges from the reference of other texts or phrases in the form of quotations in a text to all the recognizable relations between texts, semiotic systems, and even cultures. The concept was first used in the field of literary criticism, and Kristeva (1980) is known as the first critic to coin the term, "intertextuality". She argued regarding intertextuality that "in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (36) and also

remarked that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (66). Likewise, her definition of intertextuality reflects that the originality of a text is fictitious; a text is just the association of fragments derived from other texts and its rewriting. Besides, this also meant that intertextuality is not a limited phenomenon only in some texts, but is a universal one existing in any discourse.

Even in Kristeva's own use of the term, "intertextuality," we can also find intertextuality itself, because her concept is a reflection of other previous criticisms such as T. S. Eliot (1917)'s *Criticism on Tradition and the Individual Talent* and Mikhail Bakhtin (1981)'s concept of "polyphony" with social discourse. Especially, Bakhtin underlined the social nature of language, which cannot exist independently of its context. He proposed that every word we say has already been used before in other texts, and, as a result, our speech is filled with other's words which carry their own expression, and their own evaluative tone, which we assimilate, rework, and re-accentuate (qtd. Hatim and Mason *The Translator* 30). Even our ideas are "not subjective individual-psychological formation, but is inter-individual and inter-subjective where the realm of its existence is not individual consciousness, but dialogic communion between consciousnesses" (Bakhtin 88). In the polyphonic space of text, the other's consciousness and utterance coexist together with the author's.

After Kristeva's theory in the 1960s, intertextuality has been studied further by the literary critics such as Culler (1975), Barthes (1977) and etc. Barthes (1977) did not recognize the author as an originator of meaning; he regarded the text as "a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (146). He distinguished intertextuality in criticism from the conventional literary study methods such as finding the context or influence from one text to another. He said that the intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text: to try to find the 'sources,' the 'influences' of a work, is to fall in with the myth of filiations (160). Therefore,

intertextuality is not just detecting the origin among texts, but looking out on a text which is created by inter-subjectivity, which is the unconscious and universal phenomenon in all texts.

## 2.2 Intertextuality and Implicature in Translation Studies

### 2.2.1 Intertextuality

Translation Studies shares the concept of intertextuality with literary criticism to some degree, because, like other literary texts, translated texts are also a space where the subject and the other hold together. However, specifically speaking, in Applied Translation Studies which was classified with Pure Translation Studies by Holmes (Holmes 76), the approach to intertextuality of translation is related to the translator's basic work to interpret and rewrite the ST, which will be specifically discussed in Chapter 3: how to recognize it in context and how to transmit it into the TT. There are some theories to deal with intertextuality in terms of translation itself and its process, and these can be explained from two points. The first one has a linguistic view on intertextuality as a genre or text-type; the other links it to the context of a text from the semiotic aspect. These two are neither totally different nor opposing, but they explain intertextuality from different angles.

The first viewpoint on intertextuality is related to the notion of genre or text-type, and is found in its definition of Beaugrande and Dressler's theory (1981), and that of Bell (1991) and Neubert (1992). They explained intertextuality from a Linguistic view; the translator, as a mediator, makes a connection by inserting linguistic indices to make the reader access to the underlying knowledge structure of the author's original message (Neubert & Shreve 69). Intertextuality is also a component of textuality which refers to "a complex set of features that texts must have to be considered texts, and it is also a linguistic property reflecting certain social and communicative constraints" (Neubert & Shreve 70).

The property of textuality is composed of seven features of the text which possess a communicative value as discourse: cohesion, coherence, intentionality, acceptability, informativity, relevance and intertextuality (Bell 163-4). These standards are all relational in character, and are concerned with how utterances are connected to others. Among these, cohesion and coherence are grammatical and conceptual dependences in a text; intentionality and acceptability show the attitudes of the participants toward the text (de Beaugrande and Dresser 37); informativity, relevance, and intertextuality are concerned with information structure, the relevance of the text to its situation and the relationship of the text to other texts (Bell 167). The last three characteristics including intertextuality are about the relationship between the inside and outside of the text, and intertextuality especially is a global pattern which the reader compares to pre-existing cognitive templates abstracted from experience (Neubert & Shreve 117). Therefore, the intertextuality is text-type, or genre with which the target reader can feel familiarity, comparing to their past reading experiences. Genre in the linguistic field means the type of communication activities distinguished to the situation where they are mostly and conventionally used, "the most important conception of which is convention or rationale" (Swales 58). The reader has in mind a set of tacit expectations about what specific text should be. For example, if we read a sign that said "Please, don't touch," we know, without context, it is a request that is usually put in front of paintings in a gallery, because we are already familiar with similar expressions at exhibitions.

Another view on intertextuality is related to the concept of context and semiotics. Hatim & Mason (1990) defined context on the basis of the systemic-functional model of Malinowski and Firth who regarded language as a synthesis of linguistic and social functions: 'Communicative dimensions, Pragmatic dimension, and Semiotic dimension' (169). Intertextuality belongs to semiotic dimension. From this viewpoint, they divided it as Active intertextuality and Passive intertextuality (Hatim & Mason *Discourse* 123-8).

Passive intertextuality is some static property of text, which amounts to mere item-by-item replacement of a reference in the source text by one in the target text; otherwise, active intertextuality is best viewed in terms of semiotic systems of signification, which activates knowledge and belief systems well beyond the text itself and makes the reader's knowledge of previous texts appealing in order to achieve the producer's goal (Hatim & Mason *Discourse* 123-4). Apart from this division, they also suggested the seven categories of intertextuality in literary studies: reference(quotations), cliché, literary allusion, self-quotation, conventionalism, proverb, and mediation (Hatim & Mason *Discourse* 132).

The most important part of translation in relation to intertextuality is intentionality as an aspect of semiotics. Intentionality is crucial to the understanding of how intertextual references function in texts. Knowing the existence of continuity of sense established by intertextuality enables the translator to ensure that the similar network is reflected as far as possible in the target text. When the reader recognizes and takes part in the interaction between texts, the intended intertextuality construes its purpose. In the moving process from a source element of intertextuality into the host text including the translated text, the intertextual sign naturally undergoes substantial modification of its signification and character. Therefore, the first step in translating the intertextual object is to discriminate its intentionality including its implicature.

### 2.2.2 Implicature

Implicature is a technical term in Pragmatics, and it describes the relationship between two statements where the truth of one suggests that of the other. This concept refers to an alluded meaning which is not revealed on the surface of statement. For example, we can suppose a situation where person A asks person B whether person C works well or not, and B answers that C is good in character. The surface meaning of B's answer is not the answer on C's competence to work. It may be a compliment in other contexts. However,

B's answer in this context is a kind of elusion to remark of C's incompetence to work, not to be rude or slanderous to speak frankly about C's inability. The implicature is what B really wants to say, which cannot be understood only by the meaning of each word apart from its context.

Implicature is usually divided into two kinds of "conversational implicatures" and "standard implicatures" (Baker 227). Grice (1975) suggests that discourse has certain important features: purpose, and a cooperative effort (qtd. Baker 225). These features give rise to a general principle of communication, the cooperative principle which participants of discourse are expected to observe. Implicature is related to the cooperative principle and the maxims of quantity, quality, relevance and manner (Baker 225). The participants of discourse usually follow the cooperative principle and the maxims to deliver meanings, but sometimes they deliberately violate them.

Standard implicatures take place when the principle and maxims are observed well, while conversational implicatures happen when the cooperative principle and maxims are deliberately broken. Baker (1992) suggests an example to explain the difference of two implicatures (227). In common discourse, the question, "Do you know what time it is?", conveys the meaning "I do not know the time; I wish to know the time." This type of meaning is a standard implicature. However, if the same question is used as a rhetorical question in a certain context and with appropriate intonation, it could convey a meaning, 'You are very late.' This is a conversational implicature which is achieved by violating the maxim of quality (Baker 228). In the former example, the implicature of the B's answer is due to B's intentional violation of the maxim regarding relevance. This shows that the conversational implicatures are closely related to the speaker's intention and the context.

Conversational implicatures complicate the task of the translator who may knowingly or unknowingly eliminate certain possible interpretations of the original from the target text, and even give rise to other interpretations which are not derivable from the original text (Baker 228). As a result, conveying the

implicature demands the translator's discernment above all things, which can be developed from the linguistic and cultural knowledge and proficiency to catch them.

The adjustment to convey the similar implicatures is usually called 'mediation.' The term "mediation", first used by Beaugrande and Dressler (1981), is the extent to which one feeds one's current beliefs and goals into the model of the communicative situation (Hatim and Mason Discourse 127). The translator does not work in isolation, just as the author of the source text does not. The degree of mediation can differ depending on its contexts: the highest level of mediation is construing conventions of the genre itself and giving an illusion of the perpetuity of genres or text types, while the lower level of mediation is quotes or references to well-known texts; the lowest(minimal mediation) is the one replying to, refuting or evaluating other texts in conversations.

Baker (1992) classified the mediation or the strategies to deal with implicature in the place of translation, too. Her classification is more fractionated such as explication within the text or in a footnote, omission or ignorance of its existence, usage of conventional indicators like quotation marks, cultural substitution (228-243).

### 3. Examples of Adjustment to Convey Similar Implicatures

Bell(1991) describes the translation process with two steps: (1) the analysis of the ST, (2) the synthesis of representation into the TT (20-1). These two steps reflect the change of the translator's role from the reader to the writer; that is to say, the translator as the reader of the ST changes his or her role to rewriting and creating a new version of the ST. Bassnett-McGuire (1980) argued that the work of translating and that of interpreting are not separate exercises (80). To interpret the ST, the prerequisite job for translation is to



understand meanings of the ST, especially contextual meanings interwoven inside and outside of the ST and its textual characteristics. Bell designates all these understandings to "analysis". On the other hand, "synthesis" is the other stage of translation where the translator uses some translational strategies to convey all the meanings in TT as a person to write a new version of a text.

### 3.1 Pragmatical Analysis to Discern Intertextual Implicatures

The analysis of the ST is composed of three processes: Syntactic analysis, Semantic analysis and Pragmatic analysis (Bell 45-58). Among these processes, pragmatic analysis contains two useful concepts of coherence and implicature (Baker 218) which are also connected with interpersonal meanings in Functional Grammar. Coherence and implicature can be achieved in the relationship with readers, and their degree can be different according to each reader's ability to catch them. Baker (1992) said that it is not a feature of text as such but of the judgment made by a reader on a text (222). Therefore, pragmatic analysis demands the reader's participation and ability to judge the intertextual and implied meanings.

The successful translation of intertextual elements can also be achieved by discerning "both the intentionality and the semiotic perspective"(Hatim and Mason *The Translator* 40). In other words, this viewpoint indicates the author's intentionality and the reader's discernment on it (including the translator's discernment as a reader) are two major axes in pragmatic analysis related to intertextuality.

The identification of what the author intends to refer to in his text is a primary part to achieve equivalence. If failed, the originally intended meaning can be insufficiently delivered or distorted. For example, a preacher in *Adventures of Huckleberry Finn* said in his sermon, "It's the brazen serpent in the wilderness! Look upon it and live!" (Twain 120). This phrase is intertextual with the story of Moses' bronze snake that had the power to heal

the repenting Hebrews in "Numbers" of *The Old Testament*. Therefore, the preacher's address urged his audience to repent themselves. However, this sentence in the ST was put into "이것이 황무지의 뻘뻘스러운 뱀이니라, 이것을 보고 살지어다!" (Oh 447) in Korean TT. This did not convey the author's intention, which was a result of the translator's failure to portray the intended intertextuality and its implicature of the ST.

In most cases the implicature is not clear. Utterance can be interpreted variously and it is not clear whether it is intended or not. This characteristic of utterance makes translation too complicated to discern the intentional meanings. Grice (qtd, Baker 228) described 5 factors to contribute to the success or failure in working out implicature: 1) the conventional meaning of the words and structures used, 2) the cooperative principle and its maxims, 3) the context, linguistic or otherwise, of the utterance, 4) other items of background knowledge, and 5) the fact that all relevant items falling under the previous headings are available to both participants and both participants know or assume this to be the case. These factors share common facts that both participants of writing, the writer and the reader, should discriminate or, at least, infer conventional use in words, structure, and language systems to make implicature in translation achieved.

### 3.1.1 Identification of Intertextual Implicature in Literary Works

Every text contains some degree of intertextuality because it is a product of a specific socio-cultural group. However, apart from unconscious and omnipotent intertextuality, there are the deliberately devised intertextual elements in modern literary works. We can see this form of the intertextual in the works of James Joyce and other authors in Modernism and Post-Modernism. They used classics, ancient myths and the *Bible* as a frame of their works to enrich their literary themes and artistic skills. As a result, the understanding of intertextuality in these works is a pivotal clue in translation as well as in criticism.

One of the most prominent examples is James Joyce's novels. He used both vertical(diachronic) and horizontal(synchronic) intertextuality. Firstly, he borrowed the Greek myth of Daedalus, a master who built up the labyrinth in Crete, and Homer's *Odyssey* as basic structural stories in his novels, *The Portrait of the Artist as a Young Man* (1914), and *Ulysses* (1922). Stephen Dedalus is the main character in these two novels, and an anonymous boy appearing in several episodes of *Dubliners* (1914) is also considered his reflection. Joyce's novels shared the same characters, the same setting, and the same literary archetype throughout his novels. Hence, intertextuality in Joyce's novels is his principal artistic skill to produce multi-layered meanings in his novels which the translator should fully know. We can see the example in which there is a discrepancy between the surface meaning of words and the implicature the author intended. The following passage comes from "Araby" in *Dubliners* (1914) describing a yard behind the late priest's room.

The wild garden behind the house contained a central apple-tree and a few straggling bushes, under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all this money to institutions and the furniture of his house to his sister (Joyce 27).

This priest is Father Flynn, who appeared in the first episode of *Dubliners* and in *The Portrait*, too. This passage seems to be favorable to the late priest, because the narrator is talking about his charity. We can feel the desolate condition after the charitable priest died from this passage. However, Father Flynn in other stories in *Dubliners*, and *The Portrait* was not a positive character, physically or spiritually. In fact, the priest had a stroke of paralysis after he had broken a chalice, which meant he was too incompetent to lead people toward God. We can ascertain his physical and spiritual inability from the first episode of *Dubliners* and *The Portrait*. In this respect, the expression,

"The late Tenant's rusty bicycle-pump," symbolizes the priest's physical and spiritual impotency. As a result, the implicature of this passage is not Father Flynn's charity, but his incompetence as a priest, and the decline of the Catholic Church in Dublin which is symbolized in Father Flynn's paralysis. Hence, intertextuality in literary texts should be studied and analyzed fully to prevent mistranslation or inaccurate translation, and proper explanation and translation strategies should be employed.

### 3.1.2 Identification of Intertextual Implicatures in Nonliterary Texts

In nonliterary texts like news articles, intertextuality is also intended by the writer to make critical reviews and parodies. Since the reader's identification of the author's intention is necessary to make the author's quotation or intentional transformation effective, the author should consider his or her possible readers' intellectual and cultural receptiveness. Besides, it is positive that an author of a newspaper article does not establish a high expectation of the readers' receptiveness, compared to an author of literary works like James Joyce, who achieved networks of intertextuality among all the characters and places in all his literary works.

There are two simple examples which show the writers of articles deliberately use other titles to create satiric or critical effects in their writings. The first example is the title, "Back to the Stone Age" (June 25, 2007) and the other one is "After Bush" in *Newsweek* (June 13, 2007). The first article was written about the exodus of the middle class from Gaza to Europe and Canada. This title evoked readers to a popular film, *Back to the Future* (1985). The other article was about whether America could restore the power as a leader, which reminds us of Henry Miller's play, *After the Fall*.

"Back to the Future" is a well-known film title that both Koreans and Americans are familiar with, so readers may easily discern the relation between the two titles. In the film, *Back to the Future*, the hero goes to the past and comes back to the present again, during which he discovers his life has been

changed favorably. "Back to the Stone Age" is the opposite, because its content is that many intellectuals in Gaza are leaving their hometown. Unlike the story of *Back to the Future*, life in Gaza would certainly be deteriorated, losing its brain and money power. Therefore, this title, "Back to the Stone Age," makes readers feel the gap of the different situations in film and in reality, and the bitter effect the gap produced.

On the other hand, the relation between *After the Fall* and "After Bush" is not clear. We cannot know whether the author uses this title intentionally to overlap it with Miller's play. Besides, the number of readers who can recognize the relation between the two is less than that of the first example. If the author intentionally used the words "after Bush" in association with *After the Fall*, he may have wanted to provoke a grim effect on his writing, because the title of the play allures the inevitable corruption and collapse of human beings.

### 3.2. Translational Strategies to Adjust Implicatures

As cited earlier, whether implicature can be successful depends on the possibility that participants of utterance can discern the conventional meaning and context in and out of the text. Therefore, the translator's strategies to adjust intertextual implicatures are to activate the target reader's linguistic, social and cultural knowledge in order to discriminate the intentionality, and add proper information to the translated text, if the gap between source and target system is too big for the reader to get over. There are several strategies which the translator frequently uses and they are as follows.

#### 3.2.1 Explication by the Translator within the Text and in a Footnote.

Some literary works like *Paradise Lost* (1667) and *Pilgrim's Progress* (1684) contained a large number of quotations from Greek Myth, the *Bible* and other Classical literature that are nearly impossible to understand the allusion the authors made without explication for them. These books cannot easily

understood by modern English speaking readers, not to mention Korean readers who do not have any literary background information. Moreover, the cultural gap between the ST and target reader is too big to overcome.

If the target reader who the author originally conceives for writing is too different from the real reader, its translator is obliged to make a high degree of mediation. Mediation is "the extent to which the translator intervenes in the transfer process, feeding their own knowledge and beliefs into their processing of a text" (Hatim and Mason *The Translator* 147). A frequently conducted way for mediation in literary translation is complement by footnotes and parentheses where the translator directly gives necessary information in order to narrow the gap between the author's target reader and the translator's target reader. One example is as follows.

(ST)

Because I fear that this burden that is upon my back will sink me lower than the grave, and I shall fall into Tophet.(Bunyan 10)

(TT)

등에 지고 있는 이 무거운 짐 때문에 죽으면 무덤보다도 더 밑으로 떨어  
져서 토벳(tophet: 예루살렘 근처의 쓰레기장. 지옥의 상징(이사야 30: 33))  
까지 가게 될까 봐 무섭습니다.(Hwang 2)

In this example, Bunyun borrowed the word, Tophet, from the *Bible* to express the ultimately evil state of Hell. However, the Korean reader is not familiar with biblical metaphors like Tophet even if the target reader could presume what it meant from the context. In this case, the translator could have simply changed the word into a Korean word which means 'Hell.' Instead, this translator supplemented an additional explanation to inform readers of the word's meaning and its origin.

### 3.2.2 Literal Translation

Each culture has developed its own special literary style with inherent terms, so we cannot always find the equivalent style and words in the process of translation. In this occasion, the translator substitutes the original of the ST to alternatives, or translates them literally without modification.

It is not impossible for the translator not to make any modifications or mediations at all, but the level differs according to the translator's decision. The more the translator's mediation of the style and words is, the less the originality of the ST is in its translated text. Losing inherent characteristics of the ST through the translating process has been discussed as the matter of imperialism, in such a case where a target language gets more political and economic power than a source language. Spivak (1992) talked about how to translate literary rhetoric in her "Translator's Preface": "I must resist both the solemnity of chaste Victorian poetic prose and forced simplicity of 'plain English', that have imposed themselves as the norm... I surrender to the text when I translate" (398). Some translators like Venuti (2000) and Spivak (1992) discovered the politics and imperial intention behind translation, and resisted the domestication of foreign literature through translation which is "inscribed with domestic intelligibilities and interests" (Venuti 468). They argued that the foreignness of the ST should be protected, and that the translator should seek to share an understanding with foreign cultures and, as a result, should revise and develop domestic values and institutions. For example, Spivak (1992) coined and used new terms such as "breast mother" instead of the more familiar term, "nurse mother" and translated the original rhetoric literally to preserve the foreignness of the ST "Standadayini."

### 3.2.3 Substitution

The most frequently used adjustment the translator uses to convey the similar implicatures is replacement with similar substitutes in text-type and cultural expressions. The details are as follows.

## i) Substitution of Text-type

The following passage is the translation of a verse in *Pilgrim's Progress*.

(ST)

The hill, though high, I covet to ascend,  
The difficulty will not me offend;  
 For I perceive the way to life lies here.  
 Come, pluck up heart, let's neither faint nor fear;  
 Better, though difficult, the right way to go,  
 Than wrong, though easy, where the end is woe.(bunyan 41)

(TT)

이 산이 높다하되 기쁘고 오르리라.  
 험난하다고 기를 꺾일소냐.  
 내 아노니 이 길은 생명의 길  
 자 용기를 내어라, 마음이어.  
 기운을 잃거나 두려워하지 말지어다. 가기는 쉬어도 끝에 가서 화를 입는  
 옳지 못한 길보다  
 가기를 어려워도 옳은 길을 가는 것이 훨씬 낫도다. (Hwang 50)

The verse in the ST was written in Iambic Pentameter, and the rhyme of heroic couplet(aa-bb-cc), which we can find in Geoffrey Chaucer and John Dryden. Shortly speaking, this was written in a typical and popular form of old British poetry. The translator of *Pilgrim's Progress* changed the text-form of this verse into what is associated with the old Korean verse called Sijo.

The British verse form does not match with that of the Korean's, because Korean "Sijo" neither has nor follows any rhythmic rule such as meter and rhyme; instead, it has a numerical rule of syllables in a word and lines in a passage. The translator did not choose to conserve the ST form, but substituted it into the Korean form which is more familiar to the target reader.

## ii) Substitution of Expression



## ii-1) Replacement with Similar Cultural Substitutes

The first example of replacement with similar cultural substitutes is the title of an article in *Newsweek*.

(ST) *Baby Needs a New Pair of Shoes* (*Newsweek Korea*, June 27, 2007)

(TT) 귀여운 아기는 돈 먹는 하마 (*Newsweek Korea*, June 27, 2007)

*Baby Needs a New Pair of Shoes* is a film title released in 1975 as well as the name of a store that sells baby products in America. This title means that parents in America spend lots of money on raising their babies. However, if this sentence is translated in Korean literally, it appears very awkward to the target readers, because shoes are not the most necessary item a baby needs. Instead, Koreans usually use the expression "milk cost" to signify the cost of raising babies. In the TT of this sentence, the translator replaces the original sentence into a new one that has similar implicature, "a money-eating Hippopotamus," based on an advertisement in Korea. "A money-eating Hippopotamus" comes from the phrase "물먹는 하마" which is a well-known dehumidifying agent advertisement. The commercial shows a cute-looking hippopotamus instantly sucking up all the moisture in a house, and hence, is associated with a cute baby whose parents have to spend a lot of money on raising it. As a result, the translated expression is not equal to the original expression literally, but has the same effect to send the message that Americans are spending fortunes on their babies.

Another complementary example is the translation of the phrase, "After Bush". This was translated into "미국, 너 떨고 있니?" in Korean. "Are you shuddering?" is associated with a well known line from *Sand Watch*, a Korean drama about gangs, a prosecutor and corrupted politicians at the end of the military dictatorial regime of Korea in the 1980s. This translation is totally different from the original phrase 'After Bush.' However, it has some serious and comical effects. The author wanted to say that Bush leading the USA

occupation army in Iraq is equal to a gang. At the same time, it helps readers feel USA's dilemma in relation to its leadership. As seen in both examples, the replacement of similar cultural substitutes generates an effect of parody and humor, which cannot be delivered to the target reader by the original expressions in ST.

#### ii-2) Substitution with More Well-known Idiom

If a phrase quoted from other texts is too unfamiliar to the target reader, the translator substitutes it into a more familiar expression. The example is as follows.

(ST)

... Plans are in the works for him to be interviewed that evening by Barkha Dutt A. K. A., "the Indian Oprah," to de-escalate the situation (Hollywood's version of fighting fire with fire).(*Newsweek*, June 25, 2007, p. 40)

(TT)

"그는 상황을 진정시키기 위해 인도의 오프라 윈프리"로 알려진 바르카 더트와 인터뷰를 할 예정이었다. '이에는 이로'의 할리우드식 대응법이다. (*Newsweek Korea*, June 27, 2007, p. 52)

*Fighting fire with fire* is the title of the group, *Metallica's* second album (1984) and also an English idiom. It has the same meaning as "a tooth for a tooth" derived from the *Bible*, but most Koreans are familiar with "a tooth for a tooth" or "an eye for an eye," not with "fighting fire with fire." Hence, the translator replaced it with more familiar expression to the target reader here.

#### ii-3) Transliteration by Retaining Part of the Text in the Source Language

In the same article mentioned in 3.2.3, the translator translated the sentence, "a tabloid star with international credibility, a 'soft news' icon

commanding respect in a hard-news world" (Newsweek, June 25, 2007, p.41) into "'하드뉴스'의 세계에서 존경 받는 '소프트 뉴스'의 상징" (*Newsweek Korea*, June 27, 2007, p.54).

Here, the translator borrowed two English terms, "hard news" and "soft news" with their original pronunciation from the ST like the words, 'TV' and 'ice cream.' This translator added the fact that these terms were quoted, putting them into quotations. It is not clear why the translator borrowed English terms even though these words are not commonly used like 'TV' in Korea. It may be because the translator could not find its equivalent expression in Korean. Another possibility is that the translations may have thought even if the target reader did not know the exact meaning of these terms, they could easily guess that hard news meant significant and heavy news like politics whereas soft news meant the opposite, such as sports and entertainment.

#### 4. Conclusion

Intertextuality is a comprehensible notion that is not easily narrowed due to the fact that it is a whole network that includes simply borrowed expression as well as text-type itself. It is also not easy to definitely point out where it is and in what way it is overlapped with other texts. However, it is clear that intertextual elements contribute to deliver implicature which the original author intends to express between the lines.

As seen in the previous chapters, the translator should work to discern intertextual factors and its implied meanings from two directions: analysis and adjustment during translation. Discriminating the extrinsic parts, like idioms and phrases, from other texts requires the translator to use various techniques such as supplementing and substituting to construe its originally intended meanings. This work is relatively easier, demanding the translator's work only in a confined area. However, discerning the text-type of the original text and then

adjusting it into the proper and familiar form for the target reader requires more of the translator's discernment and established knowledge of the text types of original languages and their alternatives in the target languages.

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## 〈Appendix〉

## The List of Original Text and its Translation Mentioned

- Bunyan, John. 1684. *The Pilgrim's Progress: from This World to That Which Is to Come, Delivered under the Similitude of a Dream*. Republished in 1956. London: Oxford UP.
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[Abstract]

## **Intertextuality and the Translator's Adjustment to Convey Similar Implicatures**

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The concept of intertextuality in translation and Translation Studies is one constituent in textuality that should be dealt with importantly during the translation process to deliver the exact meaning of the ST. This is defined as a textual character which has a relationship between a particular text and other texts by sharing characteristics.

In the translation process, the translator makes adjustments to deliver implicatures which the author intentionally puts, using expressions which were already used in other texts. The translator's duty to achieve equivalence in the TT in terms of intertextuality is divided into two parts: analysis and adjustment. The translator's first step is analysis to find intertextual elements including intended implicature in the ST. The translator has to have full knowledge of the ST itself, and its circumstantial things, such as its author's other works and another texts written in same language. In addition to analysis, the translator can use several strategies during translation to adjust implicatures, such as complement, literal translation, substitution, and transliteration.

▶ Key Words: intertextuality, implicatures, translation strategies, analysis and synthesis, translation procedure.

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