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War Trauma in Liaozhai Zhiyi: A Study of Intralingual Diachronic Translation Techniques

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ABSTRACT

This paper discusses the issues of rendering the horror aspect of war trauma in intralingual diachronic translations of *Liaozhai Zhiyi* (*Strange Tales from a Chinese Studio*). The overall issue examined is how to effectively render the intense, intricate mood of war trauma and maintain access for modern readers. Though there have been studies on literary translation assessing different facets of cultural transmission, research on the particular challenges of depicting war trauma in intralingual diachronic translations, particularly in the light of historical and cultural distance between the source text (ST) and contemporary readers, remains scarce. It is with this intention that the current study seeks to fill this void by considering Zhonghua Book Company (ZBC), one of China's most prestigious antiquarian publishers. It pays attention to how these methods succeed in retaining the emotional and horror aspects of the ST, which are critical to the depiction of war trauma. Based on Yu's (2002) theory of war trauma and Chen's (1999) techniques of translation, the paper applies a comparative and descriptive methodology in examining certain cases of translation. The results illustrate the important contribution of intralingual diachronic translations towards cultural preservation alongside their capacity for enabling a dynamic interaction between historical and modern visions. The research highlights the relevance of translation as a tool not just of cultural preservation but also of overcoming temporal boundaries, providing useful insights to both the literary study of horror and the theory of translation.

Keywords: Classical Chinese Literature; Cultural Memory; Trauma Narrative; Linguistic Modernization; Historical Fiction

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1. Introduction

Translation studies is an academic study engaged in translation. It is a separate, integrated, comprehensive humanistic and social science, mediating between various disciplines such as linguistics, literature, and the arts. Intralingual translation, a salient notion in translation studies, proposed by Jakobson (1959)^[1], connotes “an interpretation of verbal signs using other signs of the same language.” Jakobson’s classification of traditional translation studies has broken the boundary and opened a new page. Although it’s been philosophically and hermeneutically defined, Jakobson’s seminal triplicate division is less inclusive for scholars to embrace their distinguishing expertise in intralingual translation studies, and a multitude of translation-oriented practices exceed its original realm. Grounded on Jakobson’s theory, Gottlieb (2005, 2018) provides a very nuanced categorization and analysis of translation^[2, 3], within which the one with the most of the spotlight is diachronic, denoting translation “between texts belonging to different ages.” Based on the distinguished contribution, scholars have pursued specific research directions in line with their respective interests and the contemporary needs of society.

To underscore the practical significance of intralingual diachronic translation, prominent voices like Savas (2018), Karas (2019), as well as Karas and Shyldkrot (2021) emphasize that it is exceptionally relevant to the continuity of cultures, religions, geography, societies, and nations^[4-6]. With this insight, it is imperative to update older literature, especially in societies of diverse language varieties, regions, and nationalities. “This means that old literary works which are not updated through intralingual translation will not make any contribution to the creation of unity in language, culture, and nation, which means that they will not make any contribution to universal culture, either”^[4]. Consequently, the profound impact on ancient culture and literature, pronouncedly in modernizing classic works, would serve as a communication channel between the preservation and dissemination of cultural heritage, together with the ancient world and contemporary readers. Furthermore, an examination of techniques towards intralingual diachronic translation offers an objective evaluation of existing translations and presents generalizations for Chinese classics translators. The case study provided here functions as a reference and inspiration for future undertakings in Chinese classics

translations. Through deliberately updating the antiquated language and interpreting sub-components and varieties, intralingual translation implies unintelligibility, or some sort of alterity, between languages or linguistic codes^[7]. Moreover, intralingual translation also illuminates interlingual translation in cases where it serves as an ST. This process elevates the accuracy and nuance of translations into other languages.

1.1. Statement of Problems

Pu Songling’s *Liaozhai Zhiyi* is widely regarded as a landmark in horror literature^[8, 9], with its haunting narratives securing global recognition and appeal^[10]. Among its most striking, though less studied, aspects is the depiction of war trauma, a concern arising from the writer’s consideration of the stormy era in Chinese history of the late Ming and early Qing periods. Composed during the period of political turbulence and social disorder of the day, notably the Uprising of Yu Qi and the Rebellion of Xie Qian, the work touches eloquently upon the mental wounds inflicted by violent wars. These narratives not only illustrate the lasting effects of war trauma on individuals but also serve as a critique of political instability and corruption during the Qing dynasty. These stories not only depict the long-term outcomes of war trauma on the sufferers but also speak against the political instability, corruption, and societal anguish caused due to these phenomena. The psychosocial repercussions of these happenings still haunt the discourse about trauma and the memory of things past in recent times. For all its importance, the aspect of war trauma is relatively underserved in academic scholarship on *Liaozhai Zhiyi* to date, posing an important issue for future inquiry.

Nevertheless, the horror and war trauma aspect of *Liaozhai Zhiyi* is especially difficult to translate due to its complexity. The text is layered with various themes that combine entertainment with moral guidance and social commentary^[11], but due to the limitations of ideological censorship in its time, the horror is presented subtly and symbolically. Therefore, the intralingual translation of these fine and subtle themes must be done in a way that maintains the original psychological and historical depth. The dynamic changes in the Chinese language over centuries add more complexity to intralingual translation, particularly in keeping the cultural and emotional core of historical trauma^[12]. The shift between

various linguistic and grammatical frameworks also makes it more difficult to translate the complete emotional burden and horror of war trauma. This problem necessitates a critical and cautious analysis of translation methods, especially intralingual diachronic translations, so that the thematic coherence of the text is preserved across both linguistic and temporal divides.

Despite the extensive popularity of *Liaozhai Zhiyi* and the availability of numerous intralingual translations, there is still a palpable lack of scholarly work, especially on the translation of its war trauma narratives. Although research has been conducted on the symbolism^[13], imaginative richness^[14], and religious impact of the text^[15], the particular issues involved in translating its war trauma stories have not been given adequate attention. Previous studies tend to ignore the way these horror motifs—key to the text’s affective power—are made in various historical and linguistic environments. The absence of scholarly investigation of the methods applied in intralingual diachronic translations of *Liaozhai Zhiyi* is a major omission in both literary and translation studies. This research aims to address this gap by examining how war trauma is infused in the horror stories of *Liaozhai Zhiyi* and discussing the translation techniques used to preserve the psychological, historical, and cultural richness of the original work.

1.2. Research Objective and Research Question

This study aims to investigate the effectiveness of intralingual diachronic translation techniques used to convey the theme of war trauma in *Liaozhai Zhiyi*, particularly focusing on translations by ZBC. The objective is to examine how these translation techniques have preserved the emotional depth, historical significance, and cultural context of war trauma while making the text accessible to modern readers. By analyzing the techniques employed, the study seeks to determine how well these techniques reflect both the psychological impact of war trauma and the historical nuances of the original narrative. The findings will provide insights into the challenges and successes of translating historical trauma in literature and offer guidelines for future translations of Chinese literary works, particularly in the realm of horror and trauma narratives.

Research Question:

How have intralingual diachronic translation tech-

niques been applied in the translation of war trauma in *Liaozhai Zhiyi* by ZBC, and to what extent do these techniques preserve the original psychological, historical, and cultural essence for modern readers?

1.3. Theoretical Framework

This study’s theoretical framework is based on two core concepts: Yu’s (2002) classification of horror elements and war trauma^[9], and Chen’s (1999) intralingual translation techniques^[16]. They present the thematic and methodological lenses through which war trauma in *Liaozhai Zhiyi* is translated. Yu’s (2002) definition of horror, which focuses on psychological shock and emotional intensity, is key to understanding the horror aspects of *Liaozhai Zhiyi*, especially those involving war trauma^[9]. As defined by Yu, horror differs from fear in terms of depth and its lasting effect on the psyche, usually appearing as an emotional or psychological wound that is longer-lasting than physical scars. War trauma, as one of the five major elements of horror in *Liaozhai Zhiyi* (in addition to ghosts, supernatural, human-ghost romance, and natural weirdness), is a mirror of the psychological wounds inflicted by the wars and political turmoil of the late Ming and early Qing dynasties. These traumatic events are portrayed as haunting, deeply rooted in the people’s collective memory, and frequently taking the form of nightmares or festering wounds. This understanding of war trauma provides a deep insight into the long-term consequences of historical violence and how such experiences are entwined with cultural memory, and thus, it is crucial to maintain this thematic content in translation.

To accurately capture the spirit of war trauma in the intralingual diachronic translation context, the present study refers to Chen’s (1999) model of translation techniques as a functional method of examining how war trauma and other thematic features can be sustained over time within an evolving linguistic environment^[16]. Chen points out that intralingual translation, and especially in diachronic situations, entails a sensitive balance between faithfulness to the ST and the requirement to modernize the language to current norms and perception. For Chen, this act of translation is no mere word-for-word interchange, but an active interaction with the meaning and structure of the text to preserve its initial integrity while bringing it within reach of current readers. The techniques Chen describes—amplifi-

cation, substitution, modification, affirmation and negation, division and combination, retention, complementation, and omission—are the tools given to the translator to modify the language and composition of the original work while maintaining its psychological, historical, and cultural authenticity.

Each of these methods is essential to making war trauma translation both loyal to the original work and understandable to readers today. Amplification, for instance, can be employed to increase the emotional potency of a sentence so that the translator can convey the full force of war trauma’s psychological burden. Substitution and modification enable replacement of archaic vocabulary and patterns with those more current to contemporary audiences, to keep the narrative coherent and emotionally engaging. Techniques like retention and complementation are necessary in retaining the distinctive cultural and historical features of *Liaozhai Zhiyi* so that terms, proper names, and rhetorical patterns do not get lost in translation. Omission is selectively employed, on the other hand, to eliminate elements which are redundant or unavailable to contemporary readers, thereby simplifying the translation without diminishing its thematic richness. New studies further advance the discussion on intralingual diachronic translation, providing more understanding of the process through which classical writings are rendered to suit modern-day readers. Pillière & Albachten (2024) analyze how cultural memory is changed through new syntactic and semantic frames in intralingual translations of premodern Chinese stories^[17], highlighting the translator’s work in resolving historical trauma with current readability. Likewise, Maaß (2024) considers the convergence of trauma theory and linguistic adaptation^[18], contending that contemporary translations have to reconcile emotional depth with structural accuracy. These works emphasize changing reader expectations along with the sociolinguistic processes informing contemporary Chinese, lending weight to the present paper’s attention to maintaining psychological and historical depth via sensitively selected translation strategies^[19]. By synthesizing these newer ideas, this current study places itself within a larger academic push to re-examine the influence of intralingual translation on the reading of war trauma in Chinese classical literature.

1.4. Definition of Key Concept:

1.4.1. Modern Norms in Translation

In the context of this research, modern norms are the linguistic, stylistic, and cultural standards that frame modern Chinese literary translations. The norms are shaped by contemporary language use, levels of reader understanding, academic and literary quality standards, and dominant socio-cultural interpretations of historical trauma. As opposed to classical Chinese, which is extremely compressed and metaphorical, modern Chinese uses more transparent and comprehensible forms of language structure. Thus, the successful translation of *Liaozhai Zhiyi* into modern Chinese should strike a balance between staying close to the original work and readability and emotional impact for today’s readers.

1.4.2. Intralingual Diachronic Translation Techniques

Intralingual diachronic translation is the translation of historical literary pieces within the same language but across different eras. This means adjusting archaic words, sentence structures, and rhetorical devices to fit contemporary linguistic and interpretive paradigms. In this research, translation techniques like amplification, substitution, and modification are analyzed to determine how they help maintain the psychological depth and historical significance of war trauma in *Liaozhai Zhiyi*.

2. Methodology

The present study conducts a comparative and descriptive analysis of the translation techniques applied to war trauma in diachronic intralingual translations of *Liaozhai Zhiyi* from ZBC. The term “diachronic” in this context denotes that the temporal duration between the ST and the target text (TT) is established in a diachronic manner.

Version selected: *Liaozhai Zhiyi - Chinese Classics - Complete Version, Fully Annotated and Translated Series*, will be the corpus of this study. It was published by ZBC, an authoritative publisher with expertise in antiquarian publishing in China, in 2015, and translated by Sun and Yu et al., professional translators with acknowledged reputations in the industry. The book consists of 491 articles in 12 volumes, employing Zhang’s edition, the most authoritative base text.

Text and analysis: The initial procedure manually extracts the subject of war trauma, as defined by Yu (2002)^[9],

which serves as the basis for analysis. The subsequent procedure, grounded in Chen's (1999) eight intralingual translation techniques, systematically assesses the previous data^[16]. Before analysis, the elements of war trauma in each sentence will be highlighted and then given numbers depending on the lexical meaning, grammatical, and syntactic structure of the sentence. Within each instance, a and b stand for the ST and the TT, respectively.

3. Results

War trauma spans the enduring psychological and spiritual distress that ensued from the wars occurring throughout the late Ming and early Qing dynasties. To systematically analyze this theme, a total of 19 data points have been identified, which comprise nine patterns with multiple techniques. This can be attributed to *Liaozhai Zhiyi*'s status as a typical classical literary masterpiece, which incorporates rich elements of ancient cultures and traditions. Therefore, intralingual translation techniques are employed to retain fidelity, stylistic, and historical context. Due to content constraints, a single representative sample will undertake systematic classification to reveal the intricate interplay of themes and techniques within the stories. Subsequently, in-depth scrutiny will be conducted to uncover the multidimensional nature of war trauma depicted in the narratives.

1a: 寇退，家人得尸，将昇瘞之，闻其气缕缕然，审视之，咽①不断者②盈指③^[8].

Gloss: [Bandit retreat, family get corpse, will carry bury it, hear its breath linger, inspect it, throat ① not severed ② one finger ③.]

1b: 流寇退走后，家人找到他的尸首，打算抬走掩埋，却听见一丝微弱的呼吸，仔细一看，咽喉处①有一指多宽③没砍断②^[8].

Gloss: [Bandit retreat after, family find his corpse, plan to carry away and bury, but hear a faint breath, careful look, throat place ① has one finger width ③ unsevered ②.]

The narrative of 1a is about the bloodshed caused by the roving bandits, reflecting the profundity of war trauma. Firstly, the description is accurate and distinctly emphasizes the part of the throat, through amplifying the term ① a 咽 (throat). With the complement ① b 处 (place), the expression is further refined as it specifies the precise location in the neck and is adapted to the grammatical structure. In

terms of smoothness and overall structure, ③ b is used as a modifier before ② b to explain the details of the incision. In Chinese, this modification adheres to sequential logic, facilitating comprehension by guiding from an exact condition to a general one. Furthermore, by substituting ③ a 盈指 (one finger), the language adopts a contemporary and accessible tone. This substitution guarantees that the original intention continues to exist while employing updated and intelligible language. Incorporating complements such as ③ b 有 (have) and 宽 (width) ensures grammatical integrity and logical consistency. Besides, these complements are crucial for providing necessary context and specific information, which aids in clarifying the condition being described. Translating from the negative term ② a 不断 (not severed) to the affirmative phrase ② b 没砍断 (unsevered) could potentially cater to contemporary linguistic requirements. Because the meaning of 不断 has evolved to depict a constant action in contemporary Chinese. Additionally, the omission of 者 (place), as a means to clarity and grammatical efficiency, indicates that the implicit meaning within the context is comprehended. In short, techniques of A, S, M, AN, C, and O have been employed in this instance. Through meticulous application, the TT faithfully preserves the morphemes, nuances, and stylistic elements of the ST. Accordingly, it deepens the intrinsic aesthetics of the ST and conveys the message while retaining the connotations of the narrative.

2a: 夜抛鬼饭①，则见②磷火营营③，随地皆出④^[8].

Gloss: [Night throw ghost meal ①, then see ② phosphorescent fire flickering ③, everywhere all appear ④.]

2b: 夜间抛洒鬼饭的时候①，只见②遍地都冒出了④荧荧的磷火③^[8].

Gloss: [Night throw scatter ghost meal when ①, only see ② everywhere all emit ④ flickering phosphorescent fire ③.]

The narrative of 2a is inspired by the peasant riots led by Xie Qian during the reign of Shunzhi (Yu, 2002). The riots unveil a turbulent society and the trauma caused by the devastation of wars and conflicts. Multiple techniques have been manipulated herein to produce a distinct impact. In ① b, the amplifiers 夜间 (night) and 抛洒 (throw scatter) demonstrate the period, the lasting, and causal feature of the action. In other words, they serve to visualize the situation and make the action sensible. 鬼饭 (ghost meal), as a horrific and supernatural phrase that displays cultural traits of the

original, is retained for its significance. Besides, the complement's 的时候 (when) is a temporal gerund that denotes the precise time frame during which the action occurs, by current grammatical conventions. In ② b, the substitute 只见 (only see) seizes the focus of the description and elicits the subsequent aspects. Moreover, to adhere to contemporary linguistic conventions, the predicate phrase ④ 遍地都冒出了 (everywhere all emit) is modified before the object ③ 荧荧的磷火 (flickering phosphorescent fire). Since the predicate and object are the core components of a sentence, their combination constitutes a complete action that drives the narrative forward. This not only facilitates the descriptions of occurrences but also improves language expression. Overall, techniques of A, S, M, DC, R, and C are applied in this horror element. Their integrated cooperation attains a delicate balance: capturing the original linguistic and semantic essence, as well as catering to the target's stylistic conventions, thereby ensuring an enlightening and immersive reading enjoyment.

3a: 就视之, 于血中①得二齿②, 中曲③而端锐④, 长⑤四寸余⑥^[8].

Gloss: [Just see it, from blood ① obtain two tooth ②, middle curve ③, and end sharp ④, long ⑤ four inches more than ⑥.]

3b: 李化龙就近去察看, 从血中①捡到了两颗牙齿②, 牙齿中间弯③, 两头尖锐④, 有四寸多⑥长⑤^[8].

Gloss: [Li Hualong goes nearby to inspect, from blood ① pick up two teeth ②, tooth middle curve ③, both ends sharp ④, is four inches more than ⑥ long ⑤.]

3a is, in essence, a critical work set against the backdrop of the Uprising of Yu Qi, a peasant rebellion in the Qing Dynasty (Yu, 2002). In ① a, the altered meaning of 于 (from) is substituted with a modernized expression, shifting the text to an accessible tone. Diversely, the unaltered phrase 血中 (blood) in both historical and contemporary contexts retains, preserving specific linguistic elements of the ST. Furthermore, in ② b, 捡到了两颗牙齿 (pick up two teeth), as an unusual discovery, fosters the atmosphere of tension, horror, and suspense. The collaboration of substituting and amplifying accentuates the imminent threat posed by this discovery. In ③ b, the complement 牙齿 (tooth) could serve as a semantic cohesive device to connect the previous context. Besides, the term 而 (and) in the ST functions as a connector to link ③ a and ④ a; its omission results in the division of

the source to streamline the expression. In ④ b, it constructs a four-word structure, within which the substituted phrase 两头 (both ends) resonates with 中间 (middle) in the preceding context. In ⑤ b and ⑥ b, as measurement units, 长 (long) and 四寸 (four inches) are retained whilst their sequence is modified to align with contemporary structural norms. In conclusion, techniques of A, S, M, DC, R, C, and O are all employed. Through these translation techniques, it constitutes equivalence of the ST in terms of meaning, structure, sequence, and function, thus ensuring accessibility to the subtleties inherent in the ST.

4a: 物①嗥②如鸱③, 掩口④负⑤痛⑥而⑦奔⑧, 吐⑨血⑩道上⑪^[8].

Gloss: [Object ① howl ② like owl ③, cover mouth ④ bear ⑤ pain ⑥ and ⑦ run ⑧, vomit ⑨ blood ⑩ road ⑪.]

4b: 怪物①像猫头鹰似地③号叫了起来②, 捂着嘴④带着⑤痛⑥⑦逃走了⑧, 把血⑩吐⑨在了大路上⑪^[8].

Gloss: [Monster ① like owl ③ howl ②, cover mouth ④ bear ⑤ pain ⑥⑦ flee ⑧, blood ⑩ vomit ⑨ on road ⑪.]

4a also illustrates the enormous conflict of war trauma portrayed in the Uprising of Yu Qi. In this narrative, Li Hualong encounters an extraordinary event, whereby a creature with an animalistic head and a human physique was extracting the brain from the deceased. To save himself, Li attempts to strike the creature's skull with a stone, only to scare it away with injuries. First, to enhance the intensity and visualization of descriptions, in ① a 物 (object) is amplified to 怪物 (monster). Second, an extensive range of words, such as ③ a 如鸱 (like owl), ④ a 掩口 (cover mouth), ⑤ a 负 (bear), ⑧ a 奔 (run), and ⑪ a 道上 (road), substitute archaic terms with prevalent contemporary Chinese vocabulary to promote accessibility and facilitate the reading process. Thirdly, in ② a, the rare term 嗥 (howl) is substituted to maintain phonetic fidelity and adhere to modern linguistic standards. Fourth, ③ b+④ b 像猫头鹰似地 (like owl) functions as an adverbial postposition to enhance the sentence's vividness. Its modification before ② b 号叫了起来 (howl) is to characterize the attributes of the sound, enhance the descriptive effect, and comply with modern grammatical norms. Fifth, ⑥ a 痛 (pain), ⑨ a 吐 (vomit), and ⑩ a 血 (blood) visualize the original scenario associated with the experiences described. Therefore, retention helps to preserve the unique intensity of the original. Sixth, in ⑦ a, 而 (and) lacks specific meaning but has a grammatical function to indicate a concomitant relation, thereby being omitted. Additionally, ⑩ a 把 (—) and

⑪a 在了 (on) complement the absent information and bolster the comprehensiveness and logical coherence. In a nutshell, translation techniques of A, S, M, R, C, and O have maintained the effect of being faithful to lexical choices and syntactic structures. These techniques also echo the source material in terms of semantic depth and functional integrity.

5a: 李惧, ①匿首②尸下③^[8].

Gloss: [Li fear, ①hide head ②corpse under ③.]

5b: 李化龙非常害怕, 就①把头藏在②尸首下面③^[8].

Gloss: [Li Hualong is very fearful, so ①have head hide ②corpse under ③.]

5a recounts the tragic experience of Li Hualong under the shadow of war. Faced with the threat of a ferocious wild dog, he resorts to the extreme measure of hiding under a corpse to survive, which reflects the distress on people's mentality and lives. In ①b, 就 (so) usually indicates the suddenness of an action. Thus, it is complementary to suggest a causal connection and temporal continuity between the two actions of "being afraid" and "hiding the head". Additionally, ②a 匿首 (hide head) has been reformulated into "把 construction" — 把头藏在 (have head hide), employing a verb-object structure. This construction disposes of the action of relocating the object's status, thus highlighting the donor's influence on the recipient. By modifying the syntax and complementing the vocabulary of the literary text, the translation aligns closely with contemporary linguistic preferences and eliminates obstacles posed by archaic structures. In terms of lexical meaning, the substitutes 藏 (hide) and 头 (head), along with the amplifier ③b 尸首下面 (corpse under), are implemented to ensure acceptability in the target culture. In summary, techniques employed here are A, S, M, and C. These techniques capture the distinctive style and intricate details of the ST, ensuring that the full spectrum of nuance is preserved and communicated. Accordingly, the TT mirrors the engaging experience, surpassing linguistic boundaries.

6a: 李方惊颤欲起, 有一物来, ①兽首②人身③, 伏啮人首④, 遍吸其脑⑤^[8].

Gloss: [Li just startle tremble about to rise, there is a monster come, ①beast head ②human body ③, pronate bite human head ④, everywhere suck its brain ⑤.]

6b: 李化龙正惊慌颤抖地想起身逃走, 有一个怪物就来了, 那怪物长着①野兽的脑袋②, 人的身子③, 趴在那里啃人头④, 一个接一个地吸尽人的脑浆⑤^[8]

Gloss: [Li Hualong just alarmedly tremblingly about to rise flee, there is a monster just come, that monster grow ①beast's head ②, human body ③, pronate there bite human head ④, one after another suck out human brain ⑤.]

6a is the scene where Li Hualong witnesses the monster sucking human brains, which gravely exposes the psychological wounds inflicted by the ravages of war. In ①a, since the ST lacks subject and predicate, entailing only two noun phrases, the phrase ①b 那怪物长着 (that monster grows) complements the main details, making the graphic depiction accurate, thus intensifying the sense of horror. ②b 野兽的脑袋 (beast's head) protrudes the cruel nature and ferocity of the monster through the effort of amplifying and substituting. While in ③b 人的身子 (human body), delves into intricacies to highlight the monster's peculiarity of possessing a human body through retention and amplification. Furthermore, to stress two distinctive features of the monster and evoke its horrible feeling, ②b and ③b are divided. This division is intended to strike a balance between ensuring the monstrous qualities and the target's expressive requirements. To be contemporarily approachable, the phrase ④a 伏啮人首 (pronate bite human head) substitutes antiquated language, and complements the specific location of the monster. This construction updates the narrative with intelligible terms and preserves the reality effect of the story. To unveil the creature's brutality, ⑤b exemplifies a high degree of professionalism and delicacy, providing concrete substitutions such as 一个接一个 (one after another) and 人的 (human), as well as detailed amplifiers like 吸尽 (suck out) and 脑浆 (brain). In conclusion, a strategic application of techniques such as A, S, DC, R, and C is employed to uphold the linguistic integrity, functional fidelity, and emotional essence of the ST. The utilization of these techniques captures the original nuances, unique flair, and profound implications, thereby transferring the subtle artistry and multilayered significance.

7a: 公入城, 扛尸①涂血②而居③^[8].

Gloss: [Officer enters city, carries corpse ①, washes blood ②, and dwell ③.]

7b: 王七裹进城以后, 扛出尸体①, 扫净血污②, 住了下来③^[8].

Gloss: [Wang Qixiang enter city after, carry out corpse ①, clean away bloodstain ②, settle down ③.]

7a is also an epitome of the Rebellion of Xie Qian, detailing the disposal of the bandits' bodies in the yard, underscoring the traumatic and enduring scars left by

the war. In ① b and ② b, it adeptly captures the scenes of “carrying the body out” and “cleaning away the bloodstain” by amplifying 扛尸 (carry corpse) and 血 (blood). In addition to the literal meaning, the word 涤 (wash) also implies the underlying meaning of removing and eliminating. Therefore, its substitute 扫净 (clean away) conveys this essence and implies the horrific situation of numerous civilians slaughtered. In ③ b, 住了下来 (settle down) is a contemporary substitute in conformity with current linguistic conventions. Additionally, the word 而 (and), as a linkage between words, has been omitted for conciseness. In terms of overall structure, the sequential actions in the ST are divided and reorganized to ensure consistency with modern norms. On the whole, techniques of A, S, DC, and O, which are conducive to increasing the readability of the TT, are deployed. These techniques are grounded in semantic equivalence and the horrific effect of the ST, thereby conveying the pivotal insights.

8a: 回顾①, 见一无头人②悬系其上③^[8].

Gloss: [Look back ①, see a headless man ② hang it ③.]

8b: 他回头一看①, 见一个无头人②悬挂在扁担上③^[8].

Gloss: [He turns around, look ①, sees a headless man ② hanging on a shoulder pole ③.]

8a is about a woodcutter returning from firewood hunting, who accidentally sees a headless man hanging on a shoulder pole. Herein, the weight of the shoulder pole symbolizes the gruesome images that people witnessed throughout the turbulent periods of the Ming and Qing dynasties. Since the subject is absent in ① a, 他 (he) is complemented to comply with contemporary grammar rules. Besides, 回 (back) and 顾 (look), as two monosyllabic words, are respectively amplified and substituted, transferring the original connotation and coinciding with the expressive style of the TT. As 见 (see) and 无头人 (headless man) in ② a have striking significance in both ancient and modern contexts, retaining them ensures the original horror implications. In ③ a, the phrase 悬系 (hang tie) is substituted with the updated phrase 悬挂 (hang), conforming to current language norms. In ③ b, the preposition 在 (on) is complemented by the linguistic standards. To specify the location of the headless man, the TT preserves the realistic nature of the horror depiction through employing the term 扁担上 (shoulder pole) rather than translating it literally as a pronoun. In conclusion, techniques of A, S, R, and C are implemented. The applica-

tion corresponds to the horror scenarios depicted in the ST, thereby guaranteeing the accuracy of the portrayal. These techniques communicate the unexpectedness embedded in war trauma; meanwhile, they also render the ST with fidelity, preserve the suspense, and craft a tense atmosphere.

9a: 大惊, 脱①杖②乱击③之④, 遂⑤不复见⑥^[8].

Gloss: [Startled, get rid of ① stick ② beat ③ it ④, hence ⑤ no again see ⑥.]

9b: 打柴人大吃一惊, 甩脱死尸①用扁担②乱打③④, 死尸就⑤不见了⑥^[8].

Gloss: [Woodcutter startled, flinging off the corpse ① use shoulder pole ② beat ③④, corpse hence ⑤ disappear ⑥.]

9a depicts the tragic scenes of war during the Ming and Qing dynasties. These scenes left indelible traces in people's minds, which in turn triggered hallucinations. In ① b, the amplified term 甩脱 (fling off) conveys a sense of revulsion and horror towards the corpse in a dramatic manner. The complement of 死尸 (corpse) following the action of “flinging off” serves to enhance the reality effect of the scenario, accentuating its intricacies and aiding in envisioning the particular circumstances. Furthermore, to enhance precision and intensify the action, the TT incorporates substitutes such as ② b 扁担 (shoulder pole) and ③ 乱打 (beat). This provides a vivid portrayal that bridges the linguistic gap between ancient and contemporary settings. Typically, in a sentence, the omission of the object occurs when the object refers to something already addressed. Thus, the object ④ a 之 (it) has been omitted to avoid redundancy. In the ensuing context, ⑤ b 死尸 (corpse), as the subject and primary point, is complemented to conform to modern grammatical norms. The character ⑥ a 复 (again) signifies the act of seeing once more. Such intended omission is designed to convey the ST with greater precision, thereby enhancing the fluidity and brevity of the language, and aligning with the modern language rules. In short, techniques of A, S, C, and O precisely capture the semantic essence and core elements of the ST, while ensuring the logic and organization of the TT, and are consistent with current linguistic conventions.

4. Discussion

This section will summarize the effective techniques for transferring the horror elements of war trauma in *Liaozhai Zhiyi*. A meticulous analysis has been performed, with the findings categorized in Ta-

ble 1. The primary findings of this study highlight the priority of preserving the ST's exact meaning, content, morphology, and style during intralingual diachronic translation within Chinese, as it preserves the accurate expression of the author's intent and the cultural nuances of the work. Moreover, the translation techniques implemented adhere to the modern conventions of language, grammar, and reading preferences.

Table 1. Intralingual Translation Techniques of War Trauma in *Liaozhai Zhiyi*.

No.	Techniques
1	A+S+M+AN+C+O
2	A+S+M+DC+R+C
3	A+S+M+DC+R+C+O
4	A+S+M+R+C+O
5	A+S+M+C
6	A+S+DC+R+C
7	A+S+DC+O
8	A+S+R+C
9	A+S+C+O

There are nine different patterns employed, with four to seven translation techniques for each element, which suggests that these elements possess a higher level of intricacy in their expression concerning linguistic norms and historical context. Consequently, a singular treatment is insufficient to address the necessities of translation. Instead, a mix of techniques must be employed to achieve precision and deliver the intended meaning of the ST.

First, amplification, substitution, and complementation are most frequently utilized among these techniques, demonstrating the presence of both traditional lineage and variations within the Chinese language system. The language style of ancient texts tends to be more refined and elaborated, and these techniques can help to clarify specific connotations in context, facilitating comprehension of the original meaning. The contemporary Chinese written language preserves many characteristics of historic literary heritage while undergoing modernization.

Second, the proportion of both modification and division is less than half, illustrating that language structure is more stable compared to vocabulary in the process of language evolution. Moreover, the concurrent application of modification and division illuminates the imperative for the translation process to accommodate

the contextual subtleties, cultural intricacies, and grammatical rules of the TT. Such collaboration portrays the translator's conviction to maintain fidelity to the ST while equally ensuring the eloquence of the translated content. Hence, it is claimed that translation transcends a grammatical and semantic dimension; furthermore, it turns out to be a demonstration of both the theme and the perception.

Third, given the widespread prevalence of sequential verb construction in Chinese literary texts, division and omission are strategically combined in the TT. The sequential presentation of two or more verbs within a phrase signifies the occurrence of a succession of activities and events. More specifically, division is employed to embody the sequence of actions and highlight interconnected verbs; while omitting transitional words and utilizing punctuation to segment sentences ameliorates the reduction of redundancy, accentuating pivotal information, and improving the conciseness of the TT. In any case, the approach conforms closely to the stylistic preferences of contemporary Chinese and is accommodating to the idiomatic nuances of the TT.

Fourth, the ratio of retention to omission is carefully calibrated. In the translation process, there is a tendency to retain cultural elements and key thematic terms rather than simply omitting them to cater to the target readers, which helps to communicate the context and intrinsic qualities of the ST. On the other hand, omitting lengthy and archaic expressions in classical Chinese streamlines the translation and fosters adaptability. The vigilant application of omission reflects a commitment to fidelity and stands as a tactful decision by the translator in weighing the dimensions of authenticity, comprehensibility, and stylistic integrity.

Furthermore, affirmation and negation have only been used sparingly. Most affirmative or negative expressions in the ST are sufficiently clear in the TT, other than requiring further embellishment through conversion. This is also the result of translation quality control, which ensures that changes in the translation process are minimized.

Lastly, the analysis indicates that there is an overlap in the translation techniques applied within the same story. The war trauma elements recur throughout the text, manifesting in similar contexts for each instance. Therefore, a consistent set of translation techniques fosters coherence and eliminates unnecessary inconsistencies across parallel situations. Correspondingly, the narrative is crafted with a specific literary style that

addresses particular themes and episodes. Using consistent translation techniques, they are applied to resonate with central ideas, stylistic nuances, and expressive qualities.

5. Conclusions

The findings of this study seek to spotlight the pivotal significance of intralingual translation as a bridge that integrates the ancient with the modern realms for the dissemination and enhancement of Chinese literary masterpieces. In general, the practice not only facilitates profound engagement and in-depth comprehension of antique texts but also furnishes invaluable insights for the interlingual translation of these literary gems. Intralingual translation is a verified and complex domain that expands the scope encompassing the transmission of literal meaning. In this process, the application of translation techniques is paramount for the conversion of cultural backdrops and contextual elements, as well as upholding the distinctive style and thematic integrity of the ST.

Through the discussions, this study provides translators and sinologists with beneficial references, enabling them to adjust their translation techniques with precision and thus to enhance the overall quality of their translations. To this end, it advocates for the development of more refined and comprehensive standards for translating ancient texts, and continuous optimization of the translation process and quality control mechanisms to adapt to the ever-changing translation needs and market environment. Simultaneously, researchers in the translation academia are sincerely appealed to heighten their recognition of the role of Chinese intralingual translations in promoting cultural inheritance and international exchange, which should be accorded due attention and significance, both for internal promotion and external outreach.

Nonetheless, inevitably, this study has exclusively focused on the theme of war trauma in *Liaozhai Zhiyi*, without including other thematic texts and translation techniques for literary works from periods other than the Qing Dynasty. Consequently, there are certain related areas left undiscussed in this study, such as the roles of translators and publishers in intralingual translation, para-texts of intralingual translations, readers' expectations and feedback on intralingual translations, as well as intralingual translation quality. In addition, the correlation between intralingual translations, inter-

lingual translations, and Chinese cultural transmission remains unexplored, which indicates the crucial role of intralingual translation and its functions in Chinese cultural transmission and international communication. Despite the lack of extension in relevant topics and themes, this paper aims to lay the foundation for future research and chart the course of further investigation.

Author Contributions

Conceptualization, N.K. and S.S.G.; methodology, N.K.; software, N.K.; validation, N.K. and S.S.G.; formal analysis, N.K.; investigation, N.K.; resources, N.K.; data curation, N.K.; writing original draft preparation, N.K.; writing review and editing, N.K.; visualization, N.K.; supervision, S.S.G.; project administration, S.S.G. All authors have read and agreed to the published version of the manuscript.

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Conflicts of Interest

The authors declare no conflict of interest.

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