

The Interactive Relationship between Guo Moruo's Poetry Translation and Creation from the Perspective of Intertextuality


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Abstract

As an important writer in the history of modern Chinese literature, Guo Moruo has many works in both poetry translation and poetry creation. The poems written and translated by Guo within the period of his Goddess (from 1919 to August 1921) are selected to analyze the interaction between his poetry translation and creation from the perspective of intertextuality. There is intertextuality in literary thought: pantheism, spirit of the times, romanticism; intertextuality in themes and images; intertextuality in poetic form: use of foreign words, quotations from foreign poetry and attempts at modern poetry.

Keywords: Intertextuality; Guo moruo; Poetry translation; Poetry creation.

1. Introduction

Guo Moruo is one of the most important figures in the history of modern Chinese literature, and he has won widespread praise for his outstanding literary talent and political theoretical achievements. As a poet with strong nationalist sensibilities and social realist tendencies, Guo has made extraordinary contributions to poetry translation and creation, and is considered to be the culmination of Chinese poetry translation during the May 4th Movement. Guo is proficient in many Chinese languages, translates foreign masterpieces, disseminates new cultural concepts, and promotes the reform of Chinese literature. In 1914, Guo went to Japan to study, during which time he began to come into contact with foreign writers such as Goethe, Shakespeare, Whitman, and Tagore. In 1917, Guo began translating Tagore's poems, and since then he has been a translator. Later, his translation of the poetic drama *Faust* also had a great influence. Through a large number of translation practices, Guo has also formed his own translation theory, especially in poetry translation, Guo proposed "Fengyun translation(风韵译)" and insisted on "poets translating poems(诗人译诗)". In addition to his translation practice, Guo has also carried out a large number of creations in various fields, and in terms of poetry creation, Guo has also achieved fruitful results, the most famous of which is *Goddess*. Taking this period as an example, this paper selects Guo's poetry creation and translation from 1919 to August 2021, and discusses the interactive relationship between Guo's poetry translation and creation from the perspective of intertextuality.

2. Literature Review

As for the intertextuality relationship between Guo's translation and creation, scholars have mainly analyzed and studied the influence of translation on his creation as a whole, the influence of his poetry translation on his creation, and the influence of drama translation on his creation. This study mainly reviews the research on the influence of Guo's translation on his creation as a whole and the research on the influence of Guo's poetry translation on his poetry creation.

For example, [Ding \(2000\)](#) used specific textual examples to demonstrate the influence of translation on Guo's poetry and drama, which greatly benefited from the translation of foreign literature. Based on the content, [Tan \(2013\)](#) analyzed technique and style of Guo's creation, and the influence of his translation on his creation, and points out that Guo formed his own creative discourse in translation. [Zhang \(2015\)](#), examined the relationship between Guo's early study of medicine, translation and creation, and argues that these three aspects of Guo are complementary to each other, in the order of learning first, then translation, and then creation. [Jiang and Guo \(2007\)](#) took Hu Shi and Guo as examples to point out that the interaction between poetry translation and poetry creation is also influenced by the macro influence and potential role of the socio-cultural and literary system. [Zeng \(2010\)](#) analyzed the influence of Guo's translation activities on his early new poetry creation from the aspects of form and content, and argued that in terms of form, Guo retains the nationalization element while practicing free entities,

mainly using vernacular Chinese; in terms of content, Guo has absorbed a lot of useful ingredients from the translation in terms of mood and thought. From the perspective of literary psychology, Feng (2013) analyzed the influence of Guo's translation practice on his creation, especially the writing forms and techniques, such as the writing of new poems and the use of writing techniques such as borrowing from the past and the present, as well as the content and ideas of his creation.

Whether it is poetry translation, drama translation or overall translation activities, Guo's translation practice has influenced Guo's creation in many ways, and some scholars have analyzed the works of other writers and translators with dual identities from the perspective of intertextuality, but no scholar has analyzed the influence of Guo's translation practice on his creation from the perspective of intertextuality, which is the core of this study.

3. Intertextuality

As a landmark discourse of poststructuralism and postmodernism, intertextuality has attracted the attention of many scholars in recent years. In general, it is generally accepted that the French scholar Jylia Kristeva first proposed the concept of intertextuality. In 1967, she published her essay "Words, Dialogue, and Novel" in the journal *Semeiotike*, in which she first proposed the concept of intertextuality. In 1968, Kristeva presented his thesis "The Problem of the Structuring of Texts" at the symposium "Linguistics and Literature" in Cluny, in which she independently discussed the mechanism of intertextuality. Generally speaking, this is the foundational article of the theory of generalized intertextuality (Qin, 2006). However, after it was put forward at that time, the concept of intertextuality was only a marginal discourse in the overall academic context of France, and Kristeva's ideological system was relatively complex, and her works were very difficult to understand in terms of content and language, so the influence of intertextuality theory was relatively limited at that time, and then it was Roland who promoted the wide dissemination and rheology of intertextuality theory (Qin, 2004). Barthes' legitimacy was given in his paper "The Theory of Text", and it was only then that it began to be accepted by theorists in various fields, and adjusted, revised, and interpreted.

The French word "intertextualité" coined by Kristeva and "intertextuality" in English derives from the Latin word "intertexto", which can be divided into two parts, "inter" means each other, between each other and "texto" means braid, so the word originally referred to the mixing and interweaving between threads when weaving, which is a kind of crossing without a fixed direction, a kind of network structure (Qu, 2021). From its initial conception by Kristeva to its roots in the French academic community and its subsequent attention, intertextuality is not only a theoretical concept in the study of literature or semiotics, but also involves other fields of the humanities, such as linguistics, translation, aesthetics, etc. Intertextuality generally refers to the dependence of one text on other texts for the generation and understanding of one text (Guo, 1983a). The theory of generalized intertextuality is mainly represented by Kristwa and Barthes, whose concept of intertextuality considers that any text is intertextual, which is a typical generalized intertextuality, and is a high-level summary of the basic characteristics of literary and cultural texts (Qin, 2004). In the theory of intertextuality in a broad sense, intertextuality refers to the interaction between literary works and social history (text), that is, literary texts are the reading and rewriting of social texts (Qin, 2006). Intertextuality in a broad sense is the definition of literature or literariness in terms of intertextuality, that is, intertextuality is regarded as the basic feature and universal principle of all literary texts (Qin, 2006). Kristwa's concept of intertextuality is based on pantextualism (Qin, 2004). In his 1969 book *Semiotics: A Study in Semantic Analysis*, Kristwa gave a general definition of intertextuality: the author-reader is regarded as the horizontal axis, and the text-background is regarded as the vertical axis, which coincides to reveal the fact that a word/text is a reproduction of another word/text, and that at least another word/another text can be read in a word/text. In Bakhtin's view, the two axes are conversational and semantic puns, and there is no clear difference between the two. Bakhtin finds that the distinction between them is not strict, and Bakhtin is the first to mention it in literary theory: the writing of any text is like putting together a color picture of quotations, and any text is the absorption and transformation of other texts (Luo, 2006).

In this paper, the concept of intertextuality in the broad sense is used to explain the relationship between Guo's poetry translation activities and his poetry creation.

4. Poetry Source

In this study, Guo's creation and translation of the Goddess period from 1919 to August 1921 is taken as an example, and the selected texts are all the poems in *Goddess* (except "The Temptation of Death(死的诱惑)" (written in the summer of 1918)) and "New Life(新生)" (written on April 1, 1910)), and also include other poems written by Guo during this period that were not included in the *Goddess*, such as "Shepherd's Song(牧羊曲)" and "Xie Fanglin(谢芳邻)", etc., during which the poems are created as shown in Table 1:

Table-1. List of Guo's Poetry Creation from 1919 to August 1921

Time	Number of Old Poems	Number of New Poems	Total
1919	12	31	43
1920	0	48	48
Jan. -Aug., 1921	0	23	23
Total	12	102	114

As can be seen from Table 1, Guo's poetry creation was very large during this period, except for 12 old style poems written by Guo in 1919, Guo's creation in the rest of the time was basically new poems.

Between 1919 and August 1921, Guo was also working on the translation of foreign poems at the same time, as shown in Table 2:

Table-2. List of Poems Translated by Guo from 1919 to August 1921

No.	Author's Nationality	Author	Title
1	Germany	Goethe	Faust
2	Germany	Goethe	Die Gabe
3	Germany	Goethe	Der Künstlers Abendlied
4	Germany	Goethe	Der Schatzgräber
5	Germany	Goethe	Abenddämmerung
6	Germany	Goethe	Preface of <i>West-östlicher Divan</i>
7	Germany	Theodor Storm	Im Walde
8	Germany	Theodor Storm	Heute
9	Germany	Theodor Storm	Die Götter Griechenlandes Mütter
10	United States	Whitman	Out of the Rolling Ocean the Crowd
11	Britain	Shelly	To a Skylark
12	Britain	Thomas Gray	Elegy Written in a Country
13	India	Tagore	Baby's World
14	Russia	Turgenev	Nature

During this period, Guo translated a total of 14 poems, involving different countries and different languages, such as German, English, Russian and other languages, as can be seen from Table 2, of which the most German works are involved, a total of nine, including six by Goethe and three by Theodor Storm; two by Shelley and Gray in Britain; one by Whitman in the United States; one by Tagore in India; one by Turgenev one in Russia.

The sources and data of this paper are selected from the "Guo Research Materials" in *Complete Compilation of Chinese Literary History Materials: Modern Volume, Goddess and Other Poems* (first edition), and *Guo's Poetry Collection* in the, selecting the poems created from 1919 to August 1921. The acquisition of the texts of Guo's translated works mainly came from consulting the newspapers published at that time, but due to the long period of time, the texts such as "Faust", "Out of the Rolling Ocean the Crowd" and "Die Götter Griechenlandes Mütter" are selected.

5. The Interactive Relationship between Guo's Poetry Translation and Creation

Based on the theory of intertextuality and the collation of Guo's poetry translation and creation texts, it can be seen that there is a certain intertextual relationship between Guo's poetry translation and creation, which is mainly reflected in three aspects: literary thought, creative theme and poetry form.

5.1. Intertextuality of Literary Thoughts

In order, the works that Guo read at that time were those of Tagore first, then Heine, Whitman, Shelly and Goethe (Guo, 1983b). These readings and translated works had a great influence on Guo. Guo himself mentioned that the literary thoughts in his creation were influenced by his thoughts on poetry translation. The intertextuality of literary thoughts is mainly reflected in three aspects: pantheism, spirit of the times and romanticism.

5.1.1. Pantheism

Guo originally liked Zhuangzi, and later read and translated Tagore's works, and under Tagore's influence he felt the thought of pantheism. It is also closer to the works of the great European philosopher Spinoza and the poetic works of the great German poet Goethe. Guo translated Goethe's *Faust*, and it is generally believed that *Faust* clearly embodies the idea of pantheism. In *Faust*, the author used many natural scenes that contain huge energy in nature, such as the earth, thunder, lightning, etc. Goethe believed that divine power is not omnipotent, and that various gods have their own strengths. Therefore, there is no God who can dominate everything. In Goethe's mind, God exists in all things in nature. Guo's creations also have the hints of pantheism. In addition to many images of this kind of natural force in his poetic works, he also specially created a poem "Three Pantheists", mentioning three pantheists, namely Zhuangzi of China and Spinoza of the Netherlands and Kabir of India, and expressing the poet's agreement with the philosophical thoughts of these three pantheists. The language of poetry is simple, fresh and easy to understand.

5.1.2. Spirit of Time

Under the general environment at that time, Guo also longed for the rejuvenation of the Chinese nation and consciously expressed it in "Rebirth of the Goddess" and "Phoenix Nirvana". "Heavenly Hound" was written after the May 4th Movement. Guo himself mentioned that "Heavenly Hound" should also be seen in connection with

“Phoenix Nirvana” and “Rebirth of the Goddess”. They all express the resistance against the old society and opposition to the old society and the longing for a new society, however, at that time, the poet did not have a clear understanding of what kind of new society it was, so it was inevitably individualistic in nature. Most of the poems created during this period were in line with the sentiments of the May 4th Movement at that time. “The transition from the old to the new” seemed to be the main theme of that era. This is reflected in “死了的宇宙更生了” in “Phoenix Nirvana”, and also there is “晨安！我年轻的祖国呀！晨安！我新生的同胞呀！” in “Good Morning”. These are all in line with the theme of “awakening” and “rebirth” at that time. Whitman’s poems often break the rules in a way that coincides with the enterprising spirit of the May 4th Movement reflected in Guo’s works.

“Die Götter Griechenlandes Mütter” translated by Guo is selected from a poem in the novel *Immensee* that was popular among young readers during the May 4th Movement. The theme of the novel is to oppose arranged marriage and advocate free love. This was also consistent with the spirit of the times in China at that time.

5.1.3. Romanticism

The poems written by Guo from 1919 to August 1921 are all full of romanticism. In form, they are no longer limited by the number of words of traditional poetry. They pursue a free and open poetic style, and their emotions are mainly expressed in the form of explosive emotional catharsis. In terms of expression techniques, the self is highlighted. The images in “Goddess”, “Heavenly Hound” and “Phoenix Nirvana” all reflect the poet’s pursuit of freedom, and also convey his self-emotion and rebellious spirit; in addition, in these works, the poet also created many vivid and unique literary images, especially using images of all things in nature to express emotions. In terms of language, the whole poem is bright, and the poet creates based on his emotional impulses, and also uses various rhetorical techniques, which form a very strong impact.

5.2. Intertextuality of Creative Themes

The intertextuality of the creative theme is mainly reflected in the two aspects of the creative theme and the use of imagery.

5.2.1. Theme

During this period, Guo’s poetry creation themes mainly focused on expressing his patriotism and personality liberation. The titles of “Rebirth of the Goddess” and “Phoenix Nirvana” both reflect the author’s desire for his country to be reborn. In “Phoenix Nirvana”, Guo first presents to readers an old world: lifeless, with only ice and snow and cold winds. When the phoenix is thrown into the fire, all birds think that the phoenix will die and they will become the king of birds. However, the phoenix was reborn in the raging fire. Therefore, through the allusion of the Phoenix’s rebirth, Guo expressed his inner denial and disdain for the old world, as well as his yearning and pursuit of the new world. “Heavenly Hound” is a representative work of his pursuit of personal liberation. The poet calls himself “Heavenly Hound”, with amazing courage. He can swallow the sun, the moon, and even all the planets, and can transform into mountains, rivers, earth, and the universe. He can also become a person who absorbs the sun, the moon, and the essence and accumulates cosmic energy. Through the creation of the image of Heavenly Hound, it also reflects the poet’s desire to deny the old social reality and long for individual liberation. When Guo translated *Faust*, his personal feelings about Chinese history and reality, as well as his outstanding Chinese skills, enabled the translator to accurately understand the tragedy and philosophy of the original work, and the translation was smooth.

5.2.2. Imagery

Guo proposed, on the road of his poetry creation, any essence of cultural heritage that can be adopted, whether new or old, Chinese or foreign (Guo, 1983c). In Guo’s poetry creation, sometimes there are Japanese images, which is related to his experience of living in Japan. For example, “十里松原(Matsubara)” and “博多湾(Hakata Bay)” appear in “箱崎吊古(Thinking of Ancients in Hakozaki)”; there are “日本(Japan)”, “东京(Tokyo)” and “冈山(Okayama)” in “Two Pairs of Children(两对儿女)”; there is “博多湾(Hakata Bay)” in “抱和儿浴博多湾中(Bathing with He’er in Hakata Bay)”; there is “濑户内海(Seto Inland Sea)” in “Some Sunday(某礼拜日)”; and there is “十里松原(Matsubara)” in “夜步十里松原(Night Walk Matsubara of Ten Miles)”. There are also other images, such as “爱蛙(Eve)”“亚当(Adam)”“乐园(Paradise)” and “安琪(Angel)” in “黎明(Dawn)”; “德摩克拉西(Demokrasi)” in “夜(Night)”; “西比亚荒原(Siberian Wasteland)” and “贝加尔湖(Lake Baikal)” in “怀古——Baikal湖畔之苏子卿(Nostalgia - Su Ziqing on the Bank of Baikal Lake)”; “California(加里弗尼亚州)” in “观画——Millet的《牧羊少女》(Viewing Painting - Millet’s ‘Shepherdess’)”; “圣母(Virgin)”“耶稣(Jesus)”“悲多汶(Beethoven)” in “赞像——Beethoven底肖像(Portrait of Praise - Beethoven’s Portrait)” and so on.

In addition to adopting foreign images, Guo also frequently adopts images of all things in nature to express his emotions. For example, “新月(The Crescent Moon)” is clearly reflected in the titles of poems: “新月与晴海(The Crescent Moon and Clear Sea)” and “新月与白云(The Crescent Moon and White Clouds)”. This may also have a certain relationship with its translation of Tagore’s *The Crescent Moon*. In addition, images such as “天狗(heavenly hound)”, “宇宙(universe)”, “星球(planet)”, “大海(sea)”, “太阳(sun)”, “白云(white clouds)” and “山岭(mountains)” also come from nature. This also echoes the pantheism reflected in Guo’s translation and creation. Everything in nature has certain divine powers, but none are omnipotent.

5.3. Intertextuality of Poetic Form

5.3.1. Using Foreign Words

Guo proposed that in order to enrich the Chinese language and improve its quality, it is necessary to appropriately absorb foreign grammar or imitate new words, but this cannot be done out of curiosity and difference (Guo, 1983d). Therefore, Guo used foreign words in his creations, whether in titles or in the main body of poems.

5.3.1.1. Using Foreign Words in Titles

During this period of Guo's creation, there were a total of six poems with English words in their titles, one of which directly used English words: :Venus;; the remaining five have English words in the subtitles, mainly the names of people and places, etc.: “雪朝——读Carlyle: <The hero as poet>的时候(Snow Dynasty - When Reading Carlyle: <The hero as poet>)”; and three other poems: “怀古--Baikal畔之苏子卿(Nostalgia - Su Ziqing on the Bank of Baikal Lake)”, and “蜜桑索罗普之夜歌——此诗呈 Salome之作者与寿昌(A Misanthrope's Nocturne --- Dedicated to the Writer of Salome and to Shouchang)”.

5.3.1.2. Using Foreign Words in Poems

In addition to the use of foreign words in the title, some foreign words are also used in the main body of the poems, mainly English words.

Table-3. List of foreign language words used in Guo's poetry creation from 1919 to August 1921

Creating/ Publishing Time	Title	Foreign Words
January 20, 1920	凤凰涅槃	Phoenix
January 30, 1920	天狗	X; Energy
Published on July 11, 1920	无烟煤	Stendhal; Henri; Beyle
Published on January 4, 1920	晨安	Pioneer; Bengal; Mesame
January 5, 1920	三个泛神论者	Pantheism; Spinoza; Pantheism; Kabir; Pantheism
June 1920	笔立山头展望	symphony; Cupid
End of 1919	赞像--Beethoven的肖像	symphony
December 1919	雪朝——读Carlyle: <The Open-secret; hero as poet>的时候	symphony; Hero-poet; Proletarian poet
Published on August 5, 1921	演奏会上	Violin; Piano; Mendelssohn; Brahms; soprano
Between April and May, 1920	新阳关三叠	Bacchus
Published on October 17, 1920	司健康的女神	Hygeia; Hygeia
July 27, 1920	岸上其二	Poseidon
April 4, 1921	上海印象	Disillusion; Disillusio
April 10, 1921	西湖纪游—— 湖畔公园小御碑亭上	unschoeh
October 10, 1920	狼群中的一只白羊	Bible; Rifle
End of January, 1920	登临	Orchestra
January 1920	读《少年中国》感怀	Stryx; amoeba
Total	17	39

As can be seen from Table 3, between 1919 and August 1921, a total of 17 of Guo's poems contained foreign language words in the main body of the poem, and a total of 39 words appear, most of which are English words. In addition to the English word, the French word “Bacchus” and the German word “unschoeh” appear.

5.3.2. Quoting Foreign Poetry and Prose

In Guo's creations, there are also expressions that directly quote foreign poems. This is also inseparable from Guo's reading and translation of foreign poems. For example, “The Rebirth of the Goddess” first quotes a poem by Goethe as its preface. The line “永恒之女性，领导我们走(das Ewigweibliche, zieht uns hinan)” in this preface is even more widely circulated. “无烟煤(Anthracite)” also begins with a quote from Stendhal's three sentences to Di Fiore when he was appointed consul of Civitavecchia in 1834. In “胜利的死(The Victorious Death)”, the beginning of the four stanzas each quote two lines of poetry from the Scottish poet Thomas Campbell, all from “The Downfall of Poland”.

5.3.3. Attempts of New Poetry

During the “Goddess” period, Guo began to compose new poetry. It can also be seen from Table 1 above that from 1919 to August 1921, Guo wrote only 12 old poems and 102 new poems, and the old poems were mainly written in 1919. Starting from 1920, Guo's poetry creation is mainly new poetry. Guo mentioned that his earliest

poems such as “Crescent Moon and White Clouds” have not yet completely deviated from the old style, but for those who have studied Tagore carefully, they can know that these poems were influenced by Tagore. In addition, Guo’s poetry form was also influenced by Whitman, and because he personally liked Shelley, he was also influenced by Shelley. During this period, Guo translated American Whitman’s “Out of the Rolling Ocean the Crowd” and British Shelley’s “To a Skylark”. These translations also influenced Guo’s creation. It can also be seen that if it were not for Guo’s extensive exposure to foreign poets and foreign poetry, it would be difficult for him to break away from the shackles of traditional Chinese poetry. Guo also realized that it was precisely because of contact with useful foreign things that the poets of new poetry in this period began to find the right path. While the new poetry was influenced by foreign countries, the poets did not abandon the tradition of Chinese poetry.

To sum up, the specific interactive relationship between Guo’s poetry translation and his poetry creation can be seen:

A. Guo’s poetry translation is influenced by his own creation: Guo is a writer who is both a poet and translator, and his poetry translation is often influenced by his own creative style and themes. For example, many of the foreign poems he translated have similar themes to his own poems, such as revolution, nation, love, etc.

B. Guo’s poetry translation promotes his own creative development: When translating poetry, Guo also conducted in-depth research on the poetic forms and ideas of the translated works, which also has a positive impact on his own poetry creation. For example, he translated some foreign modernist poems, which inspired his own exploration of form and language in poetry creation.

C. Guo’s poetry translation and creation draw from each other: There is also a relationship of mutual reference and influence between Guo’s poetry translation and creation. His translation works often use his own poetry creation techniques, such as rhyme and rhythm, etc., and his poetry creations often quote the forms and ideas of foreign poems he has translated.

6. Conclusion

By analyzing Guo’s poetry creation and poetry translation works from 1919 to August 1921, this paper explores the interactive relationship between his poetry creation and poetry translation from the perspective of intertextuality, and discovers the intertextuality in literary thought: Pantheism, the spirit of the times and romanticism; intertextuality in creative themes: themes and images; intertextuality in poetic form: attempts to use foreign words, quoting foreign poems, and new poems. From these aspects, it can also be seen that Guo’s poetry creation and poetry translation, especially during this period, has a certain interactive relationship. In particular, the translation of his poetry has a great influence on his poetry creation, which also proves that the creation and translation of people with dual identities as writers and translators have a certain degree of intertextuality. In future research, the scope of research works can be expanded beyond Guo’s poetry, and a more in-depth analysis of the interactive relationship between creation and translation can be conducted.

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