

A Comparative Analysis of Ivanhoe and the Translation

-- Taking the Version of Liu and Zhang's as Example

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Abstract: Walter Scott (1771-1832), a great English novelist in the 19th century. His historical novel *Ivanhoe* tells the story of England's struggle for the throne and romantic adventure in the end of the 12th century. This paper will take the co-translated version of *Ivanhoe* by Zhang Yi and Mr. Liu Zunqi as the research object, and analyze the translation methods embodied in the translation version. It will focus on how the translator deals with the original text. This paper will first introduce the main situation of the original work and the author of *Ivanhoe*. Secondly, from the perspective of vocabulary, narrative and rhetoric, through a large number of typical examples in the original text and translation, this paper will compare the version of Zhang Yi and Liu Zunqi with the original text, analyzing the specific processing methods and techniques of the translation. This kind of research is conducive to further deepen the readers' understanding of the application of specific strategies and methods in the process of translation of Liu and Zhang's translation, to further promote the public's understanding and research of *Ivanhoe*.

Keywords: Translation Skill; *Ivanhoe*; Comparative Analysis; Liu Zunqi; Zhang Yi.

1. Introduction

"*Ivanhoe*" is one of the masterpieces of Walter Scott's (1771-1832) historical novels. The story of this novel takes place in England at the end of the twelfth century which under the Norman Conquerors. It tells that the King Charles led the Crusaders to fight outwards to the east regions, while his brother John gathered various forces in the country secretly to plot to usurp his throne. Later, King Charles sneaked back to the country, hiding his true identity and pretending to be the "Knight of Black Armor" with his beloved minister *Ivanhoe*, and finding out the situation of John and his party. After a legendary, romantic and dangerous life, King Charles finally regained the throne.

"The novel *Ivanhoe* marks a crucial turn in Walter Scott's writing career, shifting from historical novels, whose backgrounds and themes are often set in Scotland, to a romance that relates mainly the conflicts between the Saxons and Normans in medieval England (Chen 68)." This novel truly presents the history of medieval England, vividly depicts the customs of that era and the picture of the people's life. After the publication of *Ivanhoe*, it was warmly welcomed by European readers. Some famous writers have been inspired and influenced by Scott in their literary creations, such as Charles John Huffam Dickens, etc.

2. The Analysis of the Style of Ivanhoe

2.1. Analysis of the Lexical Makers

Vocabulary is the building material of language. It can refer to the words and phrases used by a person or a work, and phrases include both fixed phrases and free phrases. The core part of vocabulary is usually the commonly used and energetic one. The vocabulary of *Ivanhoe* is complex, formal and archaic. One of the characteristics of the vocabulary used by Walter Scott is the specific and detailed one. And take the following text as an example.

Example 1

ST: "... but a strong hackney for the road, to save his

gallant war-horse, which a squire plaited head-piece upon his head, having a short spike projecting from the front. On the side of the saddle hung a short battleaxe, richly inlaid with Dama-scene carving; on the other rider's plumed head-piece and hood of mail, with a long two-handed sword ..." (Scott 20)

In the original text, "hackney" and "war-horse" both are meanings of horse. Scott deliberately distinguishes these two different "horses" in order to highlight the importance of "war horses" and the distinctive characteristics of the battle. And in the original text, "head-piece", "spike", "battleaxe", "mail", "sword" all belong to weaponry. The author described these various specific weapons in detail, instead of covering them in general. Scott's detailed description of these weapons in the source text is used by him to enhance the authenticity of his language, and to make readers feel personally on the scene of the war. In other words, he used these detailed nouns of horse and weapon to show the reality of the battle.

Another distinct characteristic of the vocabulary of this novel is the use of borrowed words especially those of Latin and French origin.

Example 2

ST: "...there is old Alderman Ox continues to hold his Saxon epithet while he is under the charge of serfs and bondsmen such as thou, but becomes Beef, ... Mynherr Calf, too, becomes Monsieur de Veau in the like manner..." (Scott 15)

In the original text, "Ox" and "Calf" are Saxon words while "Beef" and "Veau" are Norman words. These words cannot only refer to the specific animal but also carry an implicit meaning. For example, the word "Beef" comes from French and originally from the Latin "bov-". Since the Norman Conquest, French speaking aristocrats have become the ruling class of Britain, while English speaking English people have become the ruled class. When French nobles want to eat beef, they will say "Beef" rather than its Saxon name. Over time, people who said "Beef" were usually considered aristocrats. The word "Beef" also refers to the characteristics of aristocracy. In the source text, these words are related to the historical background of the story in *Ivanhoe*. Scott used these words in order to reflect the conflict between the Saxons and

Normans including their tongues at that time.

2.2. Analysis of the Syntactic Makers

Usually, the author most often uses exclamatory sentences and question sentences to express the strong feelings of the characters in their works. In this novel, Scott also uses lots of exclamatory sentences for the sake of expressing the strong feelings of the characters in the text.

Example 1

ST: “Fight on, brave knights! Man dies, but glory lives! Fight on; death is better than defeat! Fight on, brave knights! For bright eyes behold your deeds!” (Scott 138)

These sentences describe the excited emotions and lively scenes of people watching the battle. These consecutive exclamations strongly express the emotion of the audience and the grand occasion of the battle. Through these exclamations, readers can easily feel the fierce war scenes and the shouting and excitement of the onlookers. In addition to exclamatory sentences, inverted sentences are also used. This is because of Scott’s willing to emphasize and attract readers’ attention.

Example 2

ST: “And between every pause was heard the voice of the heralds, exclaiming...” (Scott 138)

The normal word order of the original sentence in example 2 should be “And between every pause the voice of the heralds was heard, exclaiming...”. And we can find “every pause” is emphasized here by Scott, which means that these onlookers are enjoying the fight and look forward to the continuation of the battle. And “pause” in the original text refers to the “pause of the hurrah”. This kind of inversion also makes the original text not as plain as the direct statement.

In a word, Scott didn’t use details and specific statements when he described the audience in the original text. Instead, exclamatory sentences and inverted sentences were used by him to directly reflect the audience’s excitement and the intensity of the battle. Compared with the details of the statement, this direct way can make people feel more immersive. The use of these sentence patterns also makes *Ivanhoe*’s language more changeable and attractive.

2.3. Analysis of the Makers of Figures of Speech

There are various figures of speech adopted in *Ivanhoe*, such as metaphor, simile, personification, parallelism, repetition, etc. These rhetorical devices make the language more meaningful and wonderful. And Scott adopts a variety of rhetorical devices in *Ivanhoe* to present the vividness of the story. For example, in the following example, he uses parallelism and exclamation in this novel.

Example 1

ST: “And between every pause was heard the voice of the heralds, exclaiming, ‘Fight on, brave knights! Man dies, but glory lives! Fight on; death is better than defeat! Fight on...’” (Scott 138)

Scott used exclamation and parallelism to highlight how intense the battle was and how excited the audience was. By reading these words, we can find that through these two rhetorical devices used in the original text, it is not difficult to feel the audience’s excitement and the intensity of the battle. There are also some other rhetorical devices presented in the source text, such as repetition.

Example 2

ST: “‘They must be strengthened, Albert’, replied Mont

Fitchet, ‘they must be strengthened...’” (Scott 408)

As we all know, repetition is used to highlight or strengthen the meaning or feeling of the character. And through repetition used in the source text, the speaker’s eagerness is shown here. He also adopts metaphor in the novel for the sake of simplicity and deep meaning of language.

Example 3

ST: “‘... But when the raging wolf hath make an inroad upon the flock, and carried off one member thereof, it is the duty of the kind shepherd to call his comrades together, ... that the lion is ever to be beaten down...’” (Scott 412)

Metaphor is used to make the language to be read vividly and attractively for readers. In the example 3, this example describes the relationship between the wolf and sheep, that is, the relationship between oneself and the enemy, and the strong and the weak. And we can easily feel this relationship implies a dangerous relationship between the speaker and other person in this part.

Generally speaking, Scott uses a lot of rhetorical devices in this novel to make the language vivid and appealing. Compared with simply stating the facts, this attractive language is often more attractive and romantic.

3. The Comparative Analysis between *Ivanhoe* and the Translation

3.1. The Comparative Analysis from the Lexical Level

3.1.1. The Comparative Analysis of the Lexical Substitution

Substitution, as a method under the target language-oriented domestication translation strategy, is widely used in various genres and types of translation (especially cultural translation). In other words, “substitution” is a translation method in which the translator changes and substitutes some language forms (such as allusions, images, rhetorical expressions, etc.) and statements in the original text with certain forms in the target culture for cultural, rhetorical, aesthetic and situational considerations. From Liu and Zhang’s translation of *Ivanhoe*, we can see that the translator adopts the technique of “substitution” from the lexical level in the translation in order to make these unfamiliar images and impressions in the source text conform to the linguistic habits in Chinese, and facilitate readers to understand the meaning conveyed by the author in the original text.

Example 1

ST: “... said the Jester, in his natural tone, ...

‘By my faith,’ said Cedric, ‘I should know that voice!’” (Scott 200)

TT:

“‘.....我的好大爷，’小丑用他本来的口音说道，.....

‘我的天爷，’塞得利克道，‘这人的声音好熟呀!’”(刘安章 233-234)

In the original text, the word “Jester” means “a person who was raised by the ruler in former times to amuse him, tell jokes, etc.” In Chinese, there is no corresponding word for it. Liu Zunqi and Zhang Yi turn this image into “小丑”, which refers to the clown in modern Chinese drama or acrobatic comedy performance. For the Chinese people in 1970s, they were very familiar with the comic plays of “小丑”. Thus, they could have a clear impression on the role of “Jester”.

In the source text, “By my faith” is an expression that

Cedric expressed surprise when he heard the natural voice of Wamba in the castle of the foes. The word “faith” in this expression can refer to “a kind of belief or trust in God”. And “By my faith” in the original text has a similar meaning to “Oh my God”. Liu Zunqi and Zhang Yi translated it into “我的天爷”, which conformed to the Chinese people’s custom while remained the religious color in the source text. Besides, the Chinese people at that time mainly believed in Buddhism, so the word “我的天爷” was also in line with the religious beliefs and language habits of the Chinese people. Therefore, we can draw a conclusion that the translator tried to adapt to the target readers’ cultural taste.

In a nut shell, instead of mechanically translating these expressions with cultural meaning in the source text, translators substitute these expressions which may cause confusion to the target readers with the proper one according to the Chinese linguistic habits. In this way, the translator not only clearly conveys the information of the original text, but also enables the readers to better understand the original text.

3.1.2. The Comparative Analysis of the Lexical Amplification

“The so-called additional translation is to add words omitted in the original text or words with meaning in the original text. The purpose of additional translation is to make the translation accurately express the meaning of the original text and conform to the expression habits and grammatical rules of Chinese (赵&郑 31-35).” In the process of bilingual translation, we often encounter problems caused by historical and cultural differences. When the content we want to translate contains cultural meaning or historical background, for accurately expressing the essential information in the original text, for translators, it is important for them to add appropriate notes in their translations to make the original meaning clearer, so as to avoid the readers’ misunderstanding of culture due to the misunderstanding of language. And there is also “amplification” used in Liu and Zhang’s translation.

Example 1

ST: “... ‘Ha! Beau-seant Beau-seant-For the Temple! For the Temple!’ The opposite party shouted in answer— ‘Desdichado! Desdichado!’” (Scott 100)

TT:

“哇！黑白！黑白！①为了圣殿！为了圣殿！’对方则报以‘得第查多！得第查多！②’

①圣殿骑士的旗子一半黑色，一半白色，白色表示他们对基督教的忠诚，黑色表示对于非基督教徒的威慑。--原注”

②‘得第查多’意为‘被剥夺了继承权的’。”（刘and章 113）

In this example of the source text, we will notice the special features of the slogans of the two teams. Obviously, there is a specific cultural meaning behind them. For readers who are not proficient in the source culture, it is difficult to understand the meaning behind it. Consequently, Liu Zunqi and Zhang Yi translated “Ha! Beau-seant Beau-seant-For the Temple! For the Temple!” into “哇！黑白！黑白！为了圣殿！为了圣殿！”. We can clearly see that the translator directly translated the meaning of the slogan in the source text and retained the original annotation of the novel. As for another slogan of the source text, “Desdichado! Desdichado!”, the translator transliterated it according to its punctuation, they also added appropriate notes of its original meaning

(“deprived of inheritance”) at the end of this page in their translation. It is obvious that the translator does this to facilitate the target-readers to understand the culture meaning behind the slogan of the source language. Through the amplification of these words, target-readers are able to join in the cultural exchange between the original and the target one, at the same time, they’re also able to learn more about the heterogeneous elements of the source language. It is obviously helpful for the target-readers understanding the source culture.

3.2. The Comparative Analysis from the Syntactic Level

Exclamatory sentences are sentences with strong feelings. It can express strong feelings such as happiness, surprise, excitement and anger. Exclamatory sentences generally use exclamation, and exclamation marks are often used at the end of sentences. Exclamatory sentences generally contain different kinds of interjections, and most of them can be seen at a glance. In *Ivanhoe*, Scott writes a large number of exclamatory sentences to express the strong feelings of the protagonist in the novel.

Example 1

ST: “‘A Hubert! a Hubert!’ shouted the populace ... ‘In the clout! —in the clout! —a Hubert forever!’” (Scott 131)

TT:

“‘好一个神箭手！好一个神箭手！’观众大声喝彩起来，...

...

‘正好射中鹄心！正好射中鹄心！到底是贺勃尔行呵！’”（刘and章 125）

In the source text, the exclamation of the cheers shouted by the audience shows the excitement of the audience and the intensity of the battle. Through the cheers in the original text, readers can easily feel the intensity of the battle and audience’s enthusiasm. Zhang Yi and Liu Zunqi retained the exclamatory sentence pattern of the original text, thus retained the strong emotion conveyed by the original text to the maximum extent, so that the readers of the translated text can easily feel the exciting scene of the original text. Exclamatory sentences are very common in both Chinese and English, especially in expressing people’s feelings. Therefore, if the translator keeps the exclamatory sentence pattern of the original text, it will not cause misunderstanding of the target-readers, but make the target-readers communicate with the source text closely.

Example 2

ST: “And between every pause was heard the voice of the heralds, exclaiming, ‘Fight on, brave knights! Man dies, but glory lives! Fight on; death is better than defeat! Fight on, brave knights! For bright eyes behold your deeds!’” (Scott 138)

TT:

“欢呼声偶而间歇下来，又可以听见典礼官的喊叫声：‘战斗呵，勇敢的骑士们！人会死亡，可是光荣永远活着！战斗下去，宁可战死，不要失败呀！战斗呵，勇敢的骑士们！明亮的眼睛都在看着你们哩。’”（刘and章 113）

In the source text, the using of exclamation expresses the fervency of the audience of the battle. Liu and Zhang’s translation are faithful and has transferred the style successfully. Inverted sentence is adopted for reversing the original word order for emphasizing, highlighting. In inverted sentences, the reversed sentence elements can be restored to their original positions, while the sentence meaning is

basically unchanged, and the syntactic elements are also usually unchanged.

Inverted sentences are also used in the example 2, and it mainly to emphasize the content while attract readers' attention. "Every pause" is emphasized here, which means that people expect the fight to go on. In English-Chinese translation, the inverted word order is usually adjusted to the normal word order, and its emphasis effect can only be reflected in other ways. In the translation, the translator add the word "欢呼声" (the sound of cheers) before "pause". In hence, from the translation of Liu and Zhang, we can see that they think "every pause" is the pause of the people's voice. Through the analysis of the context, we can find that the translator's understanding is reasonable.

Whether in exclamatory sentences or inverted sentences, the translators keep the original text but not change the sentence patterns. This is because these special sentence patterns in English have corresponding sentence patterns in Chinese, and their expression effects is the same. Thus, it is a good idea for the translator to be faithful to the original when dealing with these sentences.

3.3. The Comparative Analysis from the Rhetorical Level

3.3.1. The Comparative Analysis of Metaphor

Metaphor is a kind of common rhetorical devices. Generally speaking, "is", "become", "equal" are usually adopted in metaphorical uses. Metaphor is one of the most commonly used rhetorical devices in English literature. However, due to the close relationship between metaphor and its cultural background, and the differences of lexical features between English and Chinese, the translation of metaphor is very difficult for translators.

Example 1

ST: "“Cowardly dog!” said Prince John.” (Scott 132)

TT: ““这个胆小的狗!”约翰亲王骂道。”(刘and章 126)

In the source text, "cowardly dog" is a metaphor, which vividly shows Prince John's dissatisfaction with Hubert's refusal to shoot. And the translator retained the rhetorical devices of the original text, which directly reflects the anger and dissatisfaction of the speaker, Prince John. The translator used the same image in the translation as that in the source text, but does not replace it with other images in Chinese. In Chinese, when the image of "dog" is used as a metaphor, it usually has a derogatory meaning, such as "鸡鸣狗盗 (the cock crows and the dog steals)". The "cowardly dog" in the source text shows the anger and impatience of the speaker, which is obviously derogatory. So, the "cowardly dog" in the source text has a corresponding meaning in Chinese. Therefore, the translator directly translated the metaphor, and the target readers can easily realize the emotion and significance of the metaphor rather than transfer it into another one.

Example 2

ST: "... But when the raging wolf hath make an inroad upon the flock, and carried off one member thereof, it is the duty of the kind shepherd to call his comrades together, ... that the lion is ever to be beaten down..." (Scott 412)

TT:

“.....但一旦凶恶的狼竟向羊群猖狂进攻, 并已衔去了一只羊, 这时候, 仁慈的牧羊人就有责任把伙伴们召集在一起,狮子必须打倒.....” (刘and章 363)

This quoted part in the source text is also a metaphor.

Specifically, this part contains two metaphors. The first is the relationship between "sheep", "shepherd" and "Wolf"; the second is the relationship between "lion" and "shepherd". In Liu and Zhang's translation, the implied rhetorical meaning is not directly revealed, and the translators did not directly reveal it. The translators translated this metaphor according to the metaphor of the original text. This is because the relationship between the images of "wolf", "shepherd" and "lions" is also corresponding in Chinese. Thus, for Chinese readers, it is not difficult to understand the implied metaphorical meaning. That is to say, we can still understand its meaning easily from the context.

3.3.2. The Comparative Analysis of Personification

Personification, means to personify things without life characteristics or consciousness and then turn them into the things that have human actions and feelings. It can make the things to be expressed have more personality and characteristics, so as to build an emotional connection between the author and readers. In *Ivanhoe*, Scott also adopted this kind of rhetorical devices, and it has achieved an outstanding literary effect. Therefore, the translator should fully respect Scott's use of rhetoric in his book to retain this beauty of the source language.

Example 1

ST: "... 'for green trees have ears as well as stone walls.'" (Scott 400)

TT: ““常说: ‘属垣有耳’”(刘and章 403)

In the source text, through the personification rhetoric, the author endows the "green trees" and "stones" with personal emotion ("have ears"). It means that the speaker has no interest of talking about the topic anymore due to the possibility of the trouble of being heard by others. It makes the text more attractive, then make readers easier to accept. In its translation, Liu and Zhang did not translate "tree" and "stone wall" in the original text directly, but used a popular Chinese idiom "属垣有耳" (meaning that someone was listening against the wall) to replace this part. By doing that, the translator shortened the distance between the readers and the story characters and made the readers closer to the story situation.

The reason why the translator did this is that personification in the source text is a common saying. If it is translated directly, the translation will be lengthy and wordy, and there is an idiom with similar meanings in Chinese. Therefore, the translator replaced the personification with the corresponding idiom in the target language, which made the translation more concise, while kept the formal features of the source text as much as possible.

3.3.3. The Comparative Analysis of Repetition

Repetition refers to the rhetorical devices that intentionally make sentences, phrases or words appear repeatedly according to the author's expression needs. The function of repetition is emphasizing a certain meaning, or highlighting a certain emotion. Generally speaking, the certain repetition in literary works is to emphasize or reflect a certain emotion, so when dealing with such rhetorical devices as repetition, it is best to retain the form and content of repetition. It can retain the message that the original author wants to convey for readers.

Example 1

ST: ““**They must be strengthened**, Albert”, replied Mont Fitchet **‘they must be strengthened.’**” (Scott 408)

TT:

“那么就必須加强罪证，阿尔勃”，孟菲谢道：“一定要加强罪证。””(刘and章 359)

In the part of “they must be strengthened” of the source text, repetition is used as a rhetorical device here. It shows that the speaker’s emotion of eagerness, and the emphasis on the importance of this part to the listener (Albert). And the use of the word “must” highlight the effect of repetition. Through this repetition, it can make readers feel the speaker’s emotion and let readers realize that this part of the content and the next content are closely related. In the translation of Liu and Zhang, the part of repetition is preserved (“必须加强罪证” and “一定要加强罪证”). The translator also changed the word “must be” into “必须” and “一定”，which have the same meaning in Chinese but different forms. In this way, unnecessary repetition is reduced in the translation, which is in line with the flexible language characteristics of Chinese. In the meanwhile, the repetition part and its significance in the source text are kept, so, the target readers can get the same information and feeling of the text as the original readers.

3.3.4. The Comparative Analysis of Transferred Epithet

Transferred epithet is a rhetorical way to transfer the modifier which is originally modify word A to modify its related word B. And it is one of the commonly used rhetorical devices in English, which is actually common applied in daily language and literary language. Transferred epithet can make the sentence more concise and vivid, make the sentence expressive, give readers more imagination space, at the same time, set off people’s thoughts and feelings, and enhance the effect of language expression.

Example 1

ST: “... said Prince John to the bold yeoman, with a bitter smile, ...” (Scott 129)

TT:

“约翰亲王又带着冷笑向那个大胆的庄户人叫道.....”(刘&章 124)

Example 2

ST: “... said the Prince, with an insulting smile.” (Scott 131)

TT: “亲王轻蔑地向那庄户人叫道.....”(刘and章 125)

In this part in the source text, the two expressions of “bitter smile” and “insulting smile” present the use of the rhetorical means of transferred epithet. “Smile” itself is not “bitter” or “insulting”. These two adjectives are used to describe the speaker (Prince John). “bitter” and “insulting” are usually used to depict the character of a literature, but here it is used to modify “smile” of “Prince John”. It is this kind of misplaced transfer that shows the character’s personality. In Liu and Zhang’s translation, they changed the appositives “bitter smile” and “insulting smile” which modify Prince John into adverbs “冷笑” (laugh grimly) and “轻蔑地” (scornfully) in Chinese to modify the verb “smile”, which vividly reflected Prince John’s hostility to Locksley. Moreover, it is more concise and consistent with Chinese expression habits than translating directly according to the word order of the original text. The reason why the translators did this is the difference between English and Chinese. The use of non-finite verbs and passive voice in English makes it static, while the use of verbs and active voice in Chinese makes it dynamic. The transferred epithet adopted in the original text are two static noun-phrases, while in the translation, they are transformed by translators into the dynamic actions. The translator turns static into motion for making the translation conform to the characteristics of Chinese.

4. Summary

“Translating would be, thereby, analogous to some sort of reverse time travel: the journey from my nowhere to the direction of the nowhere of the other (Gonçalves 13).” Literary translation is not only the transfer of words or meanings, but also the transfer of culture. Readers are able to get a better understanding of foreign culture through translation works. “One cannot understand the depths of literary history without encountering a multitude of languages and lives crossing in manners that bend and break the limits of each language (Tavares, Steil and Dias 11).” It is not easy for the translator to understand the original text deeply and then be faithful to the original text as much as possible on the basis of conforming to the language habits of the target language. “The inaccuracy of translation will affect the author’s expression effect (He 1).” In this process, the translator should consider both the original text and the target readers. Translators will use various translation skills in translation. Through these skills, we can clearly understand the translator’s handling of various translation details.

By comparing the original and the translation of *Ivanhoe*, for Liu Zunqi and Zhang Yi’s translation of *Ivanhoe*, no matter in terms of vocabulary, grammar, narrative angle, or rhetoric devices, the translators try their best to keep the information of the original text while make it conform to the language habits of the target language. All kinds of translation skills embodied in the translation are the embodiment of the translator’s deep understanding of the source text and the target language. There are various reasons for the translator to use these translation skills in the translation, which may be related to the social background and readers at that time. This is also an inspiration for us in our own translation practice.

This paper compares *Ivanhoe*’s original text with Liu and Zhang’s translation from several perspectives, and analyzes the translator’s specific treatment of the original text through several specific examples. However, due to the limited space, this paper only selects some typical cases and fails to make a comprehensive and complete analysis of the original and the translation, and the follow-up study of this paper will be further in-depth.

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