

摘要

互文性理论是西方结构主义和后结构主义文化思潮中产生的一种文本理论，这一理论最早由法国理论家克里斯蒂娃在阐述巴赫金的复调文本思想时提出，她认为任何篇章都是对其它篇章的吸收和转化，独创的文学作品是不存在的；今天互文性理论得到了很大的发展，其不仅运用于文学作品中，在非文学作品中也得到了广泛的应用。本文的主要目的是从互文性的视角对新闻英语及其翻译进行分析、阐释。

首先，本文对互文性理论，包括其概念、分类、发展及其在一般翻译中的应用价值做了较为详尽的阐述。从这些论述中我们可以看到互文性有狭义与广义、主动与被动、历时与共时、平行与垂直和强与弱之分。在翻译中，互文性起着重要的作用。事实上，翻译本身就是语际间的互文性活动。互文性理论在翻译中的应用主要体现两个方面：首先是理解的层次，原文的互文语境由于所属文化圈的隔膜，很难为另一文化体系中的人们所知晓，因此作为语际转换中的“超语言因素”常会成为理解与交际的障碍。其次是表达的层次，也被称之为重写。

阐释完互文性理论后，本文在第二章对新闻英语的概念、类别、新闻价值、语言特征及其结构等进行概述，另外还阐述了当今对新闻英语翻译的研究。

接下两章是本文的核心部分。在第三章，本文对新闻英语从两个视角进行了互文性阐释。首先，互文性体现在宏观和微观方面（体裁互文和具体互文）。宏观上，新闻英语的互文主要体现于体裁互文、风格互文和结构互文；微观上，新闻英语的互文性主要体现于引用、典故、陈词滥调、戏拟和俚语等的广泛使用。其次，新闻英语在新闻来源、新闻模式（主要体现于直接引语和间接引语上）和新闻动词上也体现了互文性的特征。第四章主要从互文性的角度对新闻英语翻译进行了初步尝试，并提出了一些基本的翻译策略和技巧。

在文章的最后，对译者在新闻英语翻译中的角色做了概述，对译者提出了一些基本的要求，阐述了译者的互文意识对新闻英语翻译的重要性。

关键词：互文性，新闻英语，翻译

A Study on News English and Its Translation from the Perspective of Intertextuality

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Abstract

The concept of intertextuality was first put forward by the French literary theorist Julia Kristeva after analyzing Bakhtin's polyphony theory in the sixties of last century. In her opinion, any text is produced by the absorption and transformation of other texts. There is no creative writing. Today, intertextual theory has been developed greatly. It is applied not only to literary works, but also to non-literary works. This thesis attempts to elaborate news English and its translation strategies from the perspective of intertextuality.

To begin with, the thesis makes a full elaboration of intertextuality including its definition, category, development and application in translation, etc. In the elaboration, we can discover intertextuality falls into the following categories: narrow and abroad intertextuality, active and passive intertextuality, diachronical and synchronical intertextuality, horizontal and vertical intertextuality, strong and weak intertextuality, manifest and constitutive intertextuality. In translation, intertextuality plays an important role. It is considered that translation is an intertextual activity in nature since the target text is basically a result of the source text, the absorption and transformation of the source text, and these two texts constitute an intertextual relation. When the source text is considered as the pretext, the target text is the produced text. Translation can be divided into two stages from the perspective of intertextuality: the first stage is to understand the source text and the second stage is to rewrite the source text by employing a target language.

After the presentation of intertextual theory, the thesis in the second chapter makes a brief introduction of news English from such aspects as definition, categories, news value, language characteristics and structure. And then it summarizes the accomplishments about news English translation home and abroad.

The following two chapters are the core of this thesis. In the third chapter, great efforts are made to analyze and discover intertextual features in news English. Intertextuality in news English can be categorized into generic intertextuality and specific intertextuality; the former mainly includes genre intertextuality, style intertextuality and configuration intertextuality and the latter includes citation, allusion, parody, cliché and slang etc. In addition, news English

also shows strong intertextuality in news sources, news modes and news verbs. In the fourth chapter, the thesis makes an attempt of intertextual transformation of news English by the foundation of the third chapter. At the same time, some corresponding translation strategies and skills are achieved.

In the last part, the thesis stresses the roles that the translator plays and the effects of translators' subconsciousness on news English translation.

Key words: Intertextuality, News English, Translation

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Introduction

Harold Bloom has said in his book, *the Map of Misunderstanding*, that there are no texts but the relationship among texts (Bloom, 1975). Intertextual relation was first brought to notice. However, it was Julia Kristeva who really put forward the concept and used it in a number of her writings, dating originally from the 1960s and early 1970s. She has said: "Every text is constructed as a mosaic of quotations; every text is the absorption and transformation of other texts." (Hatim & Mason, 2001) Advocates of this theory think that since language is the basis of existence, the world appears as endless texts. Everything in the world is textualized. All the texts are intertexts including political, economical, social, psychological, historical and even theological texts. It subverts the traditional views on authority and originality. In this theory, writers' own subjectivity and authority to texts disappear. The role of writers is just to provide a place or a space where texts can interplay. Barthes has described the text as "every text, being itself the intertext of another text, belongs to the intertext" (Barthes, 1997). Fairclough regards intertextuality as "basically the property texts full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth" (Fairclough, 1995).

In China, the late 1990s witnessed the introduction and flourishing of intertextual theory, which has greatly broadened the vision of the experts and scholars in the circle of literature research and translation studies. At first, intertextuality was accepted only as a way to analyze texts and today it begins to be introduced into the field of translation. Now, it has been accepted that translation is an intertextual activity in nature. According to intertextual theory, any text is the result of references and citations; therefore, the production of a text depends on the huge open network of texts. In the process of translation, a translator takes the same function as a writer; the target text or the translated version is basically a result of the source text, the absorption and transformation of the source text, and these two texts constitute an intertextual relation. When the source text is considered as the pretext, the target text is the produced text. To achieve a successful translation, the translator is required to refer to a huge number of other texts, including the social and historical texts, some critical works on the source text, some other texts by the writer himself, etc.

With the continuous deepening of reform and opening to foreign countries and constant contacts with the outside world, we need to know more about the outside world and to be understood better by other countries. News translation is correspondingly exerting a significant function on the international communication. As a bridge of communication,

translation with a high quality is imperatively required. Compared with other translation varieties, news translation has many unique features. News has encyclopedic contents that encompass everything from a gifted child in the neighborhood to the Iraq war, from a pop star's love affairs to the mystic universe exploration, which requires the translator to be equipped with various domains of knowledge. News language, also called "journalese", contains many clichés and rough writings, which determines, to some extent, the faithful rendering of the source writing. Additionally, news requires accuracy and objectivity, but news text is unavoidably contaminated by the ideology of the text producers that is likely to conflict with that of the translator and the target language community. All these factors determine the previous lexical-oriented and bottom-up translation methods and criteria cannot satisfy the complicated translation procedure. In recent years, many scholars and experts have made some illustrations on the techniques of news English translation, but few of them showed us a systematical and detailed theory of it; therefore, this paper tries to make a tentative try about the news English translation from the perspective of intertextuality.

New English abounds with intertextual elements. At the specific level, news English prefers to employ quotations, allusions, clichés, parodies and slang etc. At the generic level, news English often absorbs the style, genre and configuration of other texts; In addition, News English bears intertextual characteristics in news sources, news mode and news verbs. Apparently, it is plausible for us to make a study of news English from the intertextual perspective. In the process of translating news English, intertextuality can offer us much help. It works mainly through two processes: the first process is the understanding process, which attempts to discover and understand the intertextual elements in news English; the second process is a rewriting process, in which the translator intends to transform or translate the source text through his/her intertextual awareness.

The thesis consists of four parts. In Chapter One, the author offers an overview of the theory of intertextuality, involving the emergence and development, the categories and the typology of intertextuality. And then the thesis elaborates the application of intertextuality in translation. In Chapter Two, a general introduction of news English is given, involving the definition of news, news categories, news value, news audience and its language features. Chapter Three and Chapter Four are the main parts of this thesis. The former makes an intertextual analysis of news English from different levels while the latter elaborates news English translation from the perspective of intertextuality. In the end, this author points out some weak points of intertextual translation strategy.

The target of the paper is to try to elaborate the intertextual phenomena in news English

and then find out the translation strategies and skills from the perspective of intertextuality.

Chapter 1 An Overview of Intertextuality

1.1 The Notion of Intertextuality

Intertextuality, a term coined by the French semiotist Julia Kristeva in the late 1960s, is derived from the Latin word *Intertexto*, meaning “to intermingle while weaving”. Her theory of intertextuality insists that a text can not exist as a hermetic or self-sufficient whole, and does not function as a closed system. A text can be a text only through the contribution of other texts. To understand the concept, we need to look closely at what it meant for post-structuralist theorists like Julia Kristeva and Roland Barthes and then to survey some of other significant ways in which it has been employed in subsequent theoretical and critical work.

Kristeva’s invention of the concept comes in the context of her works on semiotics and literature. The classic definition is taken from her essay of 1969, translated as *Word, Dialogue and Novel*: “every text is constructed as a mosaic of quotations; every text is the absorption and transformation of other texts.” (Hatim & Mason, 2001) The basic idea of intertextuality is that no text, much as it might like to appear so, is original and unique in itself; rather it is a “tissue” of inevitable, and, to some extent, unwitting references to and quotations from other texts. These in turn condition its meaning: the text is an intervention in a cultural system. Intertextuality is therefore a very useful concept--- indeed some would regard it essential ---for literary study, as it concerns the study of cultural sign systems generally.

Intertextuality has two aspects: the dialogic nature of text and interpretation. The dialogic understanding of the language is a major starting point for the concept of intertextuality. Dialogue, as an essential concept in Bakhtin’s theory of language, refers to a concept of truth as conversation rather than a series of propositions. When applied to languages, the term “dialogue” is used mainly to indicate that language is essentially a matter of utterances rather than sentences, which are by nature dialogic because listeners/readers shape the utterances from the outset. With regard to meaning, Bakhtin insists that it is a kind of dialogic interaction between writer and reader. He proposes: “The text lives only by coming into contact with another text (context). Only at this point of contact between texts does a flash illuminate both the posterior and anterior joining--- a given text to a dialogue. We emphasize that this contact is a dialogic contact between texts.”(Bakhtin, 1984) Here the conception of intertextuality looms behind, which is discussed and illustrated by Kristeva.

Intertextuality is not only one of the standards of textuality in discourse analysis but is also relevant to and applied in semiotic analysis. It refers to those characteristic known to the

reader because she or he has come across them in other texts before. In her essays *Word, Dialogue and Novel*, Kristevia broke with traditional notions of the author's influences and the text's sources, positing that all signifying systems are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. Kristevia referred to texts in terms of two axes: a *horizontal axis* connecting the author and reader of a text, and a *vertical axis*, which connects the text to other texts. Uniting these two axes are shared codes: every text and every reading depends on prior codes.

In the work of Roland Barthes, intertextuality is the concept that the meaning of an artistic work does not reside in that work, but in the viewers. Barthes explains that "a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation." A text is intertextual; its meaning is not contained within itself but exists between texts, that is to say, a text's meaning exists in the text's relation to the numerous other texts. Barthes delineates as "tissues", which is a new fabric constituted of "citations" from previous texts and concludes that every text is inevitably inscribed in a chain or system within which it signifies all the other texts. Essentially, every text is informed by other texts, which the reader has read, and the reader's own cultural contexts.

Hatim & Mason state that "the way we relate textual occurrences to each other and recognize them as signs which evoke whole areas of our previous textual experience" is intertextuality, "through which texts are recognized in terms of their dependence on other relevant texts" (Hatim & Mason, 2001). It means that those characteristics known to the reader because she or he has come across them in other texts before.

The leading figures of those who observe intertextuality in broad sense are Julia Kristevia and Roland Barthes while Gerald Genette is one of those who observe intertextuality in a narrow sense. Kristevia and Barthes consider the whole world as a text and there is a reciprocally referential relation between the text and signifying practice that gives the text meaning such as language system, knowledge codes and culture. In a narrow sense, "intertextuality is a relation of co-presence between two texts or among several texts and the actual presence of one text within another" (Genette, 1997). Genette gives us a very pragmatic and determinable intertextual relationship between specific elements of individual texts.

Now, intertextuality has been a much used term. It has aroused strong interest from many scholars. Historically speaking, the concept of intertextuality has long been recognized and practiced by critics. W. C. Williams announces that "Let it be granted that whatever is new in literature the gem of it will be found somewhere in the writing of other times". T.S. Elliot said:

“Whereas if we approach a poet without prejudice we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously”. William Faulkner borrowed both the title and the theme from Shakespeare’s *Macbeth* for his book *Sound and Fury*.

1.2 Classification of Intertextuality

Intertextuality is discussed and developed by different theorists. They approached intertextuality from different angles and divided it into different categories, such as broad and narrow intertextuality, horizontal and vertical intertextuality, diachronic and synchronic intertextuality, active and passive intertextuality, manifest and constitutive intertextuality, strong and weak intertextuality, macrointertextuality and microintertextuality and so on. The following are the main kinds of intertextuality.

1.2.1 Broad and Narrow Intertextuality

Narrow intertextuality emphasizes the relationship between a text and any other texts that latently exist within this text. As a sponsor of narrow intertextuality, Gerard Genette would like to coin a new word “transtextuality” to refer to intertextuality. He claims: “Transtextuality refers to the most common phenomenon in literature, that is, any text explicitly or implicitly, consciously or unconsciously refers to other texts.” (周发祥, 史忠义, 2003) His idea about the five distinctions between the textuality, i.e. intertextuality, paratext, metatext, hypertext and archutext, clearly shows narrow intertextuality approaches a text from relationship within this text. Harold Bloom, an American critic, commented, “There is no text but relationship among texts” (Bloom, 1975). Broad intertextuality is mainly by Kristeva, Roland Barthes, Derrida and some other poststructuralists. They advocate that broad intertextuality refers to the relationship between any text and its overall knowledge. They form a potentially infinite network which provides a given text with semantic background. Thus broad intertextuality dissolves authors’ originality and justifies a text is an open system.

1.2.2 Horizontal and Vertical Intertextuality

Kristeva defines intertextuality from two dimensions: horizontal dimension and vertical dimension. In horizontal dimension, “the word in the text belongs to both writing subject and addressee.” And in vertical dimension, “the word in the text is oriented towards an anterior or synchronic literary corpus”(Kristeva, 2003). Obviously, her definition for intertextuality divides intertextuality into two kinds: horizontal intertextuality and vertical intertextuality. The former refers to “intertextual relations of a dialogue between a text and other texts which precede and follow it in a chain of texts” (辛斌, 2000), while the later refers to “the

intertextual relations between a text and other texts which constitute the context of this text, that is, texts to which it is historically or contemporarily related in various ways” (ibid). As horizontal intertextuality emphasizes the connection between the writing subject and addressee, it focuses upon relations featured by dialogue between addressee and addresser. On the other hand, vertical intertextuality fixes its attention upon the context of a given text i.e. texts concerned in historical or contemporary aspects because it stresses the interlinking between a given text and its outside texts.

1.2.3 Diachronic and Synchronic Intertextuality

As one of the representatives of deconstructionist, “Roland Barthes creatively regards intertextuality as both a diachronic development and a synchronic development and he says, “any text is intertextual” (黄念然, 1999). In his understanding, intertextuality can be put into two categories from the angle of text: diachronic intertextuality and synchronic intertextuality. Diachronic intertextuality refers to a reference relation between different texts and synchronic intertextuality refers to the reference relation between relevant elements of a given text. Since synchronic intertextuality is about the reference relation within a text, it is also called intrainertextuality. Meanwhile, diachronic intertextuality is also called extraintertextuality because it is concerned with relation between distinctive texts into which cultural connotations and knowledge structures are incorporated.

1.2.4 Manifest and Constitutive Intertextuality

According to the clarity degree of intertextuality, Fairclough differentiates manifest intertextuality and constitutive intertextuality. Manifest intertextuality refers to “the reference relation of other texts obviously existing in the given texts and being marked out by the superficial textual characteristics such as citation marks” (辛斌, 2000). On the other hand, constitutive intertextuality refers to “the complex relationship between various genres or between text type conventions in a given text and the combination of utterance norms involved in the creation of a text” (ibid.). The former mainly concentrates on the words reference while the later pays more attention to the absorption and association of styles, genres and structures. These characteristics of manifest and constitutive intertextuality are similar to those of micro-intertextuality and macro-intertextuality, for micro-intertextuality is connected with the reference relation between texts at a low level such as words, phrases, clauses and sentences and macro-intertextuality is involved in reference relation at high level such as style, genre and so on.

1.2.5 Specific and Generic Intertextuality

From the perspective of readers and analysts, Xin Bin categorizes intertextuality into two kinds: specific intertextuality and generic intertextuality. He uses the former to refer to a given text containing other discourses from concrete sources and the latter to refer to the absorption of different styles, registers or genres within a given text. His intention of dividing intertextuality in this way is to make up the deficiency of dividing intertextuality into constitutive intertextuality and manifest intertextuality, which he thinks excludes the intertextual reference relation of citation from other discourses without quotation marks.

1.2.6 Active and Passive Intertextuality

Intertextuality is not regarded as a static property of text but treated as semiotic systems of signification. It has two important functions: incorporating cultural connotations and knowledge structure into intertextual reference, maintaining the coherence of texts. Based on the functions of intertextuality, Hatim & Mason put intertextuality into two categories: active intertextuality and passive intertextuality. Active intertextuality refers to “the intertextual link which activates knowledge and belief system well beyond the text itself” (Hatim & Mason, 2001). “Intertextual functions, however, are not always as active” (ibid.). Sometimes, they only serve to establish continuity of sense. Hence, passive intertextuality refers to “passive forms of intertextuality which amount to little more than the basic requirement that texts be internally coherent and intelligible” (ibid.). Owing to the active and passive functions of intertextuality, translation can never be viewed as mere item-by-item replacement of words in the source text by the corresponding words in the target text.

1.2.7 Strong and Weak Intertextuality

Some scholars employ strong intertextuality to refer to the reference relation between a given text and other texts through obvious ways such as quotations and plagiarism, etc and weak intertextuality to refer to the unobvious reference relation that something in a given text arouses the association with other texts. Their definition of intertextuality is like what manifest and constitutive intertextuality means to some degree, for they all view intertextuality from the angle of legibility of reference. In order to differentiate strong intertextuality from specific intertextuality and weak intertextuality from constitutive intertextuality, the author here attempts to endow strong intertextuality and weak intertextuality with new meaning and define them from a new perspective: quotation frequency. Strong intertextuality refers to reference relation built upon high quotation frequency while weak intertextuality refers to reference relation built upon comparatively low

quotation frequency.

1.3 Typology of Intertextuality

The relationships between one text and another may be described in a number of ways. Hatim & Mason have given an introduction to a typology of intertextuality, which is defined as “the relation that the text maintains with those texts which have preceded it, inspired it, and made it possible” (Hatim & Mason, 2001). Intertext is a text that shares some characteristics with another text we are reading, which belongs to one of the following categories:

- (1) Reference, when one discloses one’s sources by indicating title, chapter, etc;
- (2) Cliché, a stereotyped expression that has become almost meaningless through excessive use;
- (3) Literary allusion, citing or referring to a celebrated work;
- (4) Self-quotation;
- (5) Conventionalism, an idea that has become source-less through repeated use;
- (6) Proverb, a maxim made conventionally memorable;
- (7) Meditation, putting into words one’s hermeneutic experience of the effect of a text.

1.4 Contributions to Intertextuality

In the past few decades, intertextuality has undergone great development. Many linguists have contributed much for its involvement. In the following passages are some typical cases.

1.4.1 Saussure’s Notion of Sign

Allen Graham (Graham, 2000) in his monograph *Intertextuality* traces the origin of the theory of intertextuality back to the “linguistic turn” in the human sciences which is also the birth of modern linguistics, a discipline that can be said to emerge in the work of Saussure. Although neither does he coin the term “intertextuality”, nor propose the thoughts, it is safe to say that the basis upon which many of the major connotations of intertextuality are developed takes us back to Saussure’s notion of the sign. In his *Course in General Linguistics*, Saussure (Saussure, 2001) divides the sign into parts and defines that a sign is regarded as a two-sided psychological entity combining a signified (concept) and a signifier (sound-image) that are intimately united, and each recalls the other.

According to his non-referential notion, sign would not be understood as a word’s reference to some objects in the world but as shadowed by vast number of possible relations which constitute a network of synchronic language system. In view of the traditional notion, a human speaker originates the meanings contained in his or her chosen words. Whereas, with respect to Saussure’s vision of sign, all acts of communication are considered as choices

stemming from a synchronic system which pre-exists any speaker

Such recognition leads the researchers to reconsider the nature of literary works. Provided that the whole literature tradition is a synchronic system, the author of a given literature work chooses the plot, structure, theme and many other elements out of this system which is constituted by any text preceding it. The literature work is no longer the product of an author's original thoughts. The words and sentences within a literary work are shadowed by multiple potentialities of meaning. Therefore, the meaning of the literature work lies in the vast number of relations it possesses to other texts. Consequently, the understanding of a literature work can not be completed without the insight into the relations of one work with other works and other linguistic structures.

1.4.2 Bakhtin's Dialogism

The dialogic nature is the unique phenomenon of language, which is the inevitable purpose of all speech languages or utterances. "My utterance" and "another utterance" are always situated in a state of a fierce and tense interaction during the roads towards the theme. As Bakhtin points out in his essay on speech genres that the speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time. In reality, any utterance, in addition to its own theme, always responds (in the broad sense of the word) in one form or another to others' utterance that precedes it. The speaker is not Adam, and therefore the subject of his speech itself inevitably becomes the arena where his opinions meet those of his partners (in a conversation or dispute about some everyday event) or other viewpoints, and opinion always have verbal expression. All this is others' speech (in personal or impersonal form), and cannot but be reflected in the utterance. The utterance is addressed not only to its object, but also to others' speech about it (Bakhtin, 1984). It is this sense of the otherness of language which explains Bakhtin's most important concept, dialogism, and begins to demonstrate the concept of intertextual nature. According to Bakhtin, any utterance has two subjects. That is the potential dialogical subject. "Style is the man". We can say style is at least two men. More exactly, style can express the man and his social group in which addressee is the agent. It is the agent who embodies the social group and participates actively in preceding exterior and interior expression. No matter what the theme of the utterance is, it has always been talked about. And people cannot avoid all the utterances related to this theme that has been involved before. Bakhtin uses "carnavalesque" "polyphony", "heteroglossia" and "double-voiced" to further explain the term dialogism. We see the carnivalesque most explicitly in the medieval and Renaissance holidays and feast days in which the dominant

order of society is overturned, fools dressing as nobles, nobles dressing as fools and so on. The modern inheritor of this unofficial, highly satirical and parodic, dialogical tradition of the carnivalesque is found in the novel. Polyphony, literally the simultaneous combination of parts or elements or, here, voices, is a term, which dominates much of Bakhtin's analysis of the novels of Dostoevsky, who for Bakhtin represents the apotheosis of dialogic literary creation. Bakhtin has written: "Dostoevsky could hear dialogical relationships everywhere in all manifestations of conscious and intelligent human life; where consciousness began, their dialogues began for him as well" (ibid.). Dialogism is not literally the dialogues between characters within a novel. Every character in the dialogic novel has a specific, in some senses unique, personality. This "personality" involves that character's world-view, typical mode of speech, ideological and social positioning, all of which are expressed through the character's words. Bakhtin speaks of characters as associated with that character's consciousness. Each character in a Dostoevsky's novel interprets the world for himself/herself and for his or her own specific discourse. In the polyphonic novel we find not an objective, authorial voice presenting the relations and dialogues between characters but a world in which all characters, and even the narrator himself/herself, possessed of their own discursive consciousnesses. The polyphonic novel presents a world in which no individual discourse can stand objectively above any other discourse; all discourses are interpretations of the world, response to and call to other discourses.

The author, for Bakhtin, we might say, still stands behind his or her novel, but s/he does not enter into it as a guiding authoritative voice. In Bakhtin's understanding, the author also cannot be said to spin his or her characters out of an original imagination. According to Bakhtin's description, the novel exists as reiterations, parodies, transformations and other kinds of appropriation of existing speech genres, utterances and words associated with particular ideological, class and other distinct social and cultural positions. Like the tradition of the carnivals, the polyphonic novel fights against any views of the world which would valorize one official point-of-view, one ideological position, and thus one discourse, above all others. And it is important to note that dialogism does not concern simply the clash between different character-centered discourses; dialogism is also a central feature of each character's own individual discourse. As Bakhtin's states, dialogic relationships can permeate inside the utterance, even inside the individual word, as long as two voices collide within dialogically (ibid.). This is what Bakhtin means by double-voiced discourse and is what he eventually studies in terms of heteroglossia and hybridization. All utterances depend on or echo other utterance; no utterance itself is singular; all utterance is shot through with other, competing

and conflicting voices. As Bakhtin writes:

“The word is not a material thing but rather the eternally mobile, eternally fickle medium of dialogic interaction. It never gravitates toward a single consciousness or a single voice. The life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another, from one generation to another generation. In this process, the word does not forget its own path and cannot completely free itself from the power of those concrete contexts into which it has entered. When a member of a speaking collective comes upon a word, it is not as a neutral word of language, not as a word free from the aspirations and evaluations of others, uninhabited by others’ voices. No, he receives the word from another’s voice and filled with that other voice. The word enters his context from another context, permeated with the interpretations of others. His own thought finds the word already inhabited.” (ibid.)

Bakhtin’s stress on “otherness” like his stress on “polyphony”, “double-voiced” discourse, “dialogism” and a host of other concepts that I have not touched on here, all stem from a recognition that language is never our own, that there is no single human subject who could possibly be the object of psychological investigation that no interpretation is ever complete because every word is a response to previous words and elicits further responses. As Bakhtin writes, “the most important feature of the utterance or at least the most neglected is its dialogism; that is, its intertextual dimension”. Bakhtin’s dialogic vision of human consciousness, subjectivity and communication is based on a vision in which language embodies an on-going dialogic clash of ideologies, world-views, opinions and interpretations. For Bakhtin, language for the individual consciousness lies on the borderline between oneself and the other. The word in language is half someone else’s (ibid.).

The word becomes one’s own through “an act of appropriation” which means that it is never wholly one’s own and it is always already permeated with traces of other words, other uses. This vision of language is what Kristeva highlights in her new term, intertextuality, and it brings us back to the issues of double-voiced discourse and speech genres, an area which is given a new definition through the concept of heteroglossia. Given that hetero stems from the Greek word meaning “other” and from the Greek for “tongue” or “voice”, we can define heteroglossia as language’s ability to contain within it many voices: one’s own and other voices.

1.4.3 Barthes’ Theory of Intertextual Reading

The texts can be rewritten through the process of reading. The reader, when reading, can

become fully active in the production of meaning. Both Barthes and Rifaterre pay much attention to the activity of reading and readers. Barthes divides texts into two kinds. One is "lisible" or "readerly" text, and the other is "scriptable" or "writerly" text. So-called "lisible" or "readerly" text requires readers to read texts passively. In this kind of text, the author arranges all things for readers such as the beginning, the ending, the context, the background the plot and so on. Readers' task of reading is to just follow what the author writes. This kind of text is a kind of static text in which there is a stable meaning. As for "scriptable" or "writerly" texts, which require readers to rewrite while reading but it is not stable and readers play a productive role in it. Since there is no end to the text's "significance", inside and outside are merely products of any particular reading of the text, which itself can always precede further, ceases arbitrarily, and never comes to the end of the text's threads. Barthes divides readers into two kinds-- "consumers" or "readers of text" who read the work for stable meaning, and "writers of the texts" who are reproductive or creative in their reading. Barthes calls the second reading "textual analysis" which he thinks different from traditional criticism. He once wrote: "textual analysis is pluralist. There are no more critics, only writers." (Barthes, 1997) In his essay, *the Death of the Author*, Barthes demonstrates that the figure of the author is a modern one, in fact a capitalist one, which serves to modify works by attaching them to a name. The name of the author allows the work to be an item of exchange value, but it also, Barthes argue, promotes a view of interpretation, and of the relationship between author, work and reader, in which reading is a form of consumption.

As Barthes writes, the author, when believed in, is always conceived as old as the past of his own book: book and author stand automatically on a single line divided into "before and after" (ibid.). The author is thought to nourish the book, that is to say, he exists before it, thinks, suffers, lives for it, and is in the same relation of antecedence to his work as a father to his child (ibid.). The ideology of the author has great dominance over the text. The real function of an author is to arrange and compiles the always already written, spoken, and read into a multi-dimensional space in which a variety of writings, none of them original, blend and clash. Therefore, the text is "a tissue of quotations drawn from the innumerable centers of culture" (ibid.). We should recognize that the text's meaning does not spring from an author combining a signifier (writing) with a signified (concept), but springs in fact from the intertextual and does not mean we can simply move to the intertextual level to unite signifier and signified. To say that the text is constructed from a mosaic of quotations does not mean we can find the text's intertexts and then view them as the signified of the text's signifiers. The intertexts, other works of literature, other kinds of texts are themselves intertextual and

are able to offer us nothing more than signifiers. Readers just move in the space of intertexts. When readers write as modern scriptors, they are already in a process of reading and rewriting. Meaning comes not from the author but from language viewed as intertextuality. The work *The death of the author* does not murder all forms of authorial agency. The intertextual nature of writing and of the text turns both terms of the traditional model, author and critic, into readers. As Barthes asserts at the conclusion of *The Death of the Author*, a text is made of multiple writings, draws from many cultures and enters into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination, yet this destination can not any longer be personal; the reader is without history, biography, psychology; he is simply someone who holds together in a single field all the traces by which the written text is constituted. The birth of the reader must be at the cost of the death of the author (ibid.).

In Barthes' theory of intertextuality, besides *the death of the author* there is another theory, the theory of *a text of pleasure*. He thinks "readerly texts" and "writerly texts" respectively give readers two different kinds of aesthetic experience. One is "Plaisir" or "Pleasure" and the other is "Jourissane" or "Bliss". Text of pleasure is the text that contents, fills, grants euphoria and the text that comes from culture and does not break with it which is linked to a comfortable practicing of reading. Text of bliss: the text that imposes a state of loss, the text that discomforts (perhaps to the point of a certain boredom), unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes, values, memories, brings to a crisis his relation with language (ibid). "Readerly texts" conform to readers' cultural tradition and reading habit. The process of reading this kind of text is a smooth and clear process like a straight line. In this process of reading, readers can feel a kind of pleasure of consuming texts---intoxication, satisfaction and pleasure. However, in the process of reading texts of bliss, readers will feel painful, because this kind of text violates readers' traditional culture and reading expectation. In these texts, the signifier is separated with the signified and in the whole reading process, there are so many obstructions and difficulties, which make the readers feel uncomfortable but at the same time experience bliss which is enthusiastic, destructive, and painful.

1.4.4 Kristevia's Theoretical Expansion

Kristevia obviously has such a keen academic sensitivity that she perceives unreasonable

deficiency in the theory of structuralism, thus defining herself as a post-structuralist. And at the same time, through translating and introducing Bakhtin's theory of dialogism, she was further enlightened, therefore developing her own theory of "intertextuality".

"Intertextuality" is a semiotic notion, which, according to Basil Hatim, is a "precondition" for the intelligibility of all texts, involving the dependence of one text as a semiotic entity upon another. The other text could be a prior independent text, in which case intertextuality is the intertextual reference, instead of evoking an image, which can preclude it, parody it, or signify its exact opposite cases which are all subsumed under what is known as contratextuality. This may be illustrated from the tactics of some political speakers using the opponent's terms of reference for their own ends." This definition may be one of the most persuasive and pervasive assumption given by theorists and semiotists, among whom Kristevia is regarded as one of the theoretical forerunners.

By defining the term "text" as a preliminary to her theoretical expansion, Kristevia shows the function of "intertextuality" in the whole volume of signification, whether it is opening or underlying. She is the first theorist to use the concept "intertextuality" to refer to the existence of prior discourse as a precondition for the act of signifying, almost regardless of the semantic content of a given text. That is to say, the interpretation of seemingly simple references requires more than knowledge of semantic content. Through this "intertextuality", texts are identified in terms of their dependence on other relevant texts. According to Kristevia, what is involved here is much more than a simple process of textual interaction. In fact, the activities between the producers and the receivers of the text evoke the whole areas of previous textual experiences, in which way textual occurrences are related to each other and are recognized as intertextual signs. Kristevia depicts "intertextuality" as a specific exchange of signifiers or that of signifying systems, which as a result frees linguistic and semiotic signification out of the boundary of each isolated text. Accordingly, any text must be read in connection with other texts, and in the process, providing an interwoven network through which it is interpreted. In the words of Kristevia, "Every text is constructed as a mosaic of citations; every text is an absorption and transformation of other texts" (Kristevia, 2003).

Going still further, each text and its context, including the so-called "world outside", in which text can be taken as a form of work, of social production, of economic and ideological exchange can never be meaningfully separated. As far as intertextuality is concerned, they together make up the generative environment of textual consciousness, the fabric of which is also environment. This kind of viewpoint reminds us of investigations in the area of

deconstructionism, which is one of the three philosophical movements that have been influencing contemporary post-modern views. Undoubtedly, each of the three movements has exerted a substantial influence on post-modern discourse analysis, on literary theories, and on translation studies.

1.4.5 Derrida's Trace

Obviously, the proposition of "intertextuality" is aimed at subverting and deconstructing the entire tradition of western metaphysics---"logocentrism", which has shackled westerners' minds for decades. As one of the prominent establisher of "deconstructionism", he describes "text" as "trace", which keeps referring to other "traces" and only by means of such inter-reference can it present itself. Derrida concluded that every text is inevitably inscribed in a chain or system within which it signifies the other texts. Not surprisingly, those who indulge themselves in the camp of linguistic and semiotic intertextuality advocate all significations and texts are playing an endless "game" of repetition and substitution because once a text is said to be fulfilled, it instantly becomes a knot in the illimitable integral grid, where, the "trace" of each signification or text is involved with other distinguished "traces" at the same time of referring to itself.

In the Derridian view, there is no end and no beginning in the process of infinite extension of meaning (Derrida, 1981). With the dissolution of the binary opposition, the "deep structure" or the underlying universal meaning of structuralism disappears, leaving only traces of the other signs contained within itself. Each sign is distinguished by virtue of its difference, leading to another. A sign, in other words, contains within itself all the "traces" of the other signs, regarded as the "dissemination" of signified. By this conception, Derrida tries to reveal that a new circle of "traces" always carries the traces of its mother circle, but at the same time is inevitably and necessarily different from the latter. Since meaning is eternally both different and deferred, any definite meaning is impossible to pin down, because of which, the meaning results from the everlasting free play of the so-called traces. In this sense, deconstructionists analyze the differences, slips, and elisions that are parts of every text. The meaning of a text is achieved by difference, by its complicated interaction with other texts, leaving only traces evoked from other texts from which it differs. The meaning of a text is endlessly deferred, in the process of which, nothing but traces can be glimpsed among one another. Intertextuality makes it possible for us to situate a text in a play of relevant traces, which takes the form of imitation, plagiarism, parody, citation, refutation or transformation of other traces.

1.5 Intertextuality and Its Translation

1.5.1 The Nature of Translation

The concept of intertextuality has given us the notion that every text is in a sense a translation: A text is intertextual in nature, that is to say, a text's meaning exists in the text's relation to the numerous other texts and plays upon other texts, the ways in which texts refer endlessly to further elements within the realm of cultural production. Cultural connotation and knowledge structures are incorporated into an intertextual reference. Intertextuality is a feature of language because language always refers backward and forward, trapped in an intercultural network. The intertextual quality of languages is made clear by translation practice, just as Genzler said: "The implication of the word entangles the translator in the web of intertextual relations and interrelated meanings." (Genzler, 2001)

Every text is in a sense a translation, for it is a set of determinate transformations of other preceding and surrounding texts of which it may not even be consciously aware; it is within, against and across these other texts that the text emerges into being. And these other texts are, in their turn, "tissue" of such pre-existent textual elements, which can or can not be traced back to its origin. This can be explained in Bible translation, because "each successive version drew on the work of previous translators, borrowing, amending, revising and correcting" (Bassnett, 2004).

Translation is an intertextual activity in nature. In light of intertextuality theory, any text is the result of references and citations. The production of a literary text and the completion of its meaning completely depend on the huge open network of texts, that is to say, the author's writing is just an intertextual activity in such network. The translator in the process of translating performs the similar function. Firstly, the production of the version is the result of absorption and transformation of various texts. In translation, the target text is basically a result of the source text, the absorption and transformation of the source text, and these two texts constitute an intertextual relation. When the source text is considered as the pretext, the target text is the produced text. However, the source text is not the only one of the pretexts.

To achieve a successful translation, the translator is required to refer to a huge number of other texts, including the social and historical texts, some critical works on the source text, some other texts by the writer himself, etc. More importantly, translation is a transformation of signs not only from one language system to another, but also from a given source to a given set of receptors, each with a given background and culture. To overcome the linguistic and cultural barriers, the translator is also supposed to take the receptors' acceptability into full consideration, since the meaning of the translated text depends on the receptors. That

means he has to make his translated text legible and appropriate to the given readers in a certain social and cultural context. To achieve this, the translator has to refer to the texts that affect the receptors' understanding of the produced text. All the knowledge and various texts mentioned here form the network of texts leading to the production of the target text. Translating is not considered to be a unidirectional process. The translator builds a bridge that connects the large network of texts and works as a busy spider traveling on the net he has woven.

Secondly, during the process of translating, the translator has a dual identity, serving as a reader and an expounder as well. As a reader of the source text, the translator would complete his understanding of a given text with the aid of his personal experiences, wit and aesthetic interest while reading. In the meanwhile, he takes the position of expounder. He is required to utilize various kinds of intertextual knowledge consciously to understand and expound the text on a higher level. The interpretation of the text should be based on thorough comprehension. In the process of expressing, the translated text is based on the source text and other relevant texts, consciously or unconsciously, more or less. It cannot be completed without absorption of other texts. Nevertheless, the absorption of texts is not confined to those mentioned above. Over the past decades, with the development of such science as linguistics, psychology, aesthetics, logic, and cognitive science, translation has been regarded as an interdisciplinary and intercultural social activity. It means that a translator is referring to an indefinite network of texts including the results from the texts of other disciplines. The whole process of the translation can not be isolated from the knowledge from such relationship formed between these texts and the target text.

In addition, for the investigation of translation theory, it is also an intertextual construction interlaced with the former theoretical accomplishment, the historical development, the social-cultural situation and so on. What is more significant is that the practical performance and theoretical analysis are always displaying a great perspective of intertextuality. It is where the spirit of intertextuality resides.

1.5.2 Application of Intertextuality in Translation

The source text can be understood and reconstructed into target text from many perspectives such as from function perspective, purpose perspective and so on. When translation activity is viewed from intertextual perspective, it involves two processes, which have been mentioned above; during the first process, the source text is understood through tracing its intertextual context and during the second process, the target text is established

through tracing intertextual context corresponding to that of the source text in the target language.

In tracing an intertextual signal to its pretext, the translator will traverse the intertextual space, the area being traversed by a sign from text to text. Now, let us look at the translation of the title of the film *Rat Race*. Without seeing the film, some people maybe think is an animated motion picture about rats trying to run first in a competition. So some people may render it into “老鼠竞赛”. According to the *American Heritage Dictionary*, the idiom means intense competition for jobs and success in business. The film adopts this idiom as the title referring to the plot of the film: a Las Vegas casino magnate who is determined to find a new avenue for wagering sets up a race for money. He recruits a group of oddball casino tourists to dash across the desert to New Mexico in search of a bus station locker where the loot has been started. The runners think it's all a zany promotion for Cleese's resort, but in the penthouse, billionaires from all over the world are placing high-stakes bets on who will get there first, just for rich-guy kicks.

After tracing the intertextual “context” for the film; here it refers to the plot of the story. We will find that “亡命夺宝” would be an appropriate translation version in which “亡命” reveals the implied pragmatic meaning of rat race: fierce competition, and “夺宝” is parallel to the story line of the film.

Chapter 2 Fundamentals of News English

2.1 Definition of News and News English

There are various glib definitions by scholars both at home and abroad who have dwelled on features of news from various angles. The definitions given below are some classical and typical ones.

- a. Something told as having just happened, information about something that has just happened or will soon happen (Lu Dingyi, 1989).
- b. “It is something you didn’t know before, had forgotten, or didn’t understand,” according to Turner Catledge, an editor of the New York Time.
- c. News is an account of a current idea, event or problem that interests people (Roland. E. Moseley, 1999).
- d. Dictionary of Canadian English defines news as follow: something told as having just happened: information about something that has just happened or will happen soon.
- e. News is a report of an event, containing timely (or at least unknown) information which has been accurately gathered and written by trained reporters for the purpose of serving the reader, listener or viewer.
- f. News is any event, idea or opinion that is timely, that interests or affects a large number of people in a community and that is capable of being understood by them.
- g. In addition to all definitions mentioned above, there is a well-known saying: “It’s not news when a dog bites a man, but absolutely news when you find a man bites a dog.” (John Bogart, 1988) This man-bites-dog definition, though it seems to be absurd at first glance, fully illustrates one of the widely accepted news features, that is, the unusual, bizarre nature of a recently happened event. In China’s academic circles, the accepted definition is that news is “ the reporting of recent events.” However, it needs to be considered further, since for some events imminent in future are also exclusive to the news reporting.

Since News English is involved in various areas of social activities, there seems no one to acknowledge its accurate definition till now (Fowler, 1991). Crystal & Davy argued that news English is the “integration and admixture with various news writing features, rather than a particular language style. The primary function of news is to report news events on time (Crystal & Davy, 1969). Therefore, news English generally refers to the English used in the news report articles, owning news features and satisfying the requirements of news reports and news spreading” (张健, 2003). Whereas the most important function of news reports is to bring out timely and effective issues of news values in the limited time and space, news

English should be brief and laden with information besides accuracy and clarity. The language of newspaper reporting is subject to a number of constraints: the need, for instance, to compress a great deal of information into a limited space and the need to be clear and unambiguous. Since newspapers must also be comprehensible to people from very diverse educational and social backgrounds, they are, in principle, designed to be simple to read. In the following chapters, the features of news English will be discussed in detail.

2.2 News Value

News is the reporting of current or recent happenings, however, news materials follows series of standards of news value to be written and published, which is defined as “the functions of current facts to satisfy the public need to be informed, to be educated and enable the public aesthetically appreciate these facts, etc. in communicating process” (雷跃捷, 1997) The function of informing plays more and more important role in mass media since it provides the public with the latest information benefiting their study and work. This is the universal request for news value from the public News

The values that we should pay attention to can be concluded as follows:

(1) Importance (or we can call it consequence, impact or significance) of an event

Here importance means the event being reported should be important enough to affect a considerable amount of people. How the stories affect, attract and get the readers involved is always a key ingredient of a successful news reporting. If what is happening or to happen in the news can affect the readers' life directly and immediately, they would feel more concerned and interested.

(2) Timeliness of an event

Event should be reported as quickly as possible because people always want to know the latest happening around them. No journalist could forget that the most immediate and recent reporting is also the most valuable. The value of news is always diminishing with the passing of time; there is no exception at this point. So people who have a little knowledge in news must be familiar with such a saying: “News on today is gold; tomorrow, it is silver and the day after tomorrow, garbage.”

(3) Prominence of the people or things concerning the event

It means the main characters of our news story should be well-known. People who are widely known or belong to the higher status of our society are considered prominent. Many people are enthusiastic about the other side of these prominent public figures who live behind the spotlight, or we can say, their “true face”. This is the “domino effect” of a star's influence,

as you know. So sometimes the president's catching a cold seems to be more important than an accident with a number of persons being killed. "Names give news", the saying really deserves the reputations it has enjoyed. Some important factors can be shown clearly in the following formula:

Ordinary persons+ usual occurrences \neq news;

Ordinary persons+ unusual occurrences=news;

Extraordinary persons + usual occurrences=news;

Extraordinary persons + unusual occurrences=good and big news.

(4) The uniqueness (or freshness, bizarreness, oddity, novelty) of an event

Still remember the man-bites-dog definition? Unusual happenings, event or remarks that are out of normal expectations and make the readers think will provoke their interest, pulling them into the lives of the figures in news. Readability of the news will be increased at the same time.

(5) Nearness (proximity, locality) of an event

Event in news should be close to the readers geographically, physically, mentally or psychologically. It should have something to do with their everyday life, their interest and even their clothing and eating. This can well explain why people are more concerned the cold spell coming tomorrow than a small planet, which is going to hit our home---the earth millions of years later.

(6) Human interest of an event

If a news story appeals to the emotion of readers, their concern, sentiment or flavor, it has paid close attention to human interest. Any story that can make the readers laugh or cry, impelled or entertained, moved or scared is surely a good one. So something like crime, morals & ethics, population, life, marriage, family, friendship, romantic love, money and sex covers a great deal of the news reporting. A rising strong resonance is one of the effective ways to attract the readers. Here I elaborated these values in great details so as to make one point clear that they are the essential natures of all news no matter in English or Chinese. None of them is permitted to be lost while translating. Instead they should be strengthened if possible. Because of the separation in time or space, a period of time has probably passed away before the news comes to the translators. To promulgate the news from overseas to the native public as quickly as possible, they must finish translating in the shortest time limitation. Otherwise the news will lose its values as a fresh happening.

2.3 News Audience

To some extent, audience is the god of mass media. Whether for the benefit of public communication or for the economy, the audience plays a key role in the existence and development of mass media. Without audience news gets nowhere.

News audience has many characteristics. Broadly speaking they are enormous in number, cross-section both in age and in profession, multi-level in knowledge and experience. Besides, their choices for news reading are quite arbitrary; most of them are casual readers.

When a translator carries out his job, in addition to these features above, she/he must rethink the audience from another aspect: the audience's command of the target language and culture, which may directly influence the translation strategies.. In a word, translators are supposed to get contact with them and do some research on their feedback if condition permits. A translator knowing nothing about the target audience is irresponsible.

2.4 Structures of News Report

News report usually consists of five parts: headline, lead, main body, background and ending, sometimes background information is omitted.

2.4.1 News Headline

The headline of news has special language features which sparked a number of linguists' concerns and disputes. Some argue that the headline of news is "yellow peril" which deviates from the traditional syntax, sentence structure and lexis principles. The others, however, argue that all these features are resulted from the requirements of limited space and inspiring readers' interests. Fowler, the well-known British linguist, wrote in his *Modern English Usage Dictionary*: "It is blanketly-blank to censure the headline of news deviating from the canonical language or even lack of grammar. If, sometimes, headlines can not be understood at one glimpse, it will lose reader's interest to track down the news."(Fowler, 1991)

(1) Functions of Headline

English newspapers contain a great number of pages. For example, a daily newspaper has ranged from about 20 pages to about 80 or 90 pages. And newspapers on Sunday sometimes include more than 200 pages. If readers want to find the information needed in a short period, they must both read fast and get the gist. When readers read a newspaper, the first thing that catches their eyes is the headline. It tries to tell the whole information in one sentence though it is incomplete. Thus, reading headlines is a shortcut. Besides informative function, a headline of newspaper also has conative function. Crystal & Davy wrote in their *Investigating English Style*: "Headlines have to contain a clear, succinct and if possible

intriguing message, to kindle a spark of interest in the potential reader” (Crystal & Davy, 1969). From journalistic angle, a headline has functions of advertising the story, summarizing the story, and beautifying the newspaper page, etc. All these functions require more refined and vivid language which embodied in the headline forms, punctuation, syntax, words and rhetoric.

(2) Types of Headline

Generally speaking, a headline attracts readers’ attention and interest; and it is the highlight of the reporting; what is more, headlines are short so as to fit the limited space in the page. Consequently, a headline writer uses very condensed structure and chooses words for their brevity and dramatic quality. Therefore, headlines may be difficult to read. No wonder some people often say that a native reader reads the headline to find out what the story is about, while a foreign reader has to read the whole story to understand the headline

①. Intuitionistic headline

This is the most common and readable headline compressing major contents of news with refined language. Readers can know the main idea of news only by scanning the headline

E.g. *Heavy Fog Causes Accidents*

Welfare Housing to be Abolished

② Question headline

Some of this type are not real question sentences but statements. Two purposes of query used in headlines are:

a. Prediction of the possibility in the future or reporting one news with incomplete confirmation.

E.g. *Oil price to Rise This Year?*

News Paper by Satellite?

b. Oppugning the authenticity or accuracy of reporting contents.

E.g. *Police Allow Jail break?*

600,000 GM Cars Defective?

③. Quotation headline

Three functions of quotation headline are as follows:

a. Direct quotation.

E.g. *“We owe our Lives to Our Pilot.”*

“We won’t Quit.”

b. Reporting statement without confirmation

E.g. *Soviet Defector "forced" to Return*

Stepanov, who defected in Rome about one month ago, had been; living with friends in Washington. A close friend of Steranov's Suli Vzorov, told UPI he was convinced that the dancer had been pressured into returning to the Soviet Union- "I think they are forcing him" Vzorov said.

Quotation mark issued to "force" here only because it is lack of confirmation of authenticity of this news.

2.4.2 News Lead

News lead is the unique beginning of news, comprising a sentence or a paraphrase, making clear the theme and standpoint of news, and arousing interest from readers with explicit six factors (5 "W" and an "H"). The beginning of the news story, the lead, often sets the tone of the whole story. What's more, as the name indicates, it "leads" the rest part, the body. Nowadays, most people do not have much time to read a newspaper from the beginning to the end. Because they spend so little time with the news and often do not read entire articles, they demand the most important points at the start of the story. So the lead must, in order to meet the reader's requirement, contain the information that the reader wants to know. Besides, it must also arouse the reader's interest and lure them into the story followed. The lead is also the most difficult part to write. The writer must try to engage readers' attention at once because by only "three seconds", "the reader decides to read or turn to the next story" (M. Mencher, 1994). But this goal must be reached with very few words in the lead, it's really a hard nut. That's why many journalists spend more time on the lead than the body. It must be succinct, informative and intriguing. So the lead is called "the show-window" of the story.

(1) Functions of Lead

Let's see the functions of the lead paragraphs as a whole. Like headlines, leads which are often the first one or two paragraphs of a news story, must cover the essence of the story and lure the readers into the story, because by the first "three seconds", "the Reader decides to read or turn to the next story" (ibid.). The most outstanding functions are:

- ①. Succinct: To fulfill its functions, the lead tries to tell the main points and outline the story in the most economical way. Some journalists even maximize it into a single sentence; some news agencies limit the number of words in the lead.
- ②. Informative: The lead should tell the readers the essence of the event. In fact the main factors, that are, the "five Ws and an H" are usually being told in the lead paragraph. These words convey what we call "news values", which guide us to put the most newsworthy

information into the lead, and within the lead itself the most news worthy is put at the beginning not the end of the paragraph.

③. Intriguing: Lead is also called “grabber”, both of which come from the function of the first paragraph of our news story. How to achieve the purpose of luring or attracting is a problem deserving to study. Stereotyped lead is the biggest enemy to a journalist to avoid.

(2) Variants of Lead

Leads today have developed into at least a dozen variants. Each of them still plays as the “grabber” to lure the reader to keep on reading, but they look different in appearance.

① The Direct Lead

The direct lead can be called summary lead. It is used in most stories. The direct lead concentrates all the essentials or elements of the report in the first paragraph.

② The Delayed Lead

This type of lead is also called multi-paragraph lead, which consists of 2 or 3 paragraphs. The news writer of the lead considers his lead a unit of thought, so he summarizes the facts in several paragraphs or in the second or the third paragraph but not the first one

③ The quotation lead

The quotation lead quotes partly or fully the sentences addressed by the key person of the news. The news story beginning with this type of lead indicates to be powerful, trustable and authoritative. Readers can effectively learn from the quotation what the news is really like.

2.4.3 News Body

News body is the part after lead except the last sentence. Due to the limited space, it is impossible for the reporter to state every aspect in news lead; therefore they exert new factors that are omitted in news lead and elaborate news event in detail. Now, we will not elaborate it with a long passage, for there are many news items I will analyze in the next two chapters. Here I only stress one point that is the body forms. In news English, the mostly-used form is the inverted pyramid. The marking feature of this form is to report the news in the order of descending importance, that is, the most important information is often put in the first paragraph, then the less important information is following it and the most subordinate information will be put at the end, so the structure of the whole story looks like an inverted pyramid. The inverted pyramid form is much acceptable for news reporting for people can get the information as soon as possible. But it still has its disadvantage---the suspended interest of the story may be easily lost. Therefore, sometimes the reporter adopts pyramid form to enhance suspended interest. This structure can keep the story complete, from the beginning,

developing until to the climax, and improve the readers' interests. Besides these two types, the reporter often employs the mixed form of inverted pyramid and pyramid forms, which often begin with a summary lead introducing the outline of the event, followed by the paragraphs reporting the whole event chronologically. This form always leaves readers an impression of complete content and clear narration. The great feature of this form is that it has both a summary lead and a delicate ending. Therefore, the beginning and ending of this form share the same importance and have the same intriguing power to absorb the readers.

2.4.4 News Background

News background indicates the materials applied for the supplementary expression of news events, due to readers' unawareness of the external factors relevant with the development of news events. Comparative background information and expository background information, etc could be exerted in lead or news body, for better understanding to readers and accentuation of news content.

Generally, the last sentence/paragraph is the news ending, either serving as a conclusion or prospect of future. However, sometimes the news end is merged within the main body.

2.5 Genres in News Style

News will fall into different categorizations in respect of different standards: Generally, there are "hard news" and "soft news". Hard news always involves the latest happenings; it is supposed to be terse, accurate and clear without much flowery expression. Soft news, sometimes called "news feature", is usually a long and non-deadline article which aims to supply the background to the hard news, to elaborate some special scenes or to entertain the public through interesting materials. Compared with hard news, it covers not only the latest happenings but events which happened long before with other news values; news can also be divided into newspapers coverage, TV news, broadcast news, and Internet news by the media or tools of disseminating; world news, home news, and local news by the district and scope; political news, economic news, scientific and technological news, legal news, sports news, violence and crime news, disaster news, weather news, obituary and entertainment according to the contents. Besides, another concept we need to make clear is feature, which is defined by Denver Post and Palmer Hoyt as follows: A Feature is an article which finds its impact outside or beyond the realm of the straight news story's basic and unvarnished who-what-where-when-why and how. The justification, strength and very identity of the feature lie in its presentation of the non-imagination, however, not in departing from or stretching the truth, but in piercing the peculiar and particular truths that strike people's

curiosity, sympathy, skepticism, humor, consternation or amazement. Hence, Feature stories can be investigative, be in depth, and be for fun.

2.6 Major Functions of News Reporting

Hu Zhuanglin holds that “language has at least seven basic functions” while Newmark describes eight functions of text based on the intention. In combination with the peculiarity of newspaper text, four prominent functions of newspaper reporting can be deduced as follows:

(1). Informative: “The core of the informative function of language is external situation, the facts of a topic, reality outside language, including reported ideas or the theories” (Newmark, 2001) . News reporting tries to enlighten the public about the facts or information.

(2). Expressive: “The core of expressive is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response” (ibid). The expressive function is writer-oriented, namely about his “attitude toward the objects and phenomena of the world” (Nord, 2001). News reporting is characterized by subjective language uses on some occasions.

(3). Vocative: “Vocative” is interpreted as “calling upon” the readers to act, think or feel, in fact to “react” in the way intended by the text (ibid). This function enlightens, with the purpose of persuading the public, or influencing the readers to improve the social situation, etc. News reporting is also intended to amuse a reader in an attempt to either relax or attract the audience.

(4). Aesthetic: “This is language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors, the rhythm, balance and contrasts of sentences, clauses and words also play their part.” (ibid) A piece of news report will be better if it arouses aesthetic feeling when informing the public of something. For example, the writer usually adopts every means to make a good headline in order to attract the readers.

2.7 General Characteristics of News Language

As Newmark has grouped news into informative text type, news language is destined to be “modern, non-regional, non-class and non-dialectal”, since the core of the informative function of language is “external situation, the facts of topic, reality outside language, including reported ideas or theories” (Newmark, 2001). Martin Joos in his *The Five Clocks* classified language style into five types-the frozen style/ the rigid style, the formal style, the consultative style, the casual style, and the intimate style. The first two types are grouped as “the formal style” and the rest are “the informal styles”. Randolph Quirk in his *A Comprehensive Grammar of the English Language* classified language style into five types:

very formal, formal, neutral, informal, and very informal, in which “very formal” equals to “casual” in Joos’ classification. Therefore the five types were roughly grouped into “formal” “neutral” and “informal” styles. Formal English, also called “king’s English”, pursues strict and precise expressive rules and applies to formal and solemn words. Neutral English/Standard English is popularly applied to among educated users, which continues the fixed expressive rules but allows moderate changes. Informal English/colloquialism, derived from oral language, enjoys high freedom in structure and word usage. English news language belongs to general English, the main level of Standard English. However, since the 1960s, a great amount of colloquial words and slang have occurred in English news, due to the rapid growth of modern mass media. Anyway, the language styles of English news still differ a lot from those of colloquial English. According to Xu Mingwu, there are five features of news language: embodiment, accuracy, brevity, popularity and vividness.

- (1) Embodiment: Embodiment firstly indicates six elements in news report-when, where, who what, why and how. At the beginning of news these elements are stated respectively and clearly. This specific statement of six elements guarantees the truth of news events. Meanwhile, description of news event, portrayal of certain interviewee, etc are all fulfilled by specific lexical words and sentences.
- (2) Accuracy: Accuracy is the core of news language. The main purpose of news report, i.e. reporting the objective event truly and precisely, is realized with accurate news language. Inaccurate news language shall obstruct readers obtaining the corresponding truth of events. News report relies on facts and it is not artistic creation. Reporters could only achieve accuracy by deliberating words and investigating event thoroughly
- (3) Brevity: Brevity is decided by timeliness of news writing. Due to the timeliness and limited space, news language has to be brief in word and sentence (editorials sometimes could be excluded) since redundant words and sentences shall be abandoned while distinct words and phrases are preserved.
- (4) Popularity: Most news language is common-people-oriented, which desires a language understandable to ordinary reader so that people at different educational levels will have no difficulty in comprehending. News report serves the general public thus it is destined to be popular which shall
 - A: Apply to current and common words and phrases to meet the masses’ need.
 - B: Use as less technical terms as possible to reduce the potential misunderstanding of the public.
 - C: Apply to certain quantity of mass language, to enliven news language.

(5) **Vividness:** Vividness is indispensable feature of news language. News language is not as refined as literary language; however, it applies to images and symbols and cites slang to keep itself live and vivid.

2.8 Some Studies on News Translation

News translation has occupied its position in the translation field since the mass communication began to develop rapidly and exert great influence upon the public. There appear more and more studies on it at home and abroad.

Up till now, the study on news translation in the West is largely carried out from the approach of contrastive text linguistics. For example, Hatim and Mason compared the direct & indirect speech used in English news text and Arabic news text; they found that news in Arabic inclines to use more indirect speech than news in English. Dantas Whitney and Grave analyzed many Portuguese and English editorials and proved that editorials in Portuguese are less formal in tenor yet looser in text structure. Candace Seguiot conducted a study of the situational modifications required in the English versions of journalistic texts, but the aim of her study is to justify the editing function in translation. Generally speaking, the study in Western countries seldom involves the language of Chinese and hence is of little help to the news translation studies between English and Chinese.

In China, many relative studies on news translation have also been made. As early as 1981, Liu Yulin analyzed several language features of modern English and American newspapers and magazines. He found that at the lexical level news English prefers to use journalistic words and nonce-words and it is under the impact of commercialism, sport, gambling and science and technology. By derivation, affixation, composition, acronyms, clippings, sense-shift, many new words can be created. While at the grammatical level, news English is always in short paragraph and passive voice. The extended simple sentences, parentheses, direct and indirect speeches are often employed. Liu Bingzhang pointed out that news English at least has two features: wide scopes and new words. The wide scopes refer to the different news styles and the new words cover rich contents.

Liu Bingzhang also maintained that there are three characteristics of news English translation, namely timeliness, strong political nature and great influence on writing styles. He further put forward some methods to deal with those news words and complicated sentences one may come across in the news translation.

Liu Xinlin also presented four characteristics of news translation. Firstly, it is required the version be accurate. Secondly, it must be quickly translated. Thirdly, the contents of

translation are numerous and fourthly many new words usually first show up in the news. Then he went on to point out some problems or mistakes caused in the translation.

In 1989, Shen Jinbo wrote that the most remarkable feature of news style is conciseness due to the space limit of newspaper and readers' precious time. According to Shen Jinbo, the criteria of conciseness include accuracy, clarity and brevity. And in order to achieve the aim, some necessary means at the lexical levels should be adopted, such as the use of powerful words, abbreviation, and attributes instead of phrases or clauses. Besides, it is necessary to adjust some grammatical structures by omission, apposition, active voice and positive sentences. Finally he advocated to get rid of the repetition, redundancy, cliché, jargon and ambiguity in news English (沈金伯, 1989).

Fan Jiakai in 1992 made a thorough study on alliteration in English news writing. By enumerating a lot of interesting and vivid examples, he suggested the wide use of alliteration in news writing, analyzed its function and warned not to pursue the rhetorical effect at the sacrifice of the meaning (范家材, 1992).

Guo Ke made a comparison between English news and advertisement writing in terms of basic structure, writing principle, lexicon, grammar and rhetoric. Guo Ke pointed out that news and advertisement are playing a more and more important role in people's daily life and they share a lot of common points while each possesses its own functions (郭可, 1995).

Lin Kenan made a summary of the different rhetorical devices applied in the news headlines, such as rhyme, alliteration, idiom, and pun. He maintained that the literature works are another important source for news headlines. The name of films or classical works can all be adopted for the headlines with only a little change to it. As for the headline translation, he suggested both literal and liberal translation should be applicable in practice (林克难, 1997).

In 1996, Zhang Ban and Tang Jianrui attempted to provide an effective way to translate Chinese neologisms into English. They suggested finding out the corresponding words in English first. For those new words which have no corresponding words in English, it is essential to fully understand the original text and pay much attention to the cultural difference. Background explanation proves to be an effective way to fulfill the job. Zhang Jian again analyzed translation tactics for rendering Chinese neologisms into English and discussed how these tactics offer ways of minimizing or avoiding possible translation errors. The author held that lexical comprehension, translation tactics and flexibility in expression are central to the proper rendering of Chinese neologisms into English (张健, 2003). Xia Yaqin also made a study on how to choose proper words in translation and some practical methods were

provided in the article.

Based on the first-hand examples, Zhang Jian probed into the particularities, highlighting the translation of Chinese news in the process of reporting on China for foreign audience. He maintained that reporting on China in English for foreign audience is far from the word-for-word translation of Chinese news. The article concluded that it hinges, for its success, on the communication effect subjected to proper translation of Chinese news in the cross-cultural communication.

Yu Jiancun in 2001 suggested that the distinctive features of news reporting are a decisive factor which makes its translation different from literary and scientific translation. From a practical viewpoint, he discussed the characteristics of news translation. According to Yu Jiancun, selective translation and condensed translation are the two main translation methods used widely in practice (俞建村, 2001).

Chen Mingyao in 2006 made a thorough study on the selective translation of news English. She held that news translators should employ different techniques in language processing, in the provision of cultural and background notes and in reviewing the use of political terms with an aim to helping readers avoid being misled by western media (陈明瑶, 2006).

In 2002, Liu Mingdong and Jiang Xuejun systematically analyzed how the English new words come into being and how they are composed, and then provided six kinds of translation methods to render those journalistic neologisms into their proper Chinese counterparts.

Based on many reliable examples, Liu Chuan made a contrastive study of news English in newspapers and broadcasting so as to find out their respective stylistic features (李川, 2002).

Zhu Tianwen in 2003 discussed the translation of Chinese culture words in American news journals and pointed out that the translation strategy for such words is foreignization and the main translation tactics include transliteration, transliteration plus explanation, literal translation and literal translation plus explanation (朱天文, 2003).

In fact, there are some books which also address news as a style, anyway the discussions are still no more than its lexical, grammatical and rhetorical features, such as, *Elementary English Stylistics* by Qin Xiubai (1997), *Introduction to English Stylistics* by Wang Zuoliang and Ding Wangdao (1987), *News English* by Li Zhongxing and Zhang Lian (1993), *News English Style and Models* by Zhang Lian (1994), and *News English* by Wang Lei (2003) etc. While in some other books the translation of news English as well as its stylistic features is

both under discussion, such as, *A Collegiate Course in Chinese-English Translation* by Wang Zhikui (1997), *style and Translation* by Liu Miqing (1998), and *A Guide to English-Chinese Translation of Stylistic Varieties* by Chen Xin (1999) etc. However, the translation of news English in these books mainly focuses upon the translation problems in real practice and some techniques or methods for solving such problems, and sometimes the author just presents several points or hints for readers' attention. None of them discusses the news translation in terms of translation principles. I completely admit that these techniques or hints are all very practical and really helpful in news translation; yet, on the other hand, it is believed that we still need a theory or principle of news translation which can be used to guide the practice in this field.

Chapter 3 Intertextuality in News English

Reported speech, representing voices of different sources, is a striking feature of media. According to Bell, a survey of television newscast, conducted by the Glasgow University Media Group in 1980, found that nearly 20 percent of the copy read by newscasters and reporters was reported speech. This shows that news reporters rely primarily on other people's accounts of events in their authoring of news items. Fishman points out that "the principle of news fact can be stated like this: something is so because somebody says it." This principle points out that the basic stuff of news is what people tell a reporter and much of what a reporter writes is the paraphrase of or words quoted from what someone else says to him. The reported voices in a news report may interact in diverse ways, echoing, approving, challenging or contradicting one another. Therefore, it is obvious that news English reveal a strong and manifest intertextuality. In this chapter, we will expatiate from two totally different angles: one is from the angle of specific and generic, which mainly involves language, text, content and rhetoric etc; another one is from the angle of news source, news mode and news verb, which are the most important components of news English.

3.1 Generic vs. Specific Perspective of Intertextuality in News English

3.1.1 Generic Intertextuality

Generic intertextuality is mainly concerned with intertextual relations existing in genres, types or configurations of discourse. One text may imitate, absorb, or echo with the style, genre and configuration of another text, therefore it reveal the features mixed with other texts. In this section, a detailed analysis will be made from these three aspects.

(1) Genre Intertextuality

From Chapter3, we know news can be divided into different categorizations according to different standards such as hard news and soft news ; news report, feature and editorial; newspapers coverage, TV news, broadcast news, and Internet news by different media, political news, economic news, scientific and technological news, legal news, sports news by the contents etc.; so it is possible for a piece of news which generally belongs to a specific genre to possess the characteristics of other genres. We know news stories report what has happened briefly, so in terms of genre, it is featured in narration, but sometimes mixed with argumentation; features focuses on detailed description and narration of typical events often mixed with exposition of background or argumentation. Editorials mainly make comments on something along with brief narration or description. Therefore, features particular to a genre are not normally unique to it. Genres overlap, and there are "mixed genres". Any text of a

genre has the inherent features from other texts of other genres.

In the past, the study of generic Intertextuality has mainly centered on the literary texts. However, public discourses are characterized by generic as well as specific Intertextuality (辛斌, 2002). It is apparent that news report is one typical example of public discourses which are full of generic intertextuality for it embodies the characteristics or genres of novel, poetry, drama, even advertisement, etc. Therefore, a news report often reflects the generic features of literary works, which are shown in the following example.

Japan Backs Down from Hunting Humpbacks

Japan's decision on Friday will save 50 humpback whales that Japanese whalers had planned to catch and kill in Antarctic waters. Environmental group Greenpeace welcomed the decision, but the Japanese whaling fleet is still planning to catch around a 1,000 minke and fin whales - its largest catch ever - for what the government calls "scientific research." Japan has been under pressure from conservation groups, the United States, Australia and New Zealand not to hunt humpback whales, which are considered near extinction. Australia increased that pressure on Wednesday when it announced it would send a ship and planes to track the Japanese fleet and gather evidence that could be used to mount a legal challenge to Japanese whaling. A Japanese government spokesman says Friday's decision was made after talks with the International Whaling Commission, which is currently chaired by the United States. The spokesman says he hopes his government's decision will lead to better ties with Australia. Although Tokyo vigorously defends the whale hunt as scientific research, whale meat - a delicacy in Japan - ends up in supermarkets. On Wednesday, Australian Foreign Minister Stephen Smith said bluntly that the Japanese hunt was not science, but "the slaughter of whales." (quoted from VOA, 2008)

This short passage is obviously a news report instead of feature or editorial. But it is not pure narration. From the marks, we can see it is mixed with descriptions (the bold parts) and argumentations (the underlined parts).

(2) Style Intertextuality

Professor Liu Miqing distinguishes narrow style from broad style. In the narrow sense, it refers to literature style, including the individual style of writers, belonging to the highest level of style. In the broad sense, it includes register style, genre style, geographic style, national style, etc., belonging to the fundamental level and medium level of style. News reporting in newspapers, as an individual variety of English, has its own prominent stylistic features besides the general stylistic features of English. By style intertextuality, it means that

a specific text of news report inherits and develops styles from other English newspaper reporting.

According to Liu Miqing, style can be spotted and the recognition of style is related to its stylistic markers, which can be classified into two kinds: One is formal markers, subdivided into phonological markers, register markers, syntactic markers, lexical markers, and textual markers; and the other is non-formal markers, including techniques of expression, inner quality of the work, the moral temperament of the writer, external uncertainties of the readers, etc. Phonologically speaking, they can be read smoothly and comfortably; in terms of its register, news reporting often opts for written and somewhat formal English; as to its lexis, the words are exact, concise and objective, along with vogue words and stereotyped words; direct speeches are frequently used to enhance the objectivity and authenticity of the reporting. In terms of sentence structure, simple sentences or extended simple sentences are commonly seen, with a fraction of passive voice which is often employed to avoid subjectivity (刘宓庆, 2000).

News reporting has a unique style and each one displays the absorption and inheritance of other news reporting texts though they may convey different news facts. This absorption and inheritance relies on the style intertextuality that helps determine whether a specific text is a news report text. The following is two examples to illustrate it.

① *Herschel Walker sat on the edge of his bed in Mc Whorter Hall, the athletic dormitory at the University of Georgia. His thick, muscled neck seemingly extended beyond his ears; his handsome face displayed the broad smile he nearly always wears; his powerful arms threatened to rip the sleeves of his T-shirt.*

This is a news feature which delineates the athlete Herschel Walker's image. Through some formal markers such as "(neck) thick, muscled; (face) handsome; (smile) broad (arms) powerful" verbs like "extend, display, threaten, rip", we can sense the style of the piece of news: terse, precise in language; vivid, lifelike, and full in the sketch of the athlete's image. So in order to transform the original style faithfully, we have to convey those formal markers into concerning Chinese.

在乔治大学的运动员宿舍里, Herschel Walker 坐在他的床边, 他的脖子粗壮结实, 几乎与耳平齐, 他英俊潇洒, 脸上带着常有的灿烂的笑容; 他健壮饱满的手臂从他 T 恤衫的袖子里露出来。(许明武, 2003)

② *Time to Kick Nation's Smoking Addiction.* (Washington, April. 4, 2006)

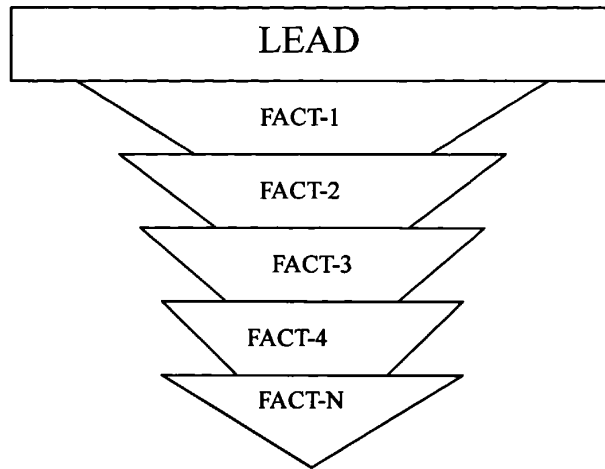
中国禁烟, 刻不容缓。

In the above example, the language of the English headline tends to be simple and concise; the version inherits the feature of being symmetrical and rhythmic from Chinese news reports, arousing a feeling of intimacy upon Chinese readers.

(3) Configuration Intertextuality

Not only in genre and style, news English bears strong intertextuality, but also in structure, there also exists a strong intertextuality. The writer or translator may write or translate news English with different configurations according to concrete situation. The adoption or absorption of different structure reveals strong intertextuality of news English. Hatim&Mason had mentioned: "Intertextuality between a text and other texts can also be structural. Structural intertextuality displays affinity of form." In this section, we will illustrate this point from three aspects, that is, text structure, sentence structure and word structure.

In chapter two, when talking about news body, we have made an elaboration of text structures; here I will still make a repetition in detail for the convenience of analyzing the intertextual feature in news structure. A piece of news is usually composed of four parts: headline, lead, news body and news background, sometimes with a caption. Headline and lead capture the essence of the whole news story, which is summed up as "5 Ws": who, what, when, where and how. A news report is developed in structure in mainly four ways: (a) the pyramid structure in which the most significant information is put at the end of the text; (b) the rhombus structure in which the most significant information is contained in the middle of the text; (c) the spoken structure in which a few news facts are scattered on the basis of a centered event; (d) the coordinated structure in which many facts of equal importance are stated in juxtaposition. Which one is to be selected depends on the writer's individual style and the concrete requirement. In most cases, the news report tends to select the inverted-pyramid, which can be shown by the following picture (张健, 2003).



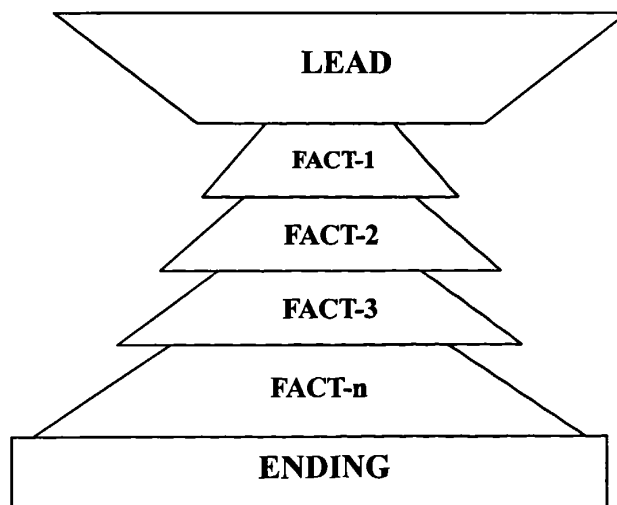
Here, the lead offers the most essential elements which tell who, what, when, where, why and how of the story, and the second paragraphs has less important information and begins to fill in details about the lead. Later paragraphs contain still important information This way of framing a news story is called “inverted pyramid.” News stories are packed in these standard molds for a very good reason.

Structural Intertextuality of text of news report refers to a given text’s inheritance and absorption of the structure at different levels, mainly from news reporting texts and even some other texts in the variety of English texts. Mixed structure is one example. One news text structure may be the mixed form of inverted pyramid and pyramid. That means the story will begin with a summary lead to tell the main factors first, and then time order is followed to describe the details of what had happened. The strong point of this kind of structure is that both its beginning and ending are powerful. The lead paragraph is informative as a summary of the whole passage which is then ended with a description of the climax. Because of the above-mentioned character, it is also called hourglass structure. Here is a piece of short news taken from China Daily:

New Jersey is the first U.S. state in more than four decades to outlaw capital punishment. Governor Jon Corzine signed the ban on Monday. “I think it is the winning side, because it is

moral, in my heart and in my soul, and that's why I feel the way I do," Corzine said. The new measure spares the lives of eight men on New Jersey's death row, including Jesse Timmendequas, a sex offender who murdered seven-year-old Megan Kanka in 1994. That case helped lead to Megan's Law, requiring law enforcement agencies to notify the public about convicted sex offenders living in their communities. Richard Kanka Mega's father, Richard Kanka, voiced his outrage to New Jersey lawmakers. "She was suffocated, she was raped post-mortem, and her body was dumped in a park. Now if that doesn't constitute gross and heinous, I don't understand what you people are thinking about." Capital punishment opponents are praising the state's decision. Among them: Sister Helen Prejean, the author of "Dead Man Walking," a book about her experience with a death row inmate. She said, "And the word will travel around the globe, that there is a state in the United States of America that was the first to show that life is stronger than death, that love is greater than hatred." Lethal injections have come under increased scrutiny in the United States since recent executions in Florida and California took up to 30 minutes to kill the condemned inmates. The U.S. Supreme Court is reviewing the constitutionality of such executions and is expected to issue a ruling in the next few months.

The content of this story is clearly shown by using the mixed structure. The three components of headline, lead and body are presented and read, but the time order being produced is lead-body-headline. The following picture may give us a vivid demonstration (张健, 2003).



This kind of text structure often has a summary lead in the beginning of the news report, and then tells the story according to the time sequence, for which the reader can have a

complete knowledge of the story. The typical feature of the structure is that it has both a summary lead and an expressive ending.

In sentence structure, English are quite different from Chinese for they belong respectively to Sino-Tibetan and Indo-European language family; Broadly speaking, Chinese is “bamboo-type” while English is “tree-type”, which means “Chinese sentences are developed in the way a bamboo grows with each upper piece coming out from the lower one which comes from the base, while English sentence developed like a tree with all its branches produce from their stem and the twigs produced form the branches” (萧立明 2002). These features are naturally reflected in news texts. Narrowly speaking, news English calls for short sentences, and simple extended sentences with only one subject-predicate structure is most preferred in news reporting. As a matter of fact, simple sentences account for the major part of news reporting. This sentence structure mode is just opposite to that of scientific English and law English, which always use long and complicated clauses. As for news report writing, the basic sentence structures are: SV (Subject + verb), SVP (Subject + Verb +Predicative) and SVO (Subject+ Verb+ Object) etc. To extend the simple sentence, such modifiers as attributives, adverbials, and appositives are employed for the purpose of conveying as much information as possible.

Another point that we need to pay attention to is that in English news text, block sentences, the expanded simple sentences are frequently employed for the time and space economy. Block sentence refers to the minor sentence omitting function words of low information value, which is quite common in headline writings to attain the telegraphic speed:

a. *Separatists big threat to country* (China Daily, 5/3, 2008)

b. *Defense budget to rise by 17.6%* (China Daily, 5/3, 2008)

c. *Spectators, sailors able to interact* (China Daily, 7/3, 2008)

d. *Authorities keen for more hi-tech firms; R&D centers* (China Daily, 7/3, 2008)

At lexical level, structure intertextuality is mainly demonstrated by derivation and blending. Because the news reporting reflects the latest information or events, there emerge many buzzwords and new words (neologism). As one of the news values, novelty is not only embodied in news contents but also in language itself. For example, the suffix -speak came from the words “doublespeak”(假话), “newspeak”(自相矛盾的宣传话语) and “oldspeak”(陈词滥调), which were coined by American writer George Orwell . It was used frequently by the journalists from that time. Words composed of -speak have been emerging successively, such as computerspeak (计算机语言), netspeak(网络语言), artspeak (艺术语言), bizspeak (商业语言),

Chinaspeak (按中国的说法), White-House-speak (按白宫的说法), etc. Some of them may even not be found in the native dictionary, to say nothing of their counterparts in the target language. In this case, a translator has to find out the source of the buzzwords and conclude their meaning with the reference of context.

3.1.2 Specific Intertextuality

By the specificity of intertextuality, we mean that those intertextual references can be recognized and located in a certain text or texts. It involves the intertextual relations of one text with other texts, written or oral, at the lexical and syntactic level, with or without special marker. It may be related to certain people, event, utterance or writing, tradition, custom, belief, etc. In most cases, "the other text" may be related to an individual writing subject or speaking subject but does not belong to a concrete subject. Han has divided specific Intertextuality into two types: insertion and assimilation (韩金龙, 2005). Insertion is marked or cued by features on the surface of the text, such as quotation marks which belongs to manifest intertextuality. Assimilation means the employment of "adapted quotation" which is not so manifest and it needs the readers' and translators' awareness. In chapter2, we know intertext is a text that shares some characteristics with another text we are reading, which belongs to one of the following seven categories: reference, cliché, literary allusion, self-quotation, conventionalism, proverb, and meditation. We know, news English often bears the characteristic of literary works, especially in features and editorials. Therefore, the adoption of citation, metaphor, allusion, pun, cliché, parody and antithesis etc. is much too often in news English. In this section, I will dwell on it by the points mentioned above.

(1) Citation

Citation is a kind of manifest and strong intertextuality, whose signs come directly from other texts or utterances. Heavy use of quotations is one syntactic feature of news reports, which frees reporters from any bias or personal opinions and accords stories the maximum objectiveness. The reporter is alert to the salient remark, the incisive comment, the words of a source that sum up the event or that will help the readers to visualize the person who is speaking. Also, a person's words help to achieve conviction, the feeling of truth. After all, if these are the words of authorities or participants, the reader may have deep conviction of the stories. The citations used in news English may be divided two categories: idioms and direct or indirect speeches.

① The Citation of Idioms

Idioms often refer to some fixed phrases, or proverbs. Many fixed phrases are passed

down from generation to generation. Due to their concise form and incisive meaning, they are quite popular in news English. Proverbs can be defined as clever sayings based on the scientific summary of all kinds of life experiences and they are usually popular among the common people, such as “Don’t have too many irons in the fire.”(不要揽事过多), “Like author, like book.” (文如其人), “Never too old to learn, never too late to turn.” (亡羊补牢, 为时未晚) Owing to their vividness, terseness, and rich meaning, they are also widely used in news English. The idioms often have their background, culturally or politically. So, if hoping to translate them well, the authors must have a deep intertextual knowledge. Sometimes, literal translation can’t produce acceptable versions; we can not just consider their forms, but need to understand their real meaning.

②. Direct and Indirect Speech & Inserted Speech

To make the news read true, objective or persuasive, authoritative, the reporter usually quotes the words said by a significant person including some officials, experts, and important persons.

Now, let’s look some examples:

- a. *“I am very relieved that every thing went well with my surgery today,” Yao said, “I look forward to getting better and starting my physical rehab as soon as the doctors say I can.” (China Daily, 6/3, 2008)*
- b. *Last week, he (here, refer to Yao Ming) said missing the Beijing Games would be “the biggest blow of my career” after being diagnosed with the stress fracture. (ibid.)*
- c. *According to Beijing media reports, the rumor spread through mobile phone on February 29, and this lead to a long queue at the gas station and extra police manpower to direct traffic. (ibid.)*

The first example above is a direct speech, by which the fact of Yao’s successful operation is more convictive. The second example is an indirect speech mixed with a direct speech, by which the news can also get the same effect. By the inserted speech “according to Beijing media reports”, the third one also strengthens the degree of credibility.

According to G .Thompson, direct speech and indirect are particularly employed to report the reporter’s favored or valued opinion, whereas brief summary or implicit reported speech is used to wrap up the writer’s disfavored opinion, that is to say, direct and indirect speech reveals the reporter’s attitude and stance.(Thompson, 2000)

(2) Allusion

Allusions are sediment of culture and history, which are defined as “references to

well-known persons, things, or events that writers assume are familiar to their readers. The assumption is based on the knowledge or belief that their readers share with them a common historical, cultural and literary heritage, which enables the reader to identify the allusions and to understand their significance” (冯翠华, 1995). It has been generally acknowledged that translation concerns not only the transfer between language, but also cultural transmission. As a way of embellishing meanings frequently used in literature, allusions have collective connotation in their specific cultural mould. The ignorance of the connotation maybe misleads the readers and writers. To understand and translate them well, it requires the readers' and translators' strong intertextual knowledge.

News English, though not pure literature works, is still rich in allusions. Because it meets the characteristic of news English: concise in form but profound in meaning. To understand it fully, firstly, we present a Chinese example: 心较比干多一窍, 病如西子胜三分。Here, “比干” is an allusion—an intertextual signal which reminds us of the legend in which he was renowned for having a heart of seven chambers. There is a cultural presupposition that the more chambers a person has in his heart, the more intelligent he is supposed to be. So does “西子”. Therefore, we can translate it into: *She looks more intelligent and sensitive than Bi Gan, more beautiful and delicate than Xi Shi.* In news English, such allusions are widely used. Some examples are will be given below:

① *He was thought of as a **Titan** of the American automobile industry.*

(China Daily, 2008)

In this sentence, Titan is the son of God Uranus and Earth-Goddess Gaea, who is a giant; now he refers to a man who has great achievements.

② *The police have had a **Briarean** grasp of the details of the murder case.*

(New York Time, 2008)

Briarean is the adjective form of Briareans who is a capable and valiant legend with hundreds of hands, fighting for Zeus against Titan. Here, *Briarean grasp of the details* means a grasp of various or all-ground information or details.

③ *The present school curriculum seems to some students a **procrustean bed**.*

(China Daily, 6/2, 2008)

In this sentence, the word *procrustean* is derived from *procrustes* who is one monster in the area of Attic. He often blocked the way and put the injured in the bed. If the injured was taller than the bed, he would cut his feet down; if shorter, he would lengthen them to make him as long as the bed. Here, by this allusion it signifies the enforcement of the schooling

system. If the reader or translator has no such intertextual knowledge, it is impossible for them to have a good understanding of the news item.

(3) Cliché

Cliché is one typology of intertextuality and it is one typical feature of news English. In chapter, the definition has been given by Hatim&Mason; it refers to “a stereotyped expression that has become almost meaningless through excessive use”. Although clichés sometimes don’t make some sense by excessive use, the employment of them helps to make the texts authoritative, formal and professional. Another reason for the employment is due to the time limit of news writing. It is estimated that such words and phrases as “concern”, “express concern” and “concerned” were used 543 times altogether in newspaper by American Associate Press within three weeks (Fowler, 1991). The following are some frequently-used clichés by journalists in news reports: burning issues, ground-breaking study, mounting cost pressure, state-of-the-art, sweet smell of success, wide-range discussion, be in the dilemma of, break the impasse, defuse the time bomb of, hole the upper hand, walk on a tight rope, news agency, etc. The clichés also include some set expressions as “It is reported that...”, “It is said that...”, “Rumors say that...” “It is learned that...”, “According to an anonymous source...” and so on.

Reporters even use some words to express specific meaning, which can be understood by the readers. Those words can be regarded as Clichés, too. For instance, reporters may write that a fire “swept through” a building; then an explosion “rocked” a city; and rescue workers “shifted through the rubble” instead of taking trouble to search for other exact words and expressions due to the time limit. Although they are some differences between those words in the connotation people are so familiar to them that they have become commonplace in daily life.

(4) Parody

From chapter two, we know parody is one kind of strong intertextuality which endows the original text with new associative meaning through intertextually transforming the original text and broadening its intertextual space. To catch readers’ eyes, the reporters often take advantage of parody, producing interesting and humorous intertextual expressing effects through imitating sayings, proverbs and so on.

“Sentence-Imitating” means the imitation of the syntactic style of maxims, proverbs or allusions etc. For example, “A word in time saves nine” is a parody which is coined by “A stitch in time saves nine”. While “writing-Imitation” is the imitation of the language or style of a writer or a work. It’s a more complicated kind of parody compared with

sentence-imitating. In order to have a good understanding of the connotation, the readers or translators need to trace back to the origin of the citations. In this section, we will illustrate them in detail below.

① **Where there is a NATO, there is dispute.** (Guardian, 1999)

When reading the News Headline, we must feel familiar and a sense of humor. The sentence is derived from the proverb “Where there is a will, there is a way”. Here “will” and “way” are transformed into “NATO” and “dispute”, as a result, the report seems humorous and attractive.

② **In dealing with Whitewater, Starr did a bit more than he could chew.**
(Baltimore Sun, 1998)

The underlined part is derived from the idiom “to bite off more than he can chew”. Here, the verb phrase “bite off” is changed into the verb “did”, by which the reporter expressed his attitude. So, it becomes more liable to appeal to the readers.

③ **To Buy or not to Buy**

The title of this report is concerned about whether to invest in stocks after the analysis of the Asia stock market. The title of the report originates from Shakespear’s famous words “To be or not to be”, which implies that Hamlet felt quite difficult to decide whether to live or to die. Here the refreshed title is used to demonstrate that the investors are struggling against whether to buy stocks or not in their minds, thus appearing awfully vivid.

In some cases, a reader may meet such words as *Debategate*, *Koreagate*, *Irangate* that cannot be found in a dictionary and feel confused. But he may understand by finding some relation to the word “Watergate”, which refers to the notorious scandal which finally led to the resignation of President Richard Nixon in 1974. With the context, he can infer that *Irangate* refers to the scandal about the secret arms transaction between Iran and Reagan Government without noticing the Congress. Such intertextual relation belongs to parody at the lexical level in news reports. This kind of parody often occurs in News English, such as these words “cinenit” “citynit” “folknit” “flopnit” “computernit” “beatnit” “moonnit” etc. here the suffix –nik coming from the “Sputnit I Satellite” of Russia.

(5) Slang and loanwords

Slang is a kind of language occurring chiefly in casual and playful speech, made up typically of short-lived coinages and figures of speech that are deliberately used in place of standard terms for added raciness, humor, irreverence, or other effects. To understand and translate them well, it also needs wide intertextual knowledge. In the last century, the

development of slang has been very fast and the range of its employment is wider and wider. It is common to use a lot of slang in English news. We know novelty is one of news' features. News writers adopt many eye-catching words to give their receptors "sense of freshness" and "sense of closeness". Loanwords are also one of typical features of news English; sometimes, the reporters describe or illustrate something new or from another country, they often employ loanwords.

Here are some examples of slang and loanwords selected from newspaper:

- ① *The weatherman made a good call about when the storm would come.*

Here "call" is not its basic meaning, but it means "prediction".

- ② *The company's big gun quarterbacked the meeting about their revenue report.*

The phrase "big gun" in this sentence is not real gun, but refers to important person or decision-maker. The verb "quarterbacked" is also a slang meaning "chair" or "hold".

- ③ *Last night a friend and I went out to a bar and got wasted, so I don't feel very good right now. We were so wasted that we couldn't even stand up straight.*

The underlined word "wasted" means "drunk". To give the readers a sense of closeness and freshness, the slang mentioned above is often appeared in English news. However, it often leaves the foreign readers very bewildered if they do not have a good understanding of it.

- ④ *The document said that the defeat of the coup had created "historic chance to speed up reform and renovation" and proposed that an a la carte Union Treaty which would allow each republic to choose its term replace the existing draft of the Union Treaty. (The Guardian, 1999)*

Here the word "coup" and phrase "a la carte" are borrowed from French which means "stroke of state" and "having unlimited choices" respectively.

- ⑤ *Britain has hardened its stance over European Community economic and political union, indicating the sine qua non of the Maastricht summit next week would be prompt solutions to the most contentious issues.*

The underlined phrase is Latin referring to the necessary qualifications or essential elements.

The Loanwords and slang are similar in some aspects, which have their own characteristics different from the Standard English. It requires the readers have a strong intertextual knowledge of them.

3.2 Other Perspectives of Intertextuality in News English

In the above passage, we elaborate the intertextuality in news English from the perspective of “genetic” which includes genre, style and structure, and “specific” including allusion, quotation, cliché, parody and slang etc. Now, we will dwell on it from a completely different perspective, that is, a perspective of news source, reporting verbs and reporting modes. In these respects, news English still reveals strong intertextuality. In the passage below, we will analyze them one by one.

3.2.1 News Source

Scollon concludes that English emphasizes attribution of text to sources. The news English is very rigid and clear in the attribution of the sources of the reported speeches, which demonstrates the credibility and objectivity of news. According to Zhang Jian, news resources can be classified into three types: identified news source, semi-identified news source and unidentified news source (张健, 2003). The identified news source refers to the news source by which the writer clearly states the name, rank, or profession of the speech maker. For instance,

- (1) ***Former President Bush** addressed conservatives in making his endorsement of McCain, saying that the senator's credentials as a conservative are solid. (VOA, 2008)*
- (2) ***According to NBA.com**, Yao is set to undergo a four-month rehabilitation. Rockets team physician **Tom Clanton**, who performed the surgery at Memorial Hermann-Texas Medical Center is optimistic about Yao's recovery. (China Daily, 2008)*

The employment of identified news source in these two sentences enhances the degree of reliability and authority of the reported speeches. But it does not lead to the conclusion that these discourses are one hundred percent objective and free from the influence of the reporters' ideologies in making quotations. Here is another example.

- (3) *“We are concerned because China has been trying all means to belittle Taiwan and to marginalize Taiwan,” **Taiwanese President Chen Shuibian** said in an interview last month.*

The speeches are quoted from the U.S. government and its officials, and their attitudes towards the Taiwan Issues are concealed, although they play an important role in the relationship between China and Taiwan. However, through the use of “Taiwanese president”—an identified source, we can feel the ideological stance of the American newspapers or reporters. According to Webster's *Encyclopedic Dictionary*, president is the highest executive officer of a modern republic. This referring expression, which portrays

Chen Shuibian as a political leader of utmost importance, implies American news media's willingness to accept Taiwan as a political entity

When the reporter is unwilling to tell the exact news sources for some reason or it is unnecessary for him or her to give, so he or she only drops a hint sometimes by using the names of institutions, groups, etc. In this occasion, the news sources are called semi-identified sources. Look at these examples:

- (1) ***Euro Zone officials** have been complaining for more than a year about the weakness of other currencies from the dollar to Japanese yen. (China Daily, 2008)*
- (2) ***Analysts** said investor's confidence has remained vulnerable to uncertainties overhanging the market, including further monetary tightening measures to combat inflation and more new share issue plans by publicly listed companies.*

From the examples above, the readers can neither figure out who exactly delivers the speeches that are being reported, nor judge the importance and credibility of the information provided. Hence semi-identified news sources result in a mystified or less creditable impression on the readers.

In some cases, the reporter uses some vague words or tactful expressive skills to introduce the source simply because she/he is not clear about the exact source of the news, or considers it insignificant, or wants to conceal it deliberately but still to show its objectivity and accuracy (张健, 2004). This kind of source is called unidentified source. Here are two examples:

- (1) *The talks probably would be held at the State Department and officials were already giving up their offices to make room for the visitors, disclosed **a source who asked not to be identified**. (The Washington Post, Dec.3 2007)*
- (2) ***It is learned** that China is ready to work with Russia to carry forward the principles of Sino-Russian Good-Neighborly Treaty of Friendship and Cooperation and to push forward the two countries strategic partnership of coordination.*

The unidentified news source sometimes gives rise to the vagueness and less credibility of reported speeches. The news sources are kept unidentified probably out of two reasons: one is to shift the responsibility onto others; the other is to protect the confidentiality of the person presumed to speak the words. Although vagueness arises from unspecified news sources, the voices of the speaker and the reporter have tended to be mixed, and the news reports are therefore unconsciously imposed with the reporter's attitude and ideology (张健, 2003).

Different from Zhang Jian's classification, Van Dijk classifies news sources on the

analysis of the stories in Dutch newspapers into 12 categories, such as “Dispatches of national and international news agencies”, “Reports from various organizations”, “Official letters of organizations”, “Printed versions of speeches”, so on and so forth (Van Dijk, 1988). News source, in the most straightforward case of reported speeches, refers to someone who provides information directly to a reporter or who says something which is later quoted or alluded to in a news report. However, news is usually based on what an authoritative source tells a reporter. Generally speaking, the preferred sources are those by identifiable individuals and well-known public figures who occupy some official or authoritative position, e.g. the state or local officials.

3.2.2 News Mode

In the beginning of this chapter, we have made a brief analysis of direct speech and indirect speech which bear strong intertextuality. The former is the loyal quotation of the original speaker in quotation marks, and the tense and diction maintain the same as the original remark, while the later is the reproduction or paraphrase of the original remark. Compared with the indirect speech, the direct speech is more expressive by maintaining the original style and diction of the speaker. There is always the ambivalence about whether the actual wording is attributable to the person whose speech is represented or to the reporter of the news discourse in the cases of indirect speeches. It is often claimed that the direct speech is a mode that can achieve objectivity and faithfulness to the original utterance, while the indirect speech is often employed by the reporters to convey their own viewpoints and ideological perspectives. However, in either case, there is no absolute objectivity. Quoting others either directly or indirectly is still the choice of the reporter and will be influenced by the ideological values and beliefs of the reporter.

However, there is one variation of the reported speech that we need attach importance to, which is the “preset direct discourse”. Look at the example:

Mr. Kibaki. Casey said he was offering congratulations to no one “because of the concerns about the vote count”, and said if anyone was suggesting that the United States knows the outcome or that the election was not in dispute, that person was “unfortunately in error.”

In the examples above, the reporters start the reported speeches as indirect speeches and then slip to direct speeches. The previous indirect speeches set the tone or the context for the following direct speeches. Thus, the reader's perception of the contents of the reported speech is influenced by the preset context or tone.

3.2.3 News Verb

Reporting verbs refers to the verbs of saying in reporting others' speeches. No matter which mode of speech reporting is employed, the reporter should choose among a wide range of verbs of reported speech. The reporting verbs used to attribute statements are supposed to be accurate and impartial. These verbs can be of special importance to the effects of the whole reported speech, because speech verb can convey the stance, emotions or expressive gestures that accompany the act of speaking. By far "say" is the most frequently used verb in news report, which is also considered as the most neutral one. Nevertheless, some verbs, such as "claim", "warn", "accuse", imply an affective meaning besides its connotative meaning "to say". The practice of employing these affective verbs may increase the potential for subjectivity in news reports. What's more, the selective use of reporting verbs may help to create a positive or a negative image of the person whose speech is reported. When a positive reporting verb is employed, the speaker tends to be seen as cautious, strong, successful, accurate or calm, whereas the use of a negative reporting verb tends to leave the audience a negative impression on that person of being rash, weak, unsuccessful, inaccurate or excitable. We will elaborate this point in the following examples.

- (1) *Chinese officials and analysts have warned that Chen could read the mild U.S. response as a green light for further steps emphasizing his desire to establish formal independence.*
- (2) *Beijing accuses Taiwan leader of "Grave Provocation".*

The two examples above are extracted from American comments about Taiwan issue. From them, we can see the speeches from the Chinese government and officials are often combined with negative reporting verbs here "warn" and "accuse". Thus a negative image of China is constructed and conveyed to the international readers.

In addition to the choice of the reporting verbs, the reporters tend to add some modifiers to the reporting verbs to preset the tone of the reported speech and influence the reader's perception of the remark. Let's look at the following example and especially pay attention to the underlined bold words:

The European Union has backed away from a direct push to refer Iran to the UN Security Council and is now only implicitly threatening Tehran with such action.

A draft resolution, drawn up for the current board meeting of the international Atomic Energy Agency, says only that taking action against Iran over its nuclear program is "within the competence of the UN Security Council." A previous draft had called for the reporting of Teran to the UN's top decision-making body.

Mohanmmad Prehdi Akhuzadeh, Iranian Ambassador to the IAEA, says that there was

“no consensus” on referring Iran to the Security Council.

“The main question here was whether to refer Iran to the UN Security Council. There is no consensus whatsoever to that effect and I believe that that is a message that if there is to be a solution then it should be through consensus.”

He added that Iran would continue to cooperate with the IAEA, and had invited IAEA chief Mohamed El-Baradei to Tehran for talks with President Mahmoud Ahmadinejad and his new government.

While not directly asking for Security Council referral, the text finds Iran in non-compliance of commitments to the IAEA that would normally warrant such action.

The draft is formally a European Union initiative but is being drawn in close consultation with Washington, and backed by Australia, Japan, Canada and others.

Obviously, if the underlined words are omitted, the meaning that we perceive is quite different. So these words, to some extent, steer the readers' understanding.

Chapter 4 Transformation of News English from the Perspective of Intertextuality

Gradually news translation has been adopted and merged into the traditional translation field and continues developing. However, news translation retains its specialties that distinguish it from other translation branches. News translation is firstly grouped as “general language translation” (Hornby, 1988), a concept that could also be negatively defined as “not-literary” translation. With the standard of classifying the conventional area of translation, news translation is traditionally concerned as “inferior” as “special language translation” is (including economic language, medical language, and science language) (ibid.). Secondly, with the standard of text-type level, news translation together with the “advertising text” is grouped as the “general information text” (ibid.). It differs from both classical antiquity (Bible, Shakespeare, etc) and modern specialties in academic studies (law, economics, medicine etc.). According to Hornby, news translation receives scant attention up to now, since traditional theories concentrated on classical literary works and modern theorists are more interested in texts of special language translation. Thirdly, with the standard of non-linguistic disciplines, the background information is inseparably bound up with translation. Hornby said, for all translation, knowledge of the socio-cultural background is necessary-both of the source culture and the target culture concerned. As to news translation, socio-cultural and area studies are needed. The application of cultural history and literary studies for literary translation and studies of special subjects for special language translation, also interact with socio-cultural studies for news translation. This background information overlaps and has no definite demarcation between them. Fourthly, it is the criteria governing the translation process. For literary translation, it shall not simply involve familiarity with words and structures, but shall guarantee the ability to penetrate the sense of the text, “both as a complex multi-dimensional whole and at the same time in its relationship to the cultural background” (ibid.). For news translation, narrowing scope of interpretation is a good choice for potential readers according to some conventional theorists; however, modern theorists consider that the communicative function of the target text is dominant criterion, which governs the degree of precision in the rendered text.

4.1 General Principles of News Translation

Having made an elaboration of the definition and classification of news as well as its basic natures and discussed the stylistic features of news language, we intend to put forward four basic principles for news translation, namely fidelity, readability, adaptability, and

rapidity. ❁

4.1.1 Fidelity

By fidelity, we mean the accuracy of the translated version in terms of the content. As is generally agreed, when one is doing translation, he must first take the content of the original text into consideration. To be faithful to the content of the source language and express it in an accurate way is the first and most important job a translator should fulfill. It is essential for news translation, because news is required to reflect the reality objectively and accurately, which in turn sets the same demand for news translation. Otherwise, even if the news is elegant and wonderful to read, however due to the infidelity of the translation, it will no doubt fail to bring the right message to readers, and sometimes even cause bad consequences. From this point, fidelity can be regarded as a primary principle for news translation.

4.1.2 Readability

By readability, we mean the smoothness of the translated version. In other words, the rendition must be easy to read and understand. If the principle of fidelity is put forward from the point of translation content, the principle of readability can be regarded as proposed from the point of translation form. In light of Newmark's text-categories, the articles in newspaper belong to the texts of informative function. That is to say, the main purpose of the news is to inform people, which tallies with the nature of news, namely, news must be made known to the public. Since news needs readers, so far as news translation is concerned, the translated version must be readable. Otherwise, if it is a piece of breaking news, it cannot be understood by readers, then its great news value perhaps cannot be appreciated either, and of course the functions of the news will never be fulfilled. From this point, we can say that readability is a principle of vital importance to a news translator. Moreover, both the theory and practice of news translation should abide by communicative method. According to Newmark, since "communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (Newmark, 2001), it should "render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" (ibid.). Newmark's argument to some extent is in the same line with that of Nida's functional equivalence, which also lays emphasis on readers' feedback. For Nida, the informative function in language can only be served by a translation which is thoroughly understandable and in order to be communicatively efficient, linguistic utterances must be receptor-oriented. Both Newmark's and Nida's viewpoints bear some relevance to news translation. We can imagine if a news version is not translated with

strong readability, no matter how faithful it tries to be to the content, people will not feel comfortable to read it, or even worse, they will be confused and feel at a loss. Judged by the receptor-orientated policy or communicative method such translation can be totally a failure. Therefore, as a news translator one must attach great importance to the readability of his rendition.

4.1.3 Adaptability

We know each text, besides the content and form, has its own style. It is not rare to see, whenever translation principles are dealt with, the issue of style, as an indispensable and very important part in translation, is always to be discussed. News translation is not an exception. As the third principle for news translation, adaptability means that the translated text should be in a proper writing manner of news language, that is to say, the suitability of the target language to source language in terms of the style. The issue of style always has something to do with a text's level of formality. Such stylistic scales have been variously expressed by Martin Joos and Randolph Quirk (许明武, 2003). While according to Newmark, the scale of formality can be divided into eight types, namely, officialese, official, formal, neutral, informal, colloquial, slang and taboo. However, the distinctions are fuzzy. Therefore, it is suggested that there are three main types of styles which are Formal English, Neutral English and Informal English (ibid). With the rigid grammar and big words, Formal English is mainly used in political speeches, diplomatic notices or business documents while Informal English often appears in colloquial situations with the most flexible structure and diction. Neutral English, also called Standard English, is the language used by the intellectuals. With the standard grammar and written language, it is in the widest application. As the main body of Neutral English, news English has, on the one hand its conventional grammatical rules and fixed word expressions, and on the other hand allows some flexible changes in the light of need. In chapter two, I have given a detailed description on news stylistic features. If expecting a good translation, one must, when translating English news, attach great importance to both the grammar and diction of its Chinese counterpart and make sure that the version is in a proper news style. As Liu Miqing said, the news style of modern Chinese can be regarded as the standard rule for translating news English and it should be avoided that the Chinese versions are in a style either too elegant or too vulgar (刘宓庆, 1998). He further pointed out that since the articles of news style are to provide readers "facts" or "information", except that it is required by the original text, passionate words or exclamatory sentences should also be avoided in the translated texts. Such argument is just identical with Newmark's

scale of emotional tone. Following Newmark, the scale of emotional tone can be divided into Intensive, Warm, Factual. Or put it in a vivid analogy, the emotional tone can be “hot”, “warm”, “cool” and “cold”(Newmark, 2001). Note that “there is some correlation between formality and emotional tone, in that an official style is likely to be factual, whilst colloquialisms and slang tend to be emotive” (ibid.). Though Newmark didn't make a direct statement, however news translation should undoubtedly be in a “cool” tone. Taking news style as a whole, one should in his translating take into account all those remarkable characteristics of news and try to express them in a factual tone. Only in this way can it be said to achieve the first step to adapt the target text to the original in terms of style. As a practical style, news has its own stylistic features, which differentiates it from other writing styles, such as prose, poems, sci-tech articles and so on. Anyway, news style, to some extent, can be more complex than other styles. The reason just lies in its diversification in content. It is obvious that news covers almost every field of the society. Therefore, when faced with different news with different content, the translator must be well aware of its different style and by selecting the appropriate diction make the style of the translated version adaptable to that of the original.

4.1.4 Rapidity

Usually the translation principles are addressed from three aspects, namely translation content, translation form and translation style. Anyway, when discussing the principles for news translation, besides the above three, there is another requirement--- translation speed. Last but not least, rapidity, as the fourth principle of news translation, means that the news translation must be done promptly.

News is always demanded to be translated within several hours or even several minutes. It is not difficult to understand the reason. We can imagine that if a news report takes several days to translate, then when it is finished, it will have become obsolete and perhaps people are no longer interested in reading it. Therefore, no matter how well it is translated, the news has become valueless. As a unique principle, which is not always required when one translates works in other styles, rapidity of translation sets a higher demand to the news translator. Due to the time limit, one perhaps cannot find more time either to consult the dictionary or resort to an expert. In order to present a version of high quality, he must try to familiarize himself with the knowledge of both the source language and target language as much as possible.

4.2 Common Translation Strategies

News translation is totally different from other types of translation, especially in

intertextual perspective. There are many factors that the translators need to think about such as informative, expressive and aesthetic, etc. Therefore, the methods of adding, subtracting, adaptation, contracting and modifying are employed under specific condition to cater to the specific readers. Among so many kinds of strategies in translation, adapted translation and abstract translation are frequently used in news translation from the perspective of intertextuality.

4.2.1 Adapted Translation

Most latest foreign information is spread in China by means of adapted translation, which is a kind of translation method of combining edition and translation. Translators must adapt and reorganize the source text, then do translation by using adapted translation. The purposes of adaptation and reorganization are, on one hand, to make the source text so perfect that it can be accepted by the readers and on the other hand, to make the source text clear and orderly. There are mainly seven principles of adapted translation.

To begin with, edition before translation requires translators to pre-deal with the source text before translation, by which the reorganized text must cater to the readers' reading interest. For example, translators must make sure there is certain correspondence between the information and their receptors, or the readers, who certainly care about the information which relates to themselves. So it is indispensable for this kind of information to be extracted. Then structures of source texts should be adapted to cater to the readers' interest. Next comes the clearness of theme. One book, one article even one passage should only have one topic, which is the essential of the whole text. If the text covers everything in it, that can only lead to the general parts without going into it deeply. So one purpose of adapted translation is to make the extreme general, and the general emphasized. After identifying the topic, translators should deal with the material or supporting details to reach the correspondence between topic and detail. Too many details will make the texts tediously long and even make the topic unclear, thus some details must be removed. Fourthly, here comes the typicality of material. Unnecessary details must be removed and unnecessary background knowledge and superfluous words or phrases should be cut out. Next is the adjustment of structure. Texts of different styles have different structures. Reorganization of source text must take consideration of the layout of the whole text. For example, translators should consider whether the beginning is intriguing, whether the ending is powerful, whether there is a close logic relation between paragraphs. Last one is the rationalization of the length. The length of a text must be identified with the contents of the texts and requirement of the readers.

4.2.2 Abstract Translation

The so-called abstract translation is to get the main idea from the source text. International standards defines abstract as following “an abbreviated, accurate representation of the contents of a document without added interpretation or criticism” (许明武, 2003). The essential of abstract translation is to make a selection. There is strong political nature in social, political or cultural news, so translators should select some materials which are advantageous to their motherland and abandon some harmful and even reactionary views. The employment of abstract translation mainly involves the cutting out words, sentences and paragraphs. The following are the principles of this translation.

To begin with, integrity requires translators to get to know the whole structure of source text before abstract translation. Only if understanding the whole text can the translators know which information should be selected and which should be abandoned. Second is brevity. Language of English emphasizes on description and moreover some texts are tediously long; for this reason, the translators should cut out some minor details to make the topic clearer, language more brief and center more striking. Next is importance. Every text includes primary and secondary information, one purpose of abstract translation is to emphasize the most important information and to reveal the central idea. The fourth is objectivity. After cutting out the secondary content, translators should make a complete translation of the selected abstract and should never add personal ideas and comments into translation.

4.3 Intertextual Transformation of News English

In chapter two, we elaborate the intertextuality in news English from different aspects such as generic & specific, speech modes & speech verb. In the following passage, we will make a study of news English translation by the intertextual analysis.

4.3.1 Intertextual Transformation at the generic level

(1) Transformation of Genre

As a responsible translator, one should look through the whole text and discern the generic feature of the text before he starts to translate it, because texts of different genres must be handled by different language expression techniques and different translation strategies. As illustrated in the above section, a piece of news English may possess several genres, so in the process of translation, the translators should first recognize the traces of other genres and transplant their features into the Chinese version.

Generally speaking, a news English translator should follow the genres of the news English, because this is the guarantee of transmitting the information and style of the news

English. But sometimes the translator needs to make some alterations in genres, which usually occurs when a relatively long news English is translated and compressed into a brief Chinese news report and when one type of news English is changed into another type of Chinese News, such as from an English editorial into a Chinese news report. In such cases, a certain genre concealed in news English may be cut in translation. Let us look at an example.

New York (Reuters Health) --- The substance that gives the spice turmeric its yellow color may help fight cancer, preliminary evidence suggests.

Researchers have found in the lab that the active ingredient in turmeric called curcumin can enhance the cancer—fighting power of treatment with TRAIL, a naturally occurring molecule that helps kill cancer cells. TRAIL stands for tumor necrosis factor-related apoptosis-inducing ligand.

In an experiment with human prostate cancer cells on a laboratory dish, the combination alone, according to a study released Tuesday at the annual meeting of the American for Cancer Research in San Francisco, California.

“Using these two agents---curcumen and TRAIL---we killed up to 80% of cells in culture,” said study author Subhash Gautam, a researcher at the Henry Ford Health System in Detroit, Michigan. “That’s pretty remarkable.”...

In this piece of news, exposition is primarily used while narration, description and argumentation are also intervened. However, we can only find narration and exposition in the following version:

[据路透社纽约二月八日电] 研究人员通过实验发现姜黄粉中有一种叫“将黄素”的活跃成分能够增强特雷尔 (TRAIL) 的抗癌药效。特雷尔是一种自然产生的有助于杀死癌细胞的分子, 其全名为“与肿瘤坏死因子相关的具有激素细胞自会功能的配合基。” (VOA, 2007)

(2) Transformation of Style

In the process of translation, translators do need to be faithful to the reporters' style. However, it is unnecessary and usually impossible to transplant the original style of the news English into Chinese completely. So far it has been agreed that the translator can have his or her own style in translation. But anyway, faithfulness to the original style should take priority over other things, and News English translators should pay special attention to it. If the News English translator spoils the original flavor in order to seek for his own unique style or novelty, the original information may lose its authenticity.

However, the translator is often encouraged and sometimes needs to demonstrate his own creativity in literary translation. In other words, his own style is permitted and spurred. In

news translation, with the original style taking priority over other styles, the combination of several styles is encouraged. For example, the translator can consider combining the original style with the related Chinese News style on the condition that he won't let other styles rampantly surpass the original style. In fact, the incorporation of the original style and Chinese News style is possible and feasible since we have the consensus that perfect faithfulness to the original style is virtually impossible and the translator is entitled to imitate the style of other people. In other words, in order to achieve dynamic intertextual equivalence, the inheritance of stylistic features of Chinese news report should be taken into full consideration. Look at the following examples:

Saturday Jun 21, 10:12. AM

By Hattiet Webster, the New York Times

Washington, Jun 22 —

According to the Chinese News style, we can simplify it like this:

美国《纽约时报》6月21日电(记者哈蒂·韦伯斯特)

Here the translator of news English absorbs the style of Chinese News texts in order to attract the Chinese audience or readers.

(3) Transformation of Configuration

Configuration Intertextuality is also reflected in its inheritance from Chinese News Text in texture. In the process of translation, the translator should be aware of the distinction between Chinese news reports and English news report in structure and transmit the source text into Chinese texture.

From the elaboration in chapter three, we know configuration intertextuality mainly reflects in three levels—the text level, the sentence level and the lexical level. Now, I will make a detailed analysis of their intertextual translation by examples.

In textual structure, although Chinese news reporting is similar to English news reporting, structural adjustments sometimes are necessary according to the requirement of concrete situation and the needs of Chinese readers. Let us look at the following example.

London most expensive, dirty city in Europe (China Daily, 14/3,2008)

London is the dirtiest and most expensive city in Europe, while Brussels is the most boring, according to a British survey published on Wednesday. (1) London edged out Paris for the unwanted accolade of dirtiest city in the survey of more than 1,100 travelers carried out by Trip Advisor. (2) Respondents said Paris was the most unfriendly, followed by London and Moscow, but the French capital is still working its old magic as it was voted the most

romantic destination in Europe and the best for shopping and dining. (3) London won out for having the best nightlife and public parks. (4) The cleanest city is Zurich, the survey said, although the tidy Swiss city also finished equal second behind EU hub Brussels as the most boring place. (5) Prague was elected the best bargain city, followed by Budapest and Lisbon. (6) Despite the weak dollar, half of the Americans surveyed said they planned to visit Europe this year, the same number as last year. (7)

欧洲城市之最：伦敦最脏 巴黎最不友好

本周三公布的一项英国调查显示，伦敦被评为欧洲最脏、物价最高的城市，布鲁塞尔则是最无聊的城市。(1) 该项由 Trip Advisor 公司开展的调查共对 1100 多名游客进行了访问。(2) 调查结果显示，伦敦取代巴黎，不幸获封欧洲“最脏城市”称号。(3) 受访者认为，法国首都巴黎最不友好，其次是伦敦、莫斯科。(4) 尽管如此，巴黎仍是人们心目中的“浪漫之都”，以及购物和美食的天堂。(5) 伦敦被评为夜生活最丰富、拥有最佳公园的城市。(6) 苏黎世被评为最干净城市，不过这个瑞士城市同时与其他城市并列第二大“最无聊城市”，仅次于欧盟总部布鲁塞尔。(7) 布拉格被评为物价最低城市，其次是布达佩斯和里斯本。(8) 尽管美元持续贬值，但一半的受访美国游客表示他们计划今年来欧洲旅游，这一比例与去年持平。(9)

In the example cited above, the news English has seven sentences, while the Chinese version has nine sentences. Besides, the sentence order has changed a lot within sentence one and two, by which Chinese readers accept it better.

In terms of syntactic level, we know news English calls for simple sentences, for they are easier to read than complex and involved ones. Under such circumstances, so-called “expanded simple sentence” that suits best in news reporting appears. To pack much information in one sentence, modifiers as attributives, adverbials, and appositions are adopted to expand the simple sentence. Chinese language contains much shorter sentences than English, so we can not translate an expanded simple English sentence into one Chinese sentence, which may lead to Chinese readers’ confusion. Generally speaking, three points should be paid attention to:

- A. to understand and make sure how many semantic levels are contained in one sentence;
- B. to make sure the logic relationship among the semantic levels;
- C. to accurately express the original semantic and logic relationship according to Chinese standard grammar.

Look at the example below:

Marathon hopeful, 101, training hard (China Daily, 12/3, 2008)

Already Britain's oldest employee, 101-year-old Buster Martin now aims to become the

world's oldest marathon runner by completing the London Marathon(1)and celebrating with a pint of beer and a cigarette(2). Sprightly and bearded(3), he completed a half marathon at the weekend in five hours 13 minutes.

英国百岁老翁冲刺马拉松

英国年龄最大的雇员、101岁的巴斯特·马丁目前正在备战今年的伦敦马拉松赛；如果他能跑完全程(1)，便将成为“世界上年龄最大的马拉松选手”，到时他又会喝杯啤酒、抽支烟来庆祝胜利了(2)。留着大胡子的马丁精力十足(3)。他于上周末参加了一个“半程马拉松赛”，并以5小时13分钟跑完了全程。

From the news English and its Chinese version, we can easily find that the extended simple news English is divided into several short Chinese sentences, which makes the translating version understandable and acceptable for Chinese readers.

The second point that we need to attach importance to is the sentence “voice”. We know active voice still take priority in English; however, the passive voice still has its place, and it is used more frequently in news English. In news Chinese, only a few passive voices are used and it is often replaced by active voice or other forms. Let's look at the skills used in the news English translation.

① *The death toll was not established but was thought to be high.*

(刘宓庆, 1998)

死亡数字尚未确定，但一般都认为会相当大。

Here the original subject is the subject of the translation. (ibid)

② *He said, “about US \$1 billion had already been spent, half of it on infrastructure.”*

他说，“迄今已花掉大约10亿美元（约合78亿港币）其中一半用于基础设施建设。”

Here the main component is changed into secondary component in translation.

③ *“The injured were rushed to a nearby hospital by the police.” (ibid)*

受伤者已由警察送到了附近的一家医院。

In this sentence, the active voice is translated into Chinese sentence involving “把”“由”“使”“受”“经”，etc.

At the lexical level, the transformation is supposed to take adaptation-centered strategy, which means it is the readers' acceptability and practice of Chinese news writing that take the first place. For instance, the equivalents of “cybernet” and “autocide” “网虫” and “撞车自杀”。

4.3.2 Intertextual Transformation at the specific level

(1) Quotation Translation

A quotation often takes the form of direct speech, indirect speech and sometimes inserted speech. Since it is explicit reference, it can be easily identified. In the process of translation, the task of the translator is to get more details about the quoted speech out of the source. When no confusion occurs to the Chinese readers, the quoted speech can be directly translated into Chinese. However, the addresser of the quotation is usually mentioned at the end of the English news. In translation, order adjustment is necessary.

In some cases, the translator may have misunderstandings or incomplete understandings of the quoted part. Without special treatment, the quoted part may arouse difficulty in understanding the version or even confuse Chinese readers. In such situation, the translation method can be literal translation with special note or editing translation, which involves partial deletion of the quoted part and integration of the content from the source into the quoted part. When some parts of the quotation are insignificant to Chinese readers, the quotation can be partially omitted or deleted. If indispensable to understanding of the whole news item, some new information can be inserted.

When translating quotation, the translator is required to take style and the genre of the quotation into consideration, paying much attention to the identity, mood, diction and implied information of the addresser. For example,

“I was surprised he kept getting up. I hit him with some good body shots.” Said Tyson, who has now completed just seven rounds since 1997 when he was banned for biting Evander Holyfield’s ear in a Las Vegas fight.

自 1997 年咬了霍利菲尔德耳朵被禁赛后只进行了 7 个回合比赛的泰森赛后激动地说：“我很奇怪他（佛朗西斯）总是能够爬起来，要知道，我可是结结实实地给了他几下子。”

As we know, this quotation has come from the interview with the journalist after Tyson has won the match. So here Tyson, as the athlete, can not utter the speech in a formal way. At the same time, he must have been very excited after he wins the match again. Therefore, his speech manner and emotion should be embodied in the Chinese version, and accordingly, “said” is translated into “激动地说” and “要知道”，“我可是结结实实地给了他几下子” reflects the colloquial style.

(2) Allusion Translation

From the analysis of the last chapter, we know allusions reveal strong intertextuality; therefore, to translate allusions well, the translator should make careful examination of the connotations of allusions, that is to say, try to find the intertextual traces. Generally speaking, there are several methods to follow. In the following passage, we will elaborate the examples one by one.

① Some of them can be translated literally because they have become acceptable by the Chinese people. Besides, it displays the cultural signification and retains the original cultural flavor. Let us look at the examples below:

a. *Who could know she, an ugly duckling of her family, was one day become a famous writer?*

谁会知道，她这个家里的“丑小鸭”有朝一日会成为著名作家呢？

Here “丑小鸭” for Chinese readers can have an intertextual understanding.

b. *The company counted its chicken before they are hatched, and, failing to get the contract, lost heavily.* (“to count one’s chickens before they are hatched” originates from Aesop’s Fable)

这家公司鸡卵未孵先数雏。结果，合同没有拿到，损失惨重。

With the increase of cultural exchange, more and more English allusions become familiar to Chinese people, such as “a Trojan Horse” (特洛伊木马), baker’s dozen (十三个), big bug (大亨), be born with a silver spoon in one’s mouth (出身豪门，出在富贵之家) etc. So literal translation is an easy way employed in these allusions.

② Literal translation with contextual supplement

Owing to culture differences, the imagery or intertextual meaning may be lost when translated into another language. In such cases, the contextual supplement is necessary for compensating the lost meaning. Look at the following examples:

a. *The question was like the Sphinx’s riddle to them.*

这个问题对他们来说就像斯芬克斯之谜一样是个难题。

The English version is rendered literally with the amplification “是个难题”, so that not only the original image is retained but also the connotation is conveyed. The artful integration of these two makes the English version fresh, intriguing and easy to understand.

b. *...the hopeful young person soared into so pleasing a Cupid.*

...这个很有希望的年轻人就扮成及其讨人喜欢的插着双翅的爱神丘比特。

The English allusion “Cupid” is rendered as “插着双翅的爱神丘比特”, with some explanation in the Chinese version. The image “Cupid”, the god of love in Roman myth is very familiar to the English readers, yet it may not enjoy similar degree of familiarity among the Chinese readers. So the intertextual reference “Cupid” is retained together with the additional explanations in order that the Chinese readers may arrive at a better understanding of the allusion.

③ Free translation

Because allusion are deeply embedded in their own cultures, it is difficult to retain semiotic status for treating intertextual signals in translation, especially in feature's translation which bears the marks of literature. A qualified translator will manage to relay the intentional aspect of an intertextual signal; in such cases, free translation is often adopted. Look at these examples below:

a. *To American government disappointment, they asked for bread and was given a stone.*

(“To ask for bread and be given a stone” originates from the “Bible”)

令美国政府失望的是，他们所得非所求。

b. *He acted as a good Samaritan, and took the poor woman to the hospital. (a good*

Samaritan is from the Bible: one who helps others in distress)

他乐善好施，把那个穷苦的妇人送进了医院。

(3) Parody Translation

Parody endows the original text with new associative meaning through intertextually transforming the original text and broadening its intertextual space. In translating parody, translators have to trace back to the origin of it in order to grab the connotation and then interpret them according to the specific context. Furthermore, translators should choose the words that accord with or at least match approximately with the original forms. Parody is frequently used in the headline to attract the reader's attention and interest. Therefore, parody translation deserves elaborate treatment. In order to achieve the intended effect, the acceptability of the readers plays the essential role. In most cases, the object imitated by the news writer is familiar to English readers and has been well translated into Chinese. Look at the following examples:

① *To arm or not to arm that is a question--- That is a question.*

When reading this headline, readers maybe find it a little familiar and can recognize it is the changing form of the famous logion “To Be or Not to Be; That Is a Question.” which was said by Hamlet. The latter was translated by Zhu Shenghao into “生存还是毁灭，这是一个值得深思的问题。” So the headline can be rendered into “带武器还是不带武器这是一个值得深思的问题。” Such a translation can also produce a strong intertextual effect for Chinese readers.

② *No Payne No Games.*

This is also a headline. Like the sentence A, readers can have an intertextual realization by the proverb “No Pains No Gains.” And the Chinese translating version is also familiar to readers, that is “不劳无获”. Therefore the headline can easily be rendered into “没有佩恩，就没

有亚特兰大奥运会。”

(4) Clichés Translation

In news English, clichés are widely employed and they are considered the most timesaving devices ever invented because they save much trouble from too much thinking in diction and sentence structure. Similarly, translation of clichés is not too difficult and complicated since almost every piece of clichés in English news has its correspondent equivalents in Chinese news. They can be employed directly in Chinese versions. Let us look at some examples given below:

Original	Version
It is universally accepted that	据称
It is reported that	据报道
It is claimed that	有人声称
not so, not yet	无置可否
no comments	无可奉告
not for attribution	不供引证的
According to eyewitness	据目击者称
Informative sources	消息灵通人士
quoted as saying	援引.....的话

Besides the examples mentioned above, there is another kind of clichés. Look at the following example, “dramatically announce”, here “dramatically” (戏剧性地) is also considered cliché.

(5) Intertextual translation of loan words

Loan words refer to some words or expressions borrowed from non-English language. Some of the loan words have long been used like other English original words that can not be recognized now. For instance, “percent (Latin, 百分之...)”, “encore (French, 再演, 加演)”, “blitz (German, 闪点行动)”, and so on. But there are still many loan words that can be clearly recognized from pronunciation and spell:

Mozigovi said he studied newly discovered archive material during his research for the role that shoved him Lenin was paralyzed before his death “Lenin’s private life was a secret before perestroika,” he said.

Mozgovi 说他研究了最新发现的档案资料, 发现列宁在临死之前是处于一种麻痹状态, “在俄国大改革之前列宁的私生活是保密的” (许明武, 2003)。

The source of the word “perestroika” is Russian, referring to an important reform carried

out in Russia. Since it was used in English, its meaning has been extended; it not only means “reform(改革)”, but also “adjustment, reshuffle and reorganization of any organization or institute (各种组织机构的调整, 改组和重新安排)”.

The frequent use of loan words can make up the deficiency of English vocabulary and can make the news vocabulary more colorful and vivid. For most of the loan words appearing in newspapers and magazines, we can find correspondent explanations in dictionary. While translating, we should carefully taste their surface and profound meanings and look for correspondent equivalence.

4.4 Translators’ Intertextual Awareness of News English

It is significant to study the translators’ intertextual awareness or consciousness in the analysis of news English and its translation. We know “translator stands at the center of the dynamic process of communication, as a mediator between the producer of a source text and whoever is its TL receiver” (Hatim & Mason, 2001). As a mediator, translator plays a very important role in translation. First, he is a reader. That’s to say, before the translation, he has to read the original text just like an ordinary reader, though she/he is not ordinary and is called “privilege readers” by Hatim and Mason. While reading the original text, the translator also shoulders the responsibility as an expounder. That is, based on his interpretation of the original text, he should assess the value of the news text to see whether the news text will be accepted by the Chinese readers or not. The third identity of the translator is a writer. He’ll rewrite the original text consciously and bring his creative role into full play. The translator should be fully aware that the news version is read by an immense number of readers from all walks of life who want to obtain information about both domestic and international affairs. Therefore, he may delete some unimportant details or adapt some details slightly to suit Chinese readers’ taste.

From the roles the translators play, we can easily discover the translator is not the “servant” or “counterdrawer” any longer. They are creators to some extent. They must involve their own beliefs and values more or less in the creative process though maybe they are more guarded than the ordinary readers. The translated text must be based on his overall potential knowledge, all imprints available in his mind. The mind activities such as consciousness, sub-consciousness, unconsciousness, association and illusion are all elaborated powerfully and kept coming and going in the memories originating from text network. Therefore the translating process reveals strong intertextuality between the translators’ thoughts and the translated text. Qin Wenhua has pointed out “in the process of translation, translators would

activate all his potential knowledge and capability either consciously or unconsciously and make full use of what are stored in his brain” (秦文化, 2006) such as the translator’s literary talent, artistic taste, imagination, morality, and common sense knowledge. All these are called sub-conscious knowledge and they will affect the translator’s creative activities all the time in the process of translation.

The translator’s awareness of Intertextuality involves several intertextual relations in the process of translating. Firstly, it comes to the relation between the source text to be translated and the pretexts that the source text “absorbs” and “rewrites”, of which a detailed analysis has been made in the second and the fourth chapters. Secondly, it involves the interaction between the source text and the social, historical, the cultural texts. Thirdly, the translator should be aware of the intertextual phenomena at different levels, such as lexical, syntactic, generic, etc.

The relations above determine to what degree translator interprets the meaning of the original text. At the same time, the translator should realize that his translated texts will have an intertextual relationship with the pretexts of the future readers. And this relationship shall be one of the preconditions for them to understand it. With this in mind, the translator will have his own methods and ways in treating the transformation of the original intertextual phenomena. Besides, even without any concrete intertextual forms in the original texts, some intertextual techniques in the corresponding version may be employed to make his version understandable, acceptable and even more attractive to the readers.

News English text like an encyclopedia covers the knowledge of all fields, all disciplines, and a variety of cultural background. Its translation requires more of the translators. The translator needs to have a wide intertextual knowledge and intertextual consciousness. Now, an analysis will be made by an example in the following passage.

Short people are most prone to jealousy, say scientists (China Daily, 14/3,2008)

Short people should pray for a return to the Seventies fashion of stack heels, for the power of jealousy depends on how tall you are, the British weekly New Scientist says (1). Researchers at the University of Groningen in the Netherlands and University of Valencia in Spain asked 549 Dutch and Spanish men and women to rate how jealous they felt, and to list the qualities in a romantic competitor that were most likely to make them ill at ease. Men generally felt most nervous about attractive, rich and strong rivals. But these feelings were increasingly relaxed the taller they were themselves. The more vertically challenged the man, the greater his feelings of jealousy. For women, what counted most in jealousy was the rival’s looks and charm, but these feelings were less intense if the woman herself was of

average height. This makes sense in evolutionary terms, says New Scientist, in next Saturday's issue (2). Taller men are most successful with women, and women of medium height enjoy the best health, fertility and popularity with men. On the other hand, a woman of average height could in certain circumstances fall afoul of the green-eyed monster if their rival were taller. "Taller women are more dominant and have greater fighting abilities than shorter women," says the study, which appears in the journal Evolution and Human Behavior (3).

研究：个子越矮 嫉妒心越强

个子不高的人应该祈求上世纪 70 年代的高跟鞋流行风再来一次，因为英国《新科学家》周刊称，人们忌妒心的强弱主要取决于身高。荷兰格罗宁根大学及西班牙巴伦西亚大学的研究人员让 549 名荷兰和西班牙的男性及女性给自己的忌妒程度评分，并列出了情敌身上最让他们感到不安的特点。研究发现，男性一般最“怕”强壮、富有、有吸引力的竞争对手。但随着身高的增加，这种忌妒情绪会逐渐减弱。个子越矮的男性忌妒心越强。对于女性而言，情敌的长相和魅力程度是影响她们忌妒情绪的最重要因素，但相对而言，中等身高女性的妒忌心没那么强烈。将于下周六出版的《新科学家》杂志称，这从进化论角度也是解释得通的。身材高大的男性最受女性青睐，中等身高的女性健康状况和生育能力最好，同时也最受男性欢迎。从另一方面来说，中等身高的女性如遇到比自己个子高的情敌，在某些情况下也会心生妒火。该研究结果在《进化与人类行为》期刊上发表，研究称：“个子较高的女性更具控制力，她们的‘竞争能力’比身材娇小的女性更强。”

By comparing the source text with the translated version, it is apparent that the texture of the source text is readjusted by the translator, which is the manifestation of the translator's consciousness or awareness. The adjustment can be discovered in such places: By free translation, the subject is rendered into the Chinese sentence structure “越...越...”, which is more acceptable for Chinese readers; the underlined parts are put ahead of the sentences in the Chinese version; the noun phrase “the green-eyed monster” which has strong intertextual background is rendered into four-character idiomatic expression “心生妒火” which is used widely in Chinese; the exaggerating expressions such as “怕”、“竞争能力” are employed here; In Chinese version, many short sentences are used by splitting the extended simple English sentences, which caters for the taste of Chinese readers. The translator's diction of this kind is based on his consciousness because he knows the choice of these expressions can help make the translation understandable and attractive for Chinese readers.

4.5 Influence of Culture

Intertextuality is first applied into literary works which often reveals manifest and strong intertextual phenomenon. In other words, culture is a kind of intertextuality by itself to some

extent. So here we take it out to make an emphasis.

Translation is not only the transformation from source language into target language but also the transplantation of two different cultures. Translators' making contact with source text in fact is also an indirect cross-cultural communication with the author of source text. They encounter not only the language problem but the cultural problem.

Edward Burnett Taylor, the British anthropologist in 19th century, ever defined culture in his book of *Primitive Culture* as follows: Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society. There are great variety of contents in news reporting, which contains more cultural background information than any other style. Thus the cultural variety will bring a lot of difficulties to translators. In news English translation, we often meet such difficulties. Here is an example.

The Simple Life Comes (VOA, 2006)

These are the humble makings of a new American revolution in progress; macaroni and cheese, Timex watches, Volunteer work, saving accounts. Domestic beer. Local activism. Sleds. Pajamas. Sentimental movies. Mixed-bred dogs. Bicycles; Cloth diapers. Small-town ways. Iceberg lettuce. Family reunions. Board games. Hang-it-yourself wallpaper. Push-it-yourself lawn mowers. Silly Putty.

This is a brief and vivid passage to describe the simple life in America in the 1990. Here, what they eat and wear are macaroni (通心面), cheese (奶酪), lettuce (生菜), domestic beer (国产啤酒), pajamas (传统睡衣), Timex (国产手表) etc. What they love best are "family union" (合家欢聚), board games (室内下棋), volunteer work (为社区服务) etc. Besides, they do yard work (庭院活) and push-it-yourself lawn mowers (自己修剪草坪). The tool the children play is silly Putty (弹性橡皮泥).

But we can not discover any simpleness if we do not understand its history, that is, the life in the 1980s, when people lived an extravagant and luxurious life. Only we have an abundant intertextual cultural and history knowledge of America can we have a good understanding and do a good translation.

It is a common case in news English translation that lacking of cultural knowledge always leads to misunderstanding and mistranslation, which exerts a bad influence on conveying the news event to readers exactly.

Conclusion

This thesis makes a study of news English and its translation from the perspective of intertextuality. Intertextuality is put forward by Julia Kristeva to analyze discourse. She considers any text was entangled in an intertextual network. Until 1980s, some researchers began to conduct translation from this perspective, but mainly in literary field.

The news English, as an encyclopedia, covers the knowledge in many fields including politics, culture, philosophy etc. Therefore, it bears the characteristics of both literary works and non-literary works, so it is possible and necessary to make a study of news English by intertextual theory.

Therefore, the paper first analyzes and then finds out the intertextual characteristics of news English. Firstly, at the generic level, the genres of news English can absorb the genres of other texts, the style of news English is unique, which inherits the style of other news English though the news facts are different and the configuration generally takes inverted pyramid structure, pyramid structure or coordinated structure according to the authors' likeness and concrete news reports. Secondly, at the specific level, news English employs allusions, citations, clichés, parodies and slang, etc, which reveal manifest intertextual characteristics. Besides, the thesis dwells on the intertextual phenomenon from a completely new angle, that is, from perspectives of news resources, news verbs and news modes.

It may be an easy job for readers or translators to understand and discover the intertextual references in news English while it is a tough job for translators to transplant the theory into news English translation. In this paper, much attention is paid to the intertextual transformation of news English. The application of intertextuality in news English lies in the translators' intertextual knowledge both in English and Chinese. On one hand, the translator needs to have a good understanding of the source text, especially the cultural background. On the other hand, the translator should aim to achieve intertextual equivalence; in other words, the translator should realize the intertextual relation between Chinese and English, so makes sure of the intertextual transformation between these two languages. Besides, the readers' acceptability has to be taken into consideration for the translated writing serves for target language readers. Another element that should not be ignored is the translator's awareness which decides the intertextual transformation from news English to news Chinese. The translator plays three roles in intertextual translation. She/He is considered to be a reader, an expounder and also a writer or creator.

The introduction of intertextuality does broaden our vision of studying news English and

its translation. From the analysis of the paper, we can conclude that the employment of intertextual theory to news English is feasible not only in theory but also in practice. However, as a brand-new perspective, it must have many disadvantages. Firstly, it needs the completeness and deepening in theory; secondly, it requires more practice to confirm the rightness and feasibility. Therefore, we need to make a further study of it. What's more, we can not ignore the traditional analyzing methods and translation strategies or skills, only along with which can intertextual theory be more valid and feasible. At last, I hope more people can do research on News English translation from the perspective of intertextuality in future so as to make it widely used.

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