

New Frontiers in Translation Studies

Libo Huang

Style in Translation: A Corpus-Based Perspective



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SHANGHAI JIAO TONG UNIVERSITY PRESS



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New Frontiers in Translation Studies

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General Editor's Preface

New Frontiers in Translation Studies, as its name suggests, is a Series which focuses on new and emerging themes in Translation Studies. The last four decades have witnessed a rapid growth of this fledgling discipline. This Series intends to publish and promote these developments and provide readers with theories and methods they need to carry out their own translation studies projects.

Translation Studies is now expanding into new or underexplored areas both in theories and research methods. One recent development is the keen interest in translation theories that transcend Eurocentrism. Translation Studies has for decades been dominated by Western modes of understanding and theorizing about translation and closed to models of other traditions. This is due to, as many have argued, the “unavailability of reliable data and systematic analysis of translation activities in non-European cultures” (Hung and Wakabayashi 2005). So in the past few years, some scholars have attempted to make available literature on translation from non-European traditions (Cheung 2006). Several conferences have been held with themes devoted to Asian translation traditions. Besides, rather than developing translation theories via a shift to focusing on non-Eurocentric approaches, efforts have been directed towards investigating translation universals applicable across all languages, cultures and traditions.

Modern Translation Studies has adopted an interdisciplinary approach from its inception. Besides tapping into theories and concepts of neighbouring disciplines, such as linguistics, anthropology, education, sociology, and literary studies, it has also borrowed research models and methods from other disciplines. In the late 1970s, German translation scholars applied Think-aloud Protocols (TAPs) of cognitive psychology in their investigation of translators' mental processes, and more recently, process researchers have incorporated into their research designs lab methods, such as eye-tracker, EEG and fMRI. In the early 1990s, computational and corpus linguistics was introduced into Translation Studies, which has since generated a proliferation of studies on the so-called translation universals, translator style, and features of translated language. Studies on interpreting and translation education have also taken a data-based and empirical approach and yielded interesting and useful results.

As Translation Studies seeks further growth as an independent discipline and recognition from outside the translation studies community, the interest to explore beyond the Eurocentric translation traditions will continue to grow. So does the need to adopt more data- and lab-based methods in the investigations of translation and interpreting. It is therefore the intent of this Series to capture the newest developments in these areas and promote research along these lines. The monographs or edited volumes in this Series will be selected either because of its focus on non-European translation traditions or its application of innovative research methods and models, or both.

We hope that translation teachers and researchers, as well as graduate students, will use these books in order to get acquainted with new ideas and frontiers in Translation Studies, carry out their own innovative projects and even contribute to the Series with their pioneering research.

London, United Kingdom

Defeng Li
General Editor

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Chapter 1

Introduction

Abstract This introduction begins with an overview of two decades' development of Corpus-based Translation Studies (CTS), which has gained great achievements manifesting in two aspects: one is a deepened understanding of such major topics as translation universals, translator's style, etc.; the other is the development of new topics, such as corpus-based explorations of language changes, construction of the multimodal corpus for interpreting studies, etc. Then, based on a brief explanation of some views on style in translation studies and a description of the status quo of English translations of modern and contemporary Chinese novels, a research question from the perspective of translation direction is raised.

1.1 A Brief Overview of the Development of Corpus-Based Translation Studies

In his *Objective Knowledge: An Evolutionary Approach*, Karl Popper, the Austrian-British philosopher of science, proposes a schema to describe the pattern of scientific methodology development as follows:

P1 → TT → EE → P2 (Popper 1979: 164)

According to the schema, scientific research is nothing but a repeated cycle which begins with Problem 1 (P1), followed by a Tentative Theory (TT) and a process of Error Elimination (EE), and ends up with a new problem, that is, Problem 2 (P2). Then the cycle will repeat itself again and again.

The above pattern is later employed by Andrew Chesterman to develop a Popperian theory of translation which is designed to give a coherent description of the development of Western translation theories (Chesterman 1997: 2). Within this framework, "a theory, at its simplest, is a problem-solving hypothesis, a proposed answer to a question" (Ibid: 16). Corpus-Based Translation Studies (CTS), which has gained marked achievements within the past two decades, also follows the Popperian schema. Fundamentally speaking, corpus-based methodology per se is a process of hypothesis testing which consists of, at least, the following steps:

- Formulation of hypotheses
- Construction of the object of study
- Testing of hypotheses

- Reflections on the analyzed data
- Theoretical elaborations
- Refining hypotheses
- Proposals for further research (see Laviosa 2002: 2)

Chronologically, Laviosa divides the development of CTS into three periods: the dawn of CTS (1993–1995), the establishment of corpora in translation studies (1996–1999), and the spread of corpora across languages and cultures (2000–) (2011: 14). Laviosa’s introduction offers a map of different stages of the CTS development including their respective issues, features, and trends. Since the beginning of the new century, CTS has gained new momentum in its development. Its achievements manifest mainly in two aspects: one is a deepened understanding of such major topics as translation universals, translator’s style, translation norms, etc.; the other is the development of new topics, such as corpus-based explorations of language changes, construction of the multimodal corpus for interpreting studies, etc.

1.1.1 Theoretical Support for Corpus-Based Translation Studies

It is generally agreed that Corpus-Based Translation Studies (CTS) gets its support theoretically from two sources: Corpus Linguistics (CL) and Descriptive Translation Studies (DTS) (see Laviosa 2002: 5). CL, from the perspective of linguistic studies, has provided CTS with notional and methodological bases, such as authentic texts as object of study, starting with hypothesis testing, study of language in use, focus on typical use of linguistic patterns, emphasis on probabilistic statistical analysis, etc., while DTS, from the perspective of translation studies, offers research objects and theoretical bases, such as translated texts as object of study in their own right, target text orientedness, stress on regularity or patterns of language use, etc.

Corpus Linguistics (CL) began to develop in the 1950s and 1960s. As a new branch of linguistics, CL draws support from linguistic theories and computer technology and carries out statistical analysis and description of authentic texts. It follows the principle of “allowing texts to speak for themselves” so as to achieve more objective understandings of linguistic phenomena. The theoretical source for CL lies in the traditional British linguistics, represented by J. R. Firth, M. A. K. Halliday, and John Sinclair. The main ideas of this school consist of: (1) linguistic studies ought to be based on genuine data, i.e., authentic text-based empirical studies; (2) whole texts are taken as the basic unit of study; (3) texts and text types must be studied comparatively across text corpora (Stubbs 1993: 8–13). All those ideas have been manifested in corpus-based studies. For a long time, however, translated texts had been excluded from the raw material selection in corpus building because translated texts had always been considered derivative of the source texts or secondhand. It was believed they lack representativeness. Baker makes the proposal that translated texts be taken as the materials for corpora:

Large corpora will provide theorists of translation with a unique opportunity to observe the object of their study and to explore what it is that makes it different from other objects of study, such as language in general or indeed any other kind of cultural interaction. It will also allow us to explore, on a larger scale than was ever possible before, the principles that govern translational behaviour and the constraints under which it operates. Therein lie the two goals of any theoretical enquiry: to define its object of study and to account for it. (Baker 1993: 235)

Corpus approach has provided a new perspective for translation theorists to view their object of study. At the beginning of the 1990s, following the construction mode of monolingual corpora, corpora consisting of translated texts, including parallel corpora and comparable corpora, came into being. In a parallel corpus, the observation of so many texts and their translations in another language aligned at the sentence level at the same time may shed some light on the nature of translating as a process. The comparison between translated texts and non-translated texts in the same language may bring some insight into the essence of translation as products in the target culture. The corpus-based approach to translation studies, according to Baker, is empirical in nature with the aims of both describing and interpreting.

Another theoretical source for CTS is Descriptive Translation Studies (DTS). DTS arose in the 1970s and replaces “equivalence” with “norms,” which serve as the core conceptual tool. Source texts are put aside for the time being and the stress is put on objective description of the translational facts within the target culture. Holmes held that the sluggish development of translation theory, in the 1970s, was due to the lack of attention to the real translations to a large extent.

Many of weaknesses and naïvetés of contemporary translation theories are a result of the fact that theories were, by and large, developed deductively, without recourse to actual translated texts-in-function, or at best to a very restricted corpus introduced for illustration rather than for verification or falsification. (Holmes 1978/1994: 101)

That is to say, translation theories then were more confined to the mode of drawing general conclusions through specific case studies which is more introspective and retrospective in nature and is not so effective in pushing the field of translation studies forward. Shaking off the constraints of “equivalence,” DTS focuses more on translated texts as a whole and description of regularities in translational behaviors in particular rather than case studies of relationship between single source text (ST) and target text (TT); more emphasis is put on the establishment of independent branch discipline, sound methodology, and specific research procedures; probability in translational behaviors and corresponding reasonable explanations are highly valued; the research process is characterized by observability and replicability (Baker 1993: 240–241). In terms of fundamental principles, object of study, and methodology, CTS can never be separated from DTS. We may as well say that DTS is the major source of ideas for CTS, and, to a large extent, CTS is an extension of DTS.

It is the common ground shared by CL and DTS, including authentic texts as object of study, hypothesis testing in nature, regularity in language use as the focus, and textual comparison as the basic model, that contributes to the alliance between the two leading to the establishment of a new branch.

1.1.2 Translated Text(s) as the Object of Study Independently?

Retrospective translation studies focuses more on the translation quality assessment, that is, whether a translated text is faithful to or equivalent with the corresponding original text. In the 1950s and 1960s, linguistics began to be applied to translation studies. The linguistics-oriented school became the mainstream in the field of translation studies. It takes “equivalence” as the principal conceptual tool and pays close attention to the equivalence between specific source text in one language and its translation in another language at different levels, such as lexical, grammatical, syntactical, semantic, pragmatic, textual, or functional levels. Theorists aspire to attain more scientific explanations of translation as both process and product. Under this framework, translated texts had always been regarded as something subordinate to the original texts and could not be studied autonomously.

Inspired by prospective nature of DTS, Baker published her article “Corpus Linguistics and Translation Studies: Implications and Applications” in 1993, which is generally agreed to be the manifesto of CTS. According to Baker, although translated texts are different from the naturally produced texts, they “record genuine communicative events and as such are neither inferior nor superior to other communicative events in any language” (1993: 234). They, therefore, should be taken as the object of study independently and explored.

In essence, translation is regarded as one of the ways of “cultural interaction”; its distinctive features are to be found out against the norms set by not only the source language and its culture but also the non-translated target language and its culture.

1.1.3 Defining Research Topics and Formulating Research Methodology

When Corpus-Based Translation Studies (CTS) was first established, the primary issue confronting it was to define its research topics and formulate its own research methodology. Baker (1993) put forward—universal features of translation or translation universals—the first major target of CTS:

The most important task that awaits the application of corpus techniques in translation studies, it seems to me, is the elucidation of the nature of translated text as a mediated communicative event. In order to do this, it will be necessary to develop tools that will enable us to identify universal features of translation, that is features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems. (Baker 1993: 243)

According to Baker, the goal of CTS is to find out “the nature of translated texts as a mediated communicative event,” and translated texts can be approached from the following aspects with the help of corpora:

1. Translation universals, more specifically:

- A marked rise in the level of explicitness compared to specific source texts and to original texts in general
- A tendency toward disambiguation and simplification
- A strong preference for conventional “grammaticality”
- A tendency to avoid repetitions which occur in source texts
- A general tendency to exaggerate features of the target language

2. Translational norms operating in a given sociocultural context

3. Other issues, such as:

- The question of the intermediate stages of translation, or how the final product evolves over a period of time
- The size and nature of the unit of translation
- The type of equivalence which is achieved in practice and the level at which it is achieved (Ibid: 243–248)

From the above conception, it can be noticed that the original plan of CTS had involved not only the translated texts per se but also the translating process, operation procedures, and extratextual constraints. Apart from language issues, sociocultural and cognitive aspects concerning translation activities are also taken into consideration. From the later development of CTS, however, the first category of topics—translation universals—has gained much more attention than the latter two categories due to the limited automatic information extracting capacity of corpora.

Methodologically, CTS had intended to devise a new research model which is different from the traditional one based on equivalence between one source text and its corresponding translation.

1.1.4 The Proposal of a Monolingual Comparable Model

The monolingual comparable model proposed by Baker (1993) is a research model based on comparable corpora which consist of translated texts and non-translated texts within the same language, i.e., the target language. According to this model, comparisons are made between translated texts and non-translated texts, while the source texts are provisionally put aside. When corpus-based approach is first introduced into translation studies, Baker suggests it is essential “to start working towards the development of an explicit and coherent methodology for corpus-based research in the discipline” (1995: 223). Although both parallel corpus and comparable corpus are mentioned in Baker’s argument, the latter is more valued. According to Baker, research with the comparable model “is to identify patterning which is specific to translated texts, irrespective of the source or target languages involved” (Ibid: 234). The monolingual comparable model is target text oriented and the superior position of the source texts is reduced. Translated texts are analyzed against the norms set by the non-translated texts or the originally written texts in the same

language. The peculiarity of the model makes itself quite different from the traditional retrospective translation quality assessment. In comparison with the naturally produced language, features peculiar to translated language are explored with the help of computer software developed then, for instance, MicroConcord, the predecessor of WordSmith. Type-token ratio and lexical density are employed as basic parameters to investigate the abovementioned translation universals. Since the information about texts provided by computer technology was limited then, CTS, by 1996, was still in the stage of theoretical building. Full-fledged corpus-based empirical studies had not started yet.

In 1996, the Translational English Corpus (TEC) was established in the University of Manchester. It is a corpus consisting of written texts translated into English from a variety of source languages. TEC, together with the comparable sub-corpora in the British National Corpus (BNC), was employed to explore “simplification,” one of the translation universals proposed by Baker (see Laviosa-Braithwait 1996). The feature of simplification investigated with the help of such a comparable corpus is one of the inner-language comparable translation universals which are later named as T-universals by Chesterman (2004a, b).

Later, Baker clarifies the scenario of investigating translation universals with the help of corpora and defines more explicitly four universal features, namely, explicitation, simplification, normalization or conservatism, and leveling out:

- *Explicitation*: an overall tendency to spell things out rather than leave them implicit in translation
- *Simplification*: the tendency to simplify the language used in translation
- *Normalization or conservatism*: a tendency to exaggerate features of the target language and to conform to its typical patterns
- *Leveling out*: the tendency of translated text to gravitate toward the center of a continuum (Baker 1996: 180–184)

It seems that both interlanguage contrastive and inner-language comparable translation universals are embraced in those definitions because there is no indication whether those features are measured in comparison with the original source texts or the non-translated texts in the target language. Examples provided also show that both categories are included.

In 1998, *Meta* launched a special issue of “Corpus-Based Translation Studies” edited by Sara Laviosa. In the introductory article, Laviosa declared:

The aim of this issue’s collection of corpus-based studies is twofold. On the one hand, it attempts to outline the existing territory occupied by a new field of research in translation studies; on the other, it hopes to show that the corpus-based approach is evolving, through theoretical elaboration and empirical realization, into a coherent, composite and rich paradigm that addresses a variety of issues pertaining to theory, description, and the practice of translation. (Laviosa 1998: 474)

In 5 years, CTS has established itself as an independent branch, developed its own methodology, set up its research teams, and carried out a series of theoretical discussions and empirical studies. According to Laviosa, CTS has already become

a new research paradigm. Based on different corpora, researches with both parallel and comparable models were going on side by side then.

Translation universals, apart from the previously formulated, have been extended to a series of new topics, such as sanitization, conventionalization, standardization, unique item hypothesis, interference, asymmetry hypothesis, SL shining through, etc.

1.1.5 Integration Between Parallel and Comparable Models

Later, the function of parallel corpora consisting of original texts and their corresponding translations is reappraised. It is suggested source texts be reintroduced to CTS through the combination between parallel and comparable models. The research findings based on comparable corpora are retested with the help of parallel corpora. For instance, based on the comparable corpus consisting of TEC and BNC, Olohan and Baker (2000) make an investigation of the difference in frequency of optional *that* following “say” or “tell” in translated English and non-translated English, respectively. The result shows that translated English texts make more use of *that* than non-translated English texts do, which is taken as the manifestation of syntactic explicitation of the translated English. Kenny (2005) replicates Olohan and Baker’s (2000) research with the help of a German-English Parallel Corpus of Literary Texts (GEPCOLT) to find out whether patterns of inclusion or exclusion of optional *that* in translated texts can be related to features of their respective source texts. It is found “the use of the zero-connective appears to be relatively more frequent in translated texts in Gepcolt than it is in the multi-source language TEC” (Kenny 2005: 161). Kenny suggests source texts be “integrated into research programmes more normally associated with target-oriented comparable corpora” (Ibid: 162).

In 2000, Baker put forward another research topic—translator’s style. According to Baker, translator’s style is “a kind of thumb-print” which is reflected in all the translations of a literary translator or a group of translators. The methodology proposed by Baker follows the comparable model. However, just like the case in translation universals, the follow-up researches can also be divided into two categories: the T-type of translator’s style (e.g., Baker 2000) and the S-type of translator’s style (e.g., Bosseaux 2001, 2004, 2007; Winters 2004a, b, 2007, 2009) which I will come back later (see Chap. 4).

1.1.6 Self-Examination of CTS

The monolingual comparable model focuses on the exploration into peculiar features of the translated texts in comparison with the naturally produced texts in the same language, while the parallel model attaches more importance to the

investigation into the strategies employed by translators in dealing with specific linguistic phenomena that appear in the source texts. Since the two models differ in both object of study and the corpora they employed, it is hard for them to reach an agreement in their research findings. Such a difference demands scholars to reconsider the previously formulated object of study, research scope, and methodology.

As far as translation universals are concerned, the results of some empirical case studies are in contradiction with the previous hypothesis. Research findings outside the Indo-European family of languages have challenged the existing translation universals. For instance, normalization is previously formulated as “a tendency to exaggerate features of the target language and to conform to its typical patterns” (Baker 1996: 183). Tirkkonen-Condit’s research based on the Corpus of Translated Finnish (CTF) shows “translated texts would manifest lower frequencies of linguistic elements that lack linguistic counterparts in the source languages” (2002: 209). Since those unique items are frequently and typically used in the non-translated language, the lower frequency of them in translated texts shows that the hypothesis is against the so-called universal feature of normalization. In Mandarin Chinese, *ba*-construction is a frequently used syntactic construction. According to Ke’s (2003) investigation, the frequency of *ba*-construction in translated Chinese is much higher than that in non-translated Chinese, and there is also more use of it in fictional texts than in nonfictional texts. The researches done by both Tirkkonen-Condit and Ke are about the use of TL unique items in translations, but the results differ a great deal from each other.

Saldanha holds that “patterns in the use of explicitation seem to be related also to how individual translators see their role as intercultural and literary mediators” (2008: 32). House believes “the quest for specific translation universals is futile” (2008: 6). Becher even suggests to “abandon the dogma of translation-inherent explicitation” (2010: 2). Criticisms like those are plausible but not without reasons. At least, they can remind scholars to be alert of some of the flaws in methodology or directions of research. First of all, studies of translation universals should go beyond pure statistics and descriptions of those features and be engaged more in interpretation of the phenomena. Those translation universals resulted from subconscious choices can be approached from the psycholinguistic perspective, while the ones caused by conscious strategies can be explained from the sociocultural perspective. For instance, Pym (2005) maintains that one of the social motivations for translators to adopt the explicitation strategy is their consciousness of communicative risk, i.e., translators tend to pay any price to eliminate misunderstandings and to guarantee a successful communication between the original author and target language readers. Secondly, the reliability and validity of the research, to a large extent, depends on the control over a variety of variables, such as language pair, direction of translation, genre, status of the languages in discussion, etc. In fact, translation universals are nothing but one category of the concepts that help us to have a better understanding of translation. Just as there is no absolute “equivalence,” there is no absolute universal feature. All of those concepts are the means by which we know more about translation. Toury maintains “the whole question of translation

universals is not one of *existence*—‘in the world’, so to speak—but one of explanatory power” because the concept is “one of the most powerful tools we have had so far for going beyond the individual and the norm-governed...” (2004: 29). Chesterman differentiates the S-type of translation universals which deal with translators’ regular treatment of the source texts from the T-type of translation universals which refer to the features of translated texts in comparison with the non-translated texts in the target language (2004a: 39). Laviosa holds “the study of universals has pushed the discipline towards empiricism and is beginning to go beyond description by delving into cognitive science to suggest explanations for the occurrence and operation of regularities in translational behaviour” (2007: 57).

After Baker proposes her corpus-based methodology for investigating a literary translator’s style, the new topic has been paid much attention. Baker’s methodology is target text oriented. Since the source texts are ignored for the time being, the investigation is very different from the traditional discussion of style in translation which is, by nature, still translation quality assessment in terms of stylistic equivalence between single source text and its corresponding translation. The new research topic, together with the methodology, is really groundbreaking, but the investigation is confined to statistical parameters, such as type-token ratio, average sentence length, and forms of reporting verb. The validity of the research based on pure statistics is doubtful. Besides, the parallel model is also employed by some scholars to explore translator’s style, which is similar to but different from the one proposed by Baker (2000). Issues concerning the examination of translator’s style will be discussed later in this volume.

1.1.7 Development of the New Paradigm

The new century witnesses a rapid development of Corpus-Based Translation Studies (CTS). Apart from the new topic of “translator’s style” proposed by Baker, there is Kenny’s *Lexis and Creativity in Translation: A Corpus-Based Study* published in 2001, which is followed by Laviosa’s *Corpus-Based Translation Studies: Theory, Findings and Applications* the following year. In 2003, a conference with the theme of “Corpus-Based Translation Studies: Research and Application” was held in Pretoria, Africa. That was the first international symposium specializing in the CTS. Representative papers presented at the conference were later published by Routledge in a special issue of *Language Matters: Studies in the Languages of Africa* (35/1) in 2004. In the same year, more monographs and collection of articles on CTS got published, including *Introducing Corpora in Translation Studies* (2004) by Maeve Olohan; *Corpus-Based Approaches to Contrastive Linguistics and Translation Studies* (2004) coedited by Sylviane Granger, Jacques Lerot, and Stephanie Petch-Tyson from University of Louvain; *Translation and Corpora: Selected Papers from the Göteborg-Oslo Symposium 18–19 October 2003* (2004) coedited by Karin Aijmer and Hilde Hasselgård; *Translation Universals: Do They Exist?* (2004) coedited by Anna Mauranen and Pekka Kujamäki; etc.

In 2007, the International Conference and Workshop on Corpora and Translation Studies was held at Shanghai Jiao Tong University, Shanghai, China. In her keynote speech, Laviosa makes a summary of the achievements attained by CTS previously. Translation universals are still a major topic then, but the methodology for investigating them has been greatly improved. New topics have begun to go beyond translated texts themselves and extended to language changes brought about by translations. A series of international conference specially for CTS are held: the first international Using Corpora in Contrastive and Translation Studies Conference (UCCTS) held at Zhejiang University, China, in 2008; the Conference of Methodological Advances in Corpus-Based Translation Studies held at University College Ghent, Belgium, 2009; the second international Using Corpora in Contrastive and Translation Studies Conference held at Edge Hill University, Britain, 2010; and the third and fourth UCCTS held at University College Ghent, 2012, and Lancaster University, 2014, respectively. More books on CTS are published in the new period, including *Corpus Use and Translating: Corpus Use for Learning to Translate and Learning Corpus Use to Translate* (2009), *Using Corpora in Contrastive and Translation Studies* (2010), *Incorporating Corpora: The Linguist and the Translator* (2010), *Phraseology in Corpus-Based Translation Studies* (2010), *Corpus-Based Translation Studies: Research and Applications* (2011), *Quantitative Methods in Corpus-Based Translation Studies* (2012), etc.

1.1.8 Summary

The abundant academic results mentioned above indicate CTS has evolved into a mature paradigm within the field of translation studies. The development of CTS in more than two decades presents some new tendencies. To begin with, there is a shift of focus from translation proper to the external contexts of translation, that is, from the translated texts to the factors that constrain the translation text production and to the changes brought about to the source or target languages. At its early stage, the focus of CTS is on the exploration of translation universals. The means it employs to make the investigation are mainly such parameters as type-token ratio, mean sentence length, lexical variety, lexical density, etc., which are more formal in nature. The investigation of translator's style is also confined to those similar parameters. In recent years, CTS has begun to treat translation as one form of language contact, and its focus is shifted to language interaction and language changes brought by translation. The description of translation proper is followed by external explanation which adopts more contextualization.

Secondly, there is a shift from description to explanation with an increase in empiricism and multidisciplinaryness. According to Chesterman, explanations of translation universals can be made from the perspectives, such as human cognition, the nature of translation as a communicative act, and translators' awareness of their sociocultural role as mediators of messages for new readers (2004a: 11). The integration

between linguistic phenomena and sociocultural and cognitive elements reflects the interdisciplinary nature of CTS. Laviosa believes:

...the study of universals has pushed the discipline towards empiricism and is beginning to go beyond description by delving into cognitive science to suggest explanations for the occurrence and operation of regularities in translational behaviour. As a result, the quest for universals is gradually assuming an interdisciplinary physiognomy. (Laviosa 2007: 57)

Empirical nature of the research has promoted the objectivity of CTS and enabled it to share something with other disciplines in terms of methodology. According to House (2011), although corpus-based approach has tremendous potential, it is one of the many approaches that can be employed and needs to be combined with other approaches rather than being confined to the descriptive-analytical model. It should be moving toward the explorative-explanatory model. The application of sociology, psycholinguistics, cognitive linguistics, etc., to CTS will definitely improve the interdisciplinarity of the subject and push it forward.

Thirdly, the simple monolingual comparable model or an interlingual parallel research model or an integrated one of both has been replaced by the multiple-complex model in relation to research needs with a tendency toward process and causal model. When CTS was first proposed to investigate translation universals, it was mainly based on the monolingual comparable model (e.g., Baker 1995, 1996). Then, to guarantee the reliability and validity of the research, source texts are reintroduced into CTS through a combination of the monolingual comparable model and bilingual parallel model (e.g., Kenny 2005). It is the same case in the exploration of translator's style. In recent year, however, CTS is not based on single comparable model, or an integrated model made up of comparable and parallel models, but the multiple-complex model in relation to research needs. More than one corpus is employed in each empirical study. For instance, to investigate the changes to the German language brought by English-German translations, House (2011) makes use of three types of corpora. Triangulation based on multiple comparisons can make the results more valid.

Methodologically, CTS is a big step forward in the field of translation studies in that it makes translation studies more scientific and objective. Nevertheless, in terms of scope of research, the topics it has covered are far from enough due to the limit of the computer technology. With the improvement of corpus tagging technology, we will surely reach a better understanding of the object of study we are to be confronted.

1.2 Style and Translation Studies

Shen, in her discussion of the relevance of the investigation of literary stylistics in fictional translation, makes the comment that although literary translation “constitutes a congenial area of stylistic investigation, attempts at applying stylistics to literary translation have so far, in relation to English and Chinese at any rate, been

scarcely made” (1995: 1). About 10 years later, Boase-Beier ascribes the “lack of interactions” between the two areas of study to two factors, namely, the monolingual orientation of stylistics and the deviation away from textual or linguistic traditions in translation studies in recent years (2004: 9). Another reason for this lack of interaction is that the term *style* has multiple, elusive meanings within the same language and across languages. In Chinese there are different terms, such as *wenti leixing* (genre), *wenben leixing* (text type), *yuti* (language style), *fengge* (particular style of a writer), etc., which can all be labeled *wenti* (style). In English, specific terms, such as genre, style, register, and so on, are used to describe those categories.

Within the paradigm of Corpus-Based Translation Studies, Baker (2000) proposes the notion of *translator’s style* which refers to a translator’s particular way of translating. This type of style maintains certain consistency in all translations by the same translator and may differentiate him or her from other translators (see Chap. 2).

1.3 The Status Quo of English Translations of Modern and Contemporary Chinese Novels

In 1975, Ezra Feivel Vogel, a Henry Ford II Professor of the Social Sciences Emeritus at Harvard University, wrote in the preface to *A Bibliography of Studies and Translations of Modern Chinese Literature (1918–1942)* coedited by Donald A. Gibbs and Yun-chen Li:

Anyone familiar with twentieth-century Chinese literature is acutely aware of the fact that it contains some of the richest, fullest, and most poignant descriptions of Chinese life that can be found anywhere. Yet, unlike Japanese literature which is already well known in the West, this Chinese literature is not well known beyond a tiny circle of specialists. (Vogel 1975: foreword)

In the *Bibliography* is a record of the English translations of Chinese literature in the period between 1918 and 1942. As far as novels are concerned, most of the English versions are obscure to English readers. The reason for such a situation lies in the lack of systematic overseas promotion programs of Chinese literature with some scale.

As a matter of fact, early in 1931, Xiao Qian, a well-known Chinese translator and journalist, has started a journal in English with the title of *China in Brief*, beginning to introduce Chinese literature to the Western readers. Although the magazine stopped before long for insufficient funding, it is one of the earliest magazines to introduce Chinese literature to the West and did have some influence among the foreigners in Peking then. Later, he was invited by Edgar Snow, the American journalist who came to China during the 1930s and reported communism in China then, to coedit a collection of modern Chinese short stories with the title of *Living China*:

Modern Chinese Short Stories (1936). It includes 23 short stories and one essay by 15 representative Chinese writers then, such as Lu Xun, Guo Moruo, Mao Dun, Ba Jin, Yu Dafu, Ding Ling, Shen Congwen, Lin Yutang, etc. (Wen 2002: 29). Three young Chinese translators including Xiao Qian, Yao Xinnong, and Yang Gang participated the work, and the translations were revised by Snow. *Living China*, therefore, was completed by Chinese translators in collaboration with English native speaker.

In the 1930s and 1940s, *T'ien Hsia Monthly* was another magazine that had engaged in introducing Chinese literature to the West through translation. The magazine started publication in Shanghai in August 1935, and had published 56 issues before it stopped service in 1941. One of its aims had been translating Chinese classics. As far as genre is concerned, novels account for a large portion (see Yan 2009).

In 1951, Chinese Literature Press was founded and the magazine *Chinese Literature* started its publication in the same year. Before it ceased publication in 2001, the magazine had published 590 issues with 3200 pieces of writing (see Wu 2010: 52). That is the first planned and organized attempt in Chinese literary history to systematically introduce Chinese literature to the West. During the course of two decades, the “Panda Books” program had achieved much success in introducing modern and contemporary Chinese novels to the Western readers. The “Panda Books” series started in 2005 by the Foreign Language Press is usually regarded as the extension of the one by Chinese Literature Press. By the end of 2009, “Panda Books” had published 149 literary works, among which are 97 modern and contemporary novels (see Geng 2012: 2). During that period, the translating mode belongs mainly to “inverse translation,” that is, translation out of one’s mother tongue because most of the novels had been translated into English by Chinese translators. How about the reception of these translations overseas? That is a question we have to think about. Translations into English by Chinese translators do not mean Chinese literature is well received overseas (see Hu 2010; Xie 2011; Geng 2012; Wu 2012, etc.).

Renditions: A Chinese-English Translation Magazine run by the Research Centre for Translation at the Chinese University of Hong Kong is another contemporary magazine dedicated to the overseas promotion of Chinese literature. It was established in 1973 and has published over 70 issues. English translations of Chinese novels are an important component of the magazine.

In terms of identity of translator, novel translations in China for a long time after 1949 had been done by Chinese translator with support from the government. In recent years, however, more and more translators of modern and contemporary Chinese novels are English native speakers, for instance, Jeffrey C. Kinkley, Julia Lovell, Howard Goldblatt, Michael Berry, Michael S. Duke, and Allan H. Barr, to name but a few. They have translated the works by a lot of well-known Chinese writers, such as Shen Congwen, Eileen Chang, Lao She, Mo Yan, Su Tong, Yu Hua, Jia Pingwa, etc. Howard Goldblatt himself has translated more than 40 novels by over 20 mainland China writers.

1.4 A Question: Are There Any Differences Between “Translating into One’s Mother Tongue” and “Translating Out of It”?

Delimitation of object of study is the first step of any scientific or academic research, and there is no exception in the field of translation studies. Within the framework of DTS which is target oriented, the object of the study is the various types of translation in the target culture.

...translations have been regarded as facts of the culture which hosts them, with the concomitant assumption that whatever their function or identity, these are constituted within that same culture and reflect its own constellation. (Toury 1995: 24)

According to Toury, the focus of DTS is translations which are considered the cultural facts in the target culture. Those translation products will reflect the norms of the target language use and translating practice. It is, however, a different case with English translations of modern and contemporary Chinese novels.

As far as direction of translation is concerned, English translations of modern and contemporary Chinese novels can be classified into two categories: translations by English native speakers and by Chinese translators. They are also called “direct translations” and “inverse translations.” The former refers to translating into one’s mother tongue, while the latter translating out of it. Translation is “a norm-governed activity” (Ibid: 56). In theory, on the one hand, English translators are more familiar with the norms of language use and textual presentation in the target culture, and their translations might be more “acceptable” to the target language readers; those Chinese translators, on the other hand, have a better understanding of the source text, and their translations might be more faithful to the original Chinese works. In Toury’s words, they are “acceptable translations” and “adequate translations,” respectively. Here comes a question—are there any overall differences between the “acceptable” and “adequate” translations? With the help of corpora, including comparable and parallel corpora, the question could be answered to some extent.

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Chapter 2

Style in Translation

Abstract This chapter reviews the stylistic views in translation studies including rhetoric, linguistic, narrative and corpus-based stylistic views. Characteristics of each type are presented. The author holds that, in terms of research model and parameter for investigation, the interface between the study of translation universals and translator's style can be established and investigations of the latter with both the comparable and parallel models ought to be included.

2.1 Defining Style

Style, in both Chinese and English, is an umbrella term, which can be incorporated into literary criticism, narratology, pragmatics, sociolinguistics, textual linguistics, cognitive linguistics, etc., all of which have their own interpretations of the notion.

From the perspective of linguistics, the style of a text is defined as “the aggregate of contextual probabilities of its linguistic items” (Enkvist 1964: 28). This definition indicates that, firstly, style is closely related to the frequencies of specific linguistic items; secondly, the linguistic items should be within a specific context; and thirdly, the style of a text can only be illustrated by a comprehensive analysis of the frequencies of linguistic items at all levels. Enkvist further proposes that “to measure the style of a passage, the frequencies of its linguistic items of different levels must be compared with the corresponding features in another text or corpus which is regarded as a norm and which has a definite contextual relationship with this passage” (ibid: 29). That is to say, style can be regarded as a kind of deviation from certain textual norms.

Leech and Short define style as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (1981: 10), laying stress on the uniqueness of style, which results from the purposeful choices made by the speaker or writer, and this is the application of the linguistic approach in literary textual analysis. Leech and Short put forward a checklist of stylistic categories: lexical categories, grammatical categories, figures of speech, and cohesion and context (see Table 2.1).

In Table 2.1, item A1 refers to the profile of vocabulary used by the text on a whole, including lexical complexity, degree of formality, descriptive or evaluative, general or specific, etc.; items A2–A4 are about the frequency and semantic features of different part of speech; item B1 involves the use of sentence types, such as

Table 2.1 A checklist of linguistic and stylistic categories (Leech and Short 1981: 75–80)

Main category	Subcategory
A. Lexical categories	(1) general; (2) nouns; (3) adjectives; (4) verbs; (5) adverbs
B. Grammatical categories	(1) sentence types; (2) sentence complexity; (3) clause types; (4) clause structure; (5) noun phrases; (6) verb phrases; (7) other phrase types; (8) word classes; (9) general
C. Figures of speech	(1) grammatical and lexical schemes; (2) phonological schemes; (3) tropes
D. Cohesion and context	(1) cohesion; (2) context

statements, questions, commands, exclamations, etc.; item B2 includes not only the length of sentence but also whether coordination, subordination, and parataxis are used; item B3 is about the ratio of different types of clauses; item B4 reveals the distribution of clause elements; items B5–B7 are about the ratio and distribution of various types of phrases; item B8 is about the ratio between lexical words and functional words and their distributions, respectively; item B9 is about the use of general types or grammatical constructions for special effect; category C involves the rhetorical speciality in grammar, lexis, and phonology; item D1 is about the use of various cohesive devices, such as connectives, cross-reference by pronouns, etc.; item D2 involves some characteristic use of narrative mode, for instance, the relationship between addresser and addressee revealed by the use of personal pronouns (see Leech and Short 1981: 75–80). It seems that the checklist includes almost everything about language, but the focus remains on linguistic regularities based on the statistical distributions of specific linguistic items.

According to Crystal, style refers to “any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language” (1999: 323). Wales defines style as “the perceived distinctive manner of expression in writing or speaking” (2001: 371). As it has been mentioned above that *style* is an umbrella term which can also be used to refer to language style or author’s style. Scholars usually give it specific definitions within their own framework. Cheng defines language style as “the different varieties typically used by the language users of one specific language variety (for instance, standard language, dialect, social dialect, etc.) on different occasions” (1989: 1–2). Chen argues that “style and language style are two categories. The former involves different genres of written texts, such as prose style, poetic style, epistolary style, etc. while the latter refers to different varieties of the same language, for instance, written language, spoken language, geographical dialect, social dialect, idiolect, etc.” (1997: 46).

Based on the above views, style can be described as the regular and typical choices of language by a writer or a speaker, the result from which makes the language in text differ from the corresponding ordinary way of expression. Moreover, the regularity maintains a consistency in all the texts produced by the writer or speaker. As far as translation is concerned, three key elements are emphasized in discussing style: (1) regularity of specific linguistic patterns, (2) frequency of specific linguistic items, and (3) a reference taken as a norm for comparison.

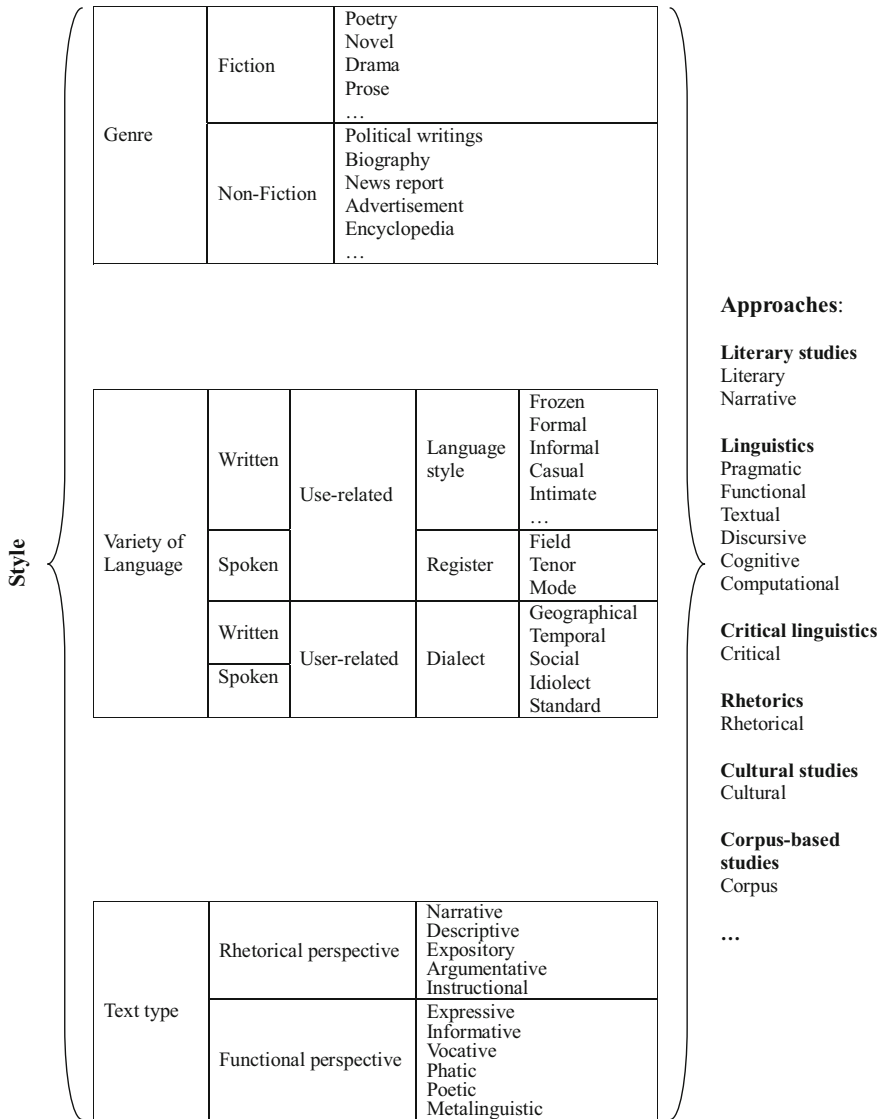


Fig. 2.1 Scope of and approaches to stylistic research

In other words, style, usually the author’s style, is the distinctive way of using language which maintains some consistency in all one’s writings.

From different perspectives, research of style may fall into three categories: genre, variety of language, and text type (see Fig. 2.1).

The word “genre” has its origin in Latin, meaning “kind” or “sort.” According to Crystal, genre refers to “an identifiable category of artistic composition—in the literary domain, subsuming such general notions as poetry, drama and novel as well as such lower-order notions as science fiction, crime, and romance” (1999: 132). Genre

can be further categorized into fiction and nonfiction. The former includes poetry, novels, prose, drama, etc., while the latter involves political writings, biographies, news report, etc.

Variety of language is a sociolinguistic term which Hudson defines as “a set of linguistic items with similar social distribution” (1996: 22). “Similar social distribution” here refers to similar social context or language users with similar social features. A variety of language may be related to such elements as pronunciation, grammar, diction, etc., and it may also have some connection with the social status and educational background of the user or be subject to the formality of social context or social occasions in which it is used. More specifically, it consists of two subcategories: use-related variety and user-related variety. Use-related variety can be further categorized into language style and register. Language styles are differentiated from each other in accordance with the degree of formality of occasion and registers are recognized in relation to the social context, for instance, occupation, topic, addressees, etc. According to Trudgill, language style and register, “in principle, are independent,” and “the register of football, for example, can co-occur with a formal style (as in a report in a high-status newspaper) or with an informal style (as in a discussion in a bar)” (1983: 102). The language variety decided in relation to the user is called dialect, including geographical dialect, temporal dialect, social dialect, standard language, idiolect, etc. All of the abovementioned categories or subcategories belong to the research of style.

Text type refers to “a conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose” (Hatim and Mason 1990: 140). The “communicative intentions” involve at least four categories:

- To claim readers attention
- To announce a topic
- To express support for a project
- To justify by argument (Ibid)

According to different intentions, Hatim and Mason categorized text type into three subcategories: argumentation, exposition, and instructions (Ibid: 153–158). However, there is some overlap between the categorization of text type and genre. For instance, advertisement, in terms of text type, belongs to instructions while in terms of genre belongs to nonfiction. Subtitles belong to narration and fiction at the same time.

Genres and text type categorizations have different theoretical bases, which are both valid as distinct text constructs. Genres correspond directly to the text distinctions recognized by mature adult speakers, reflecting differences in external format and situations of use. The theoretical basis of genres is independent from those for text types. Genres are defined and distinguished on the basis of systematic non-linguistic criteria, and they are valid in those terms. Text types may be defined on the basis of cognitive categories (as described above) or on the basis of strictly linguistic criteria. (Trosborg 1997: 16)

Text type, from the perspective of writing rhetoric, can be further categorized into five subcategories: narration, description, exposition, argument, and instruction.

Bally believes that language, apart from expressing ideas objectively, often carries various emotions with itself and the task of stylistics, therefore, is to explore all kinds of linguistic means to express different feelings and the interactions between them (see Shen 2000: 22). Shen reaffirms “stylistics is a discipline which studies style with the help of modern linguistic theories and it, in a sense, maintains a very close parasitical relationship with linguistics, the development of which will definitely bring forth new branches of stylistics” (2008: v). Likewise, the development of stylistics is to provide new perspectives for translation studies and offer new views of the stylistic phenomena related to translation activities.

2.2 Source Text-Oriented Stylistic Equivalence

As far as translation is concerned, usually there are two types of style involved: the source text (ST) style and the target text (TT) style. The ST style is the result of both conscious choices and subconscious or habitual use of the SL by the author, which is generally known as the author’s style. The TT style appears to be influenced by several factors: the ST style, the translator’s choices in response to the ST and his or her subconscious use of the TL, and the TL norms.

Style had always been a primary concern in the prelinguistics period of translation studies. Traditionally, the study of style in translation focuses on how the ST style or the author’s style is transferred into the TT. It has often been approached from two perspectives: firstly, style is the result of choices; secondly, style is the author’s, or is ST oriented. In general, translators are often taken as “writers” with limited freedom, because “...translators are more concerned with questions of options than with servitudes,” and “grammar is the domain of servitudes whereas options belong to the domain of stylistics, or at least to a certain type of stylistics” (Vinay and Darbelnet 1958/1995: 16). This indicates that, from the perspective of the translator, style in translation is closely related to the linguistic options taken by translators. However, since it is always maintained that style in translation belongs only to the author and a translator should not have his or her own style, the task for a translator is nothing but to imitate the author’s style.

2.2.1 *The Rhetorical View*

In the prelinguistics period, “loyalty” or “faithfulness” served as one of the key conceptual tools in discussing translations. A translator, usually, was forbidden to have his or her own style. To achieve the same stylistic effect of the ST in the TT was one of the ways to attain faithfulness in translation. For instance, Cicero, in discussing his translation of Aeschines and Demosthenes, said:

That is to say I translated the most famous orations of the two most eloquent Attic orators, Aeschines and Demosthenes, orations which they delivered against each other. And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general *style* and force of the language. For I did not think I ought to count them out to the reader like coins, but to pay them by weight, as it were. (Cicero 46 BC/Hubbell 1960: 365; emphasis added)

Here, style in translation is interpreted as the transfer of the rhetorical effect from the ST to the TT, so that the TT possesses the same effect on the TL readers as the ST has on the SL readers. The ST or the author is placed in the central, sacred position. Style, in the philological period of translation studies, was also taken as a yardstick to make an assessment of translations.

Tytlar holds “the style and manner” of good translation “should be of the same character with that of the original” and “should have all the ease of original composition” (1907/2007: 9). Here, “the style and manner” and “the ease” are all about the philological rhetoric of the source text. That is to say, the style of translation should be directed by the source text’s rhetoric.

A good translator must be able to discover at once the true character of his author’s style. He must ascertain with precision to what class it belongs; whether to that of the grave, the elevated, the easy, the lively, the florid and ornamented, or the simple and unaffected; and these characteristic qualities he must have the capacity of rendering equally conspicuous in the translation as in the original. (Ibid: 63–64)

Form the above description, it is noticed Tytlar’s “style” is more like “language style,” that is, the degree of formality of the language in the original text. Again, the style, more specifically the author’s style, is considered to be something sacred in translation. Successful transfer of the ST style is the focus of attention of almost all translators.

In the preface to his translation of Huxley’s *Evolution and Ethics*, Yan Fu, a Chinese scholar in the late Qing Dynasty who put forward the three-character principle of translation (faithfulness, expressiveness, and elegance), maintains:

Apart from faithfulness and expressiveness, a translator should strive for elegance in his translation. One of the reasons for doing so is definitely to make his translation circulate more widely. Besides, the truth of the original text can only be expressed with the language and syntax before the Han Dynasty and it is difficult to achieve elegance with today’s vernacular Chinese used by ordinary people. (Yan 1898/1984: 136)

The principle of “elegance” proposed by Yan, in fact, refers to the style of language used in the translated text which, according to his ideas, should be in accordance with the norms of classical Chinese language use and the expectation of the readers then.

All those discussions indicate a rhetorical view of style. It appears that discussions about style in translation in the prelinguistics period were mostly ST oriented and rhetoric in nature. According to the rhetorical view of style, style in translation is nothing but the rhetorical effect of the original text. The task of a translator is to convey the overall philological rhetoric of the source text in the target text, that is, to be faithful or loyal to the original text stylistically.

2.2.2 *The Linguistic View*

Style is also a topic in linguistics-oriented translation studies. In the 1950s, modern linguistic theories began to be applied to translation studies. Equivalence in style between the target text and the source text became one of the important parameters in assessing the quality of translation. From the perspective of translating techniques, Vinay and Darbelnet (1958/1995) discuss the translation between French and English focusing on stylistic comparison. Nida and Taber (1969) touch upon style in their definition of translation:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of *style*. (1969: 12; emphasis added)

According to the above definition, style in translation “reproduces” the ST style. However, in their further exposition, we can find that their “style” is a combination of (1) genre, such as poetry, prose, etc.; (2) text type, such as “narrative,” “expository,” “argumentative”; (3) author’s style—for instance, “the fast-moving, brisk style of Mark,” “the much more polished and structured style of Luke,” etc.; and (4) rhetorical devices, such as plays on words, acrostic poems, and rhythmic units (Nida and Taber 1969: 13–14). Nida and Taber indicate that the style is still the ST style, or the author’s style.

Newmark’s categorization of style is based on formality, difficulty, and emotional tone: styles based on formality can be subcategorized into officialese, official, formal, neutral, informal, colloquial, slang, and taboo; styles based on difficulty can be subcategorized into simple, popular, neutral, educated, technical, and opaquely technical; styles based on emotional tone can be subcategorized into intense, warm, factual, and understatement (1988: 14–15). Newmark’s categorization is from the perspective of language function and text type, and it focuses more on language style and register.

The starting point of discussions of style in linguistics-oriented translation studies is mainly based on translation practice. There are overlaps between them. Since constraints on style in translation are multilayered, there should be a multi-perspective in analyzing stylistic translation.

2.2.3 *The Narrative View*

The interaction between narratology, stylistics, linguistics, and translation studies has brought some new perspectives and research topics for translation studies. The narrative view of style in translation has always been a focus of interest.

Levenson and Sonnenschein discuss the translation of point of view or focalization in fictional narrative and show the four forms of focalization including register-restricted vocabulary items, register-restricted collocations and clichés, word order, and free indirect speech, different translations of which will result in very different

narrative effect in target texts (1986: 53–55). According to Hermans, there are more than one “voices” in translated narrative discourse.

...translated narrative discourse always contains a “second” voice, to which I will refer as the Translator’s voice, as an index of the Translator’s discursive presence. The voice may be more or less overtly present. It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name.... (Hermans 1996: 27)

“Translator’s voice,” as an indicator of the narrative style, presents itself in various forms in translated texts. It also lays the foundation for Baker’s idea of “translator’s style” later.

Rouhiainen discusses the translation of free indirect discourse from English into Finnish and concludes “the literary translator’s decisions often do affect the transfer of the narratological structure” (2000: 124). Based on the theories of dialogism and heteroglossia, Millán-Varela’s (2004) research explores into the Galician translation of James Joyce’s works focusing on the shaping power of the translator’s voice and its interactions with other voices in the text. With a series of case studies of Italian translations of English writers, Parks (2007) shows different forms of presentation of style in linguistic or textual levels. Munday (2007) explores the relations between style and ideology reflected in the English translations of Latin-American works.

The narrative view of style is mainly manifested in translations of literary texts. Investigations in this category focus mainly of the transfer of narrative means or structure from the source text to the target text, conformity of the translated texts to the norms of target language literature, and narrative effect of translated texts on target language readers.

2.3 Translation Universals: Stylistic Features of the Translated Text

Translation universals refer to characteristics or style of the translated language. In this sense, translation universals can be a component of translator’s style. In terms of research model and parameter for investigation, the interface between the study of translation universals and translator’s style can be established.

To begin with, the two major research topics can be discussed with both the comparable and parallel models. With the help of a comparable corpus, specific translation universals can be discovered through comparisons between translated texts and the non-translated texts within the target language. In the same language, certain features presented in the non-translated texts are taken as norms of language use. Investigations are to show how much the translated language deviate from the naturally produced target language. In most cases, features discovered in such a way are mainly a result from the subconscious choices of the translators. The relevant researches carried out with the help of a parallel corpus are to reveal what kind of

features the strategies adopted by translators, which are conscious in nature, will present in the target texts or language. Source texts are employed as the criteria to make an assessment of the translation.

Secondly, the commonly used means for investigating translation universals include type-token ratio, standardized type-token ratio, mean word length, mean sentence length, lexical diversity, lexical density, readability, etc., which are also employed to explore translator's style.

Thirdly, translation universals, such as simplification, explication, normalization, etc., are the universal features of the translated language as a whole or translations stylistically. This type of style is based on the measurement of translations in comparison with either the source text or the target language.

2.4 Translator's Style

2.4.1 *Baker's Methodology*

In the context of Corpus-Based Translation Studies, Baker (2000) puts forward the concept of "translator's style," which is descriptive in nature and analogical to the author's style. She makes an investigation of the distinctive ways of translating of two literary translators and proposes a methodology which focuses on corpus statistics, such as the standardized type-token ratio (STTR), mean sentence length (M. sentence length), and reporting structures exemplified by the frequencies of the reporting verb SAY in all its forms. Baker suggests the stress, in identifying a translator's style, be put on the "patterning" or "preferred or recurring patterns of linguistic behaviour" in all translations by the same translator regardless of the ST (2000: 245).

I understand style as a kind of *thumb-print* that is expressed in a range of linguistic—as well as non-linguistic—features. ... More crucially, a study of a translator's style must focus on *the manner of expression that is typical of a translator*, rather than simply instances of open intervention. (Ibid; emphasis added)

According to the metaphor, style in translation takes the form of patterns, which, just like a "thumb-print," is derived from subconscious choices and does not change. In Baker's investigation, the English translations of two translators, Peter Bush and Peter Clark, are selected from the Translated English Corpus (TEC) as two sub-corpora for investigating their translation styles respectively. Baker's "translator's style" is TT oriented and is the result of a translator's subconscious choices, in terms of diversity and difficulty of vocabulary used, grammatical structure, and narrative pattern. The discrepancies in both STTR and M. sentence length between Bush and Clark are very significant.

Baker's methodology shows three characteristics. Firstly, TT orientation—the study of translator's style is only TT oriented. The target texts are the focus of

analysis, and the corresponding source texts are not taken into account. Secondly, subconsciousness—the features of the translator’s style are the translator’s subconscious “strategies” or “characteristic use of language” rather than purposeful responses to the ST style. Thirdly, distinctiveness—a translator’s style can differentiate his or her way of translating from those of other translators’.

2.4.2 *Follow-Up Investigations*

Baker’s investigation into translator’s style has been followed by many similar case studies. Some (e.g., Olohan 2004; Saldanha 2011a, b, etc.) are based on her methodology, which makes use of the comparable model and focuses merely on the translated texts. Others (e.g., Bosseaux 2001, 2004, 2007; Winters 2004a, b, 2007, 2009; Liu et al. 2011, etc.) deal with the same topic of translator’s style but in a different way, in which parallel corpora composed of one source text and its several translations by different translators are employed.

2.4.2.1 A Comparable Model

In accordance with Baker’s methodology, Olohan (2004) makes an investigation of two translators’ styles, those of Peter Bush and Dorothy S. Blair, in terms of their use of contracted forms, such as *it’s* for *it is* or *it has*, in their translations. The statistics shows that Bush makes more use of such contracted forms in his translations than Blair does in hers. Olohan (2003) finds that the frequency of contracted forms in Bush’s translation is close to that in the British National Corpus (BNC), while the frequency in Blair’s translations is similar to that in the corpus of translated English texts. According to the statistics, we can find that the two translators differ from each other significantly. However, two questions have to be raised here: firstly, whether the use of contracted forms can be regarded as an indicator of translator’s style; secondly, whether the uses of contracted forms are influences from the source texts. According to Olohan (2003), the frequency of contracted forms can be employed to differentiate translated texts from non-translated texts. However, it is not so convincing for distinguishing one translator’s translations from those of another. Moreover, in analyzing the causes of the use of contracted forms in translations, Olohan (2004: 157) makes the statement that “it may be speculated that the source text and the style of the author are exerting more influence over the translator’s decision to contract or not to contract....” That is to say, it is difficult for us to differentiate one translator from another in terms of style merely by the difference in the frequency of contracted forms in translations without resorting to the source texts.

With the same methodology, Saldanha (2011a) explores the differences in translator’s style between Peter Bush and Margaret Jull Costa, focusing on the use of foreign words as an indicator of the translator’s style in translations. She uses a bidirectional

Portuguese-English parallel corpus (COMPARA) as a reference corpus. Her study shows that there is significant difference between the two translators in the use of foreign words. She attributes the difference to “the two translator’s different conceptualizations of their readership and their role as intercultural mediators” (Saldanha 2011a: 257). Saldanha (2011b) continues her investigation in this respect by adding two more indicators of translator’s style, namely, the use of emphatic italics and the connective *that* after the reporting verbs SAY and TELL. The result shows that the two translators differ from each other in these three aspects. Her concordance of the corresponding source texts guarantees the reliability of the findings.

In light of the different attitudes toward style in translation studies, Saldanha distinguishes translator’s style from translational style by saying that “Malmkjær and Boase-Beier are concerned with the style of the *text* (translation style),” which is “a way of *responding* to the source text,” but “Baker [is concerned] with the style of the *translator*,” which refers to the “stylistic idiosyncrasies that remain consistent across several translations *despite* differences among their source text” (2011b: 27; emphasis original). Saldanha offers a revised definition of translator’s style:

A ‘way of translating’ which:

- is felt to be recognizable across a range of translations by the same translator,
- distinguishes the translator’s work from that of others,
- constitutes a coherent pattern of choice,
- is ‘motivated’, in the sense that it has a discernable function or functions, and
- cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints. (Ibid: 31)

The essence of Saldanha’s definition is that translator’s style is almost free from interference from the ST style or TL norms and remains the result of a habitual behavior in all translated works by the same translator. That is to say, the study of translator’s style should merely concern the linguistic patterns resulting from the translator’s subconscious choices and thus should be similar to a study of an author’s style. This is, however, an ideal conception, because it is only the subconscious choices made by translators that are free from ST interference, and these are difficult to discern directly in a clear-cut way. One of the methods used for this type of identification is the authorship attribution method in stylometry or forensic stylistics.

The above investigations are methodologically similar to Baker’s (2000) but with different indicators of translator’s style. Baker’s study pays more attention to the corpus statistics, while the others show more concern for the use of some specific linguistic items or forms in translations.

2.4.2.2 A Parallel Model

Apart from the case studies based on Baker’s methodology, some others make use of the parallel model by bringing the corresponding source texts into the investigation—specifically, one source text and its translations by different translators. From the very

beginning, these studies differ from Baker's methodology which focuses mainly on the translated texts regardless of their corresponding source texts. Bosseaux (2004, 2007) discusses the free indirect speech in Virginia Woolf's *The Waves* and *To the Lighthouse* and in their French translations. Her investigation is particularly concerned with the potential problems involved in the translation of linguistic features that constitute the notion of point of view, such as deixis, modality and transitivity, and free indirect discourse, and seeks to find out whether and how the translators' choices affect the transfer of narratological structures differently. We may notice that what Bosseaux is concerned with is the shift patterns of linguistic items. In this way, the source text is re-introduced into the investigation of translator's style. The advantage of this method lies in the fact that the influence of the source texts can be detected with the help of the parallel corpora.

Similarly, Winters (2004a, b, 2007, 2009) makes a series of investigations of the difference in translator's style between two German translators in their German translations of F. S. Fitzgerald's *The Beauty and Damned*. Her focuses are put on the model particles, foreign word, code-switches, and speech-act report verbs, which are regarded as indicators of translators' style. Her researches show that the two translators differ significantly in those aspects. Liu et al. (2011) analyze the translators' style of four English versions of the Chinese classic masterpiece *Hong Lou Meng* (*The Dream of the Red Chamber*), based on a corpus of *Hong Lou Meng* and its four English translations. They pay attention to the type-token ratio, lexical density, average word length, M. sentence length, and the corresponding patterns of sentences in the ST and the TTs, respectively. However, the differences in translator's style between the translators are not so significant in terms of corpus statistics.

In the parallel model, the discussion of translator's style is based on one source text and its translations by different translators. In theory, this is not the translator's style proposed by Baker, which takes the form of a kind of consistency in a translator's subconscious use of linguistic patterns in all his or her translations, rather than in individual instances.

Owing to the changed data and method, style within the framework of CTS presents itself very differently from what it used to be. It is descriptive rather than prescriptive in nature. In the later chapters, I will make investigations of translator's style with both the comparable and parallel models.

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Chapter 3

Building a Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels

Abstract This chapter introduces the construction and application of the Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels (CEPCOCN), including design principles, collecting and processing of corpus materials, and corpus-based studies of translational styles. Compared with corpora of similar types, CEPCOCN has three features: (1) a multiple-complex model of comparison; (2) multiple perspectives of studies; and (3) linguistic description-based extra-textual explanations. Although the corpus in discussion is intended for studies of translational styles, it can also be applied to such areas as translation universals, translator's styles, translation of discourse presentations in fiction, and English language and translation teaching.

3.1 Introduction

The earliest application of corpus in translation studies is in the mid-1980s, focusing on translation of novels. In 1985, based on a corpus consisting of English translations of five Dutch novels, Vanderauwera discussed the overall cross-lingual features presented by translated language including simplification, explicitation, and normalization. Since the 1990s, a large number of corpora have been built across the world in different language pairs. Owing to their representativeness, texts of novels are the major components in most corpora. The German-English Parallel Corpus of Literary Texts (GEPOLIT) is one of the earliest built specialized corpora consisting of only narrative fiction. It was designed mainly to investigate the language of translated literary texts from German into English. The corpus is unidirectional with a capacity of two million words. It has been applied chiefly to the investigation of lexical normalization. In China, there are also some corpora specializing in narrative fictions but most of them are composed of single novels or works by single writers, for instance, the Chinese-English Parallel Corpus of *Hong Lou Meng*, a Chinese-English Parallel Corpus of Lu Xun's Novels (see Yang and Sun 2009), etc.

This chapter introduces the construction of the Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels (CEPCOCN), which intends to have a capacity of one billion in Chinese character covering the representative novels of the whole twentieth century and the first decade of the new century. Whole texts are

selected for corpus materials. In terms of direction of translation, the texts fall into three categories: translations by English native translators, Chinese translators, and collaboration between Chinese and English translators. The texts are taken mainly from narrative fiction including novels, novellas, and short stories. In terms of historical period, they can be classified into two sub-corpora: one of modern Chinese novels and the other of contemporary Chinese novels. The aim of building this corpus is to engage in the corpus-based studies of style in translation of novels. It can also be applied to the study of translation universals or peculiar features of translated language, translator's style, translation of discourse presentations, translations by specific writers, comparison between translations into and out of the mother tongue, diachronic comparison between translations of the same literary work, etc. Besides, it can also be used in teaching of the English language and translation.

The following sections aim to introduce the design principles, collecting and processing of corpus materials, and corpus-based studies of translational styles. Compared with corpora of similar types, CEPCCCN has three features: (1) a multiple-complex model of comparison, (2) multiple perspectives of studies, and (3) linguistic description-based sociocultural explanations.

3.2 Design of the CEPCCCN

3.2.1 *Philosophy*

The design of a corpus is usually closely related to specific research goal which decides the type, composition, size, and follow-up development. The designing philosophy of the Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels (CEPCCCN) lies in two aspects:

Firstly, in the light of the inferior position of literary translation in China in recent years and the problems encountered in promoting Chinese literature overseas in the past decades, investigations are undertaken to explore the differences between English translations of modern and contemporary Chinese novels by English native translators and Chinese translators in language use, translating style and their overseas receptions and explanations are provided correspondingly. Take, for example, the literary translation prizes awarded in China in recent years. In the 2010 Fifth Lu Xun Literary Prize Awards, Excellent Translation Award was vacant; another example is the English translation of the prize-winner works of the Mao Dun Literary Prize Awards which is the first class of its kind in China and have been held for 8 times. Altogether, 38 novels have got the awards but only 10 of them have been translated into English so far. All the prize-winner works of the Awards are representative works of specific period in Chinese literary history but their translations are far from enough. It indicates the inferior position of literary translation in China in recent years. As has been mentioned previously, *Chinese Literature* and the "Panda Books" program later had been engaged in introducing Chinese literature to

the West for half a century and achieved much success. In 1995, the project of Library of Chinese classics was launched and it is the first national key project in Chinese history to translate Chinese classics into different languages in a large scale. The problem, however, is whether these translations by both English native translators and Chinese translators with the support of the government have won applause outside (see Hu 2010; Xie 2011; Wang 2012; etc.). In recent years, English native translators have become the main force in translating novels by contemporary writers and achieved much success. For instance, *Wolf Totem* by Jiang Rong, *The Boat to Redemption* by Su Tong, and *Three Sisters* by Bi Feiyu are all translated by Howard Goldblatt, the premier English language translator of contemporary Chinese fictions, and won the first, the third, and the fourth Man Asian Literary Prize, an annual award given to the best novel by an Asian writer. The novels have to be either written in English or translated into English; the 2009 and 2011 Newman Prize for Chinese Literature, a biennial awards hosted by the University of Oklahoma's Institute for US-China Issues in recognition of outstanding achievement in prose or poetry have been awarded to Mo Yan's *Life and Death Are Wearing Me Out* and Han Shaogong's *A Dictionary of Maqiao*. The two novels are translated into English by Howard Goldblatt and Julia Lovell, respectively. It is worthwhile to pay some heed to all those phenomena concerning English translations of Chinese literary works. A Chinese-English parallel corpus of modern and contemporary Chinese novels will provide a database for such relevant researches. Both diachronic and synchronic researches in this field can be carried out with the help of such a corpus.

Secondly, it is worthwhile to apply some of the new research findings of corpus-based study of language and corpus stylistics to the analysis of various styles in English translations of Chinese novels. In recent years, much progress has been made in the research of the features of language and style in novels with the help of different corpora. For instance, from the perspective of collocation, Hori (2004) makes an investigation of the narrative discourse, character's idiolect, and first-person narrator's mind style in Charles Dickens' *Bleak House*; Bosseaux (2007) makes use of Virginia Woolf's *Waves* and *To the Lighthouse* and their French translations as corpus materials and explores the transfer of point of view in translation in terms of the use of deixis, modality, transitivity, and free indirect speech; based on a corpus approach, Fischer-Starcke (2010) investigates the stylistic features of Jane Austen's novel *Northanger Abbey*, focusing on the keywords, phrases, textual cohesion and coherence, etc. All those researches focus on the style of specific writers. With the help of CEPCCCN, explorations into the representation of stylistic features of specific Chinese writers in their English translations can be carried out. In the area of corpus stylistics, Semino and Short (2004) make a quantitative and qualitative analysis of forms and functions of speech, writing, and thinking presentations in different genres; Toolan (2009) focuses on the narrative progression in short story with the help of corpus approach; Ji (2010) explores the stylistic differences between *Don Quixote* in Spanish and its two Chinese translations focusing on phraseological patterns, stylistic modification of language, textual patterns, archaism, etc. Research findings of those researches have provided some inspiration for the investigation of various styles in English translations of Chinese novels.

3.2.2 *Principles*

As far as style is concerned, the research goals based on the Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels (CEPCOCN) include translator's style, translation of discourse presentations, translations by specific writers, comparison between translations into and out of the mother tongue, and diachronic comparison between translations of the same literary work. The design of CEPCOCN abides by the following principles which are also where its peculiarities lie:

Firstly, a simple monolingual comparable or interlingual parallel research model or an integrated one of both has been replaced by a multiple-complex model in relation to research needs with a tendency toward process and causal model. In the light of the new multiple-complex model, CEPCOCN can be used either as a whole or separately. Apart from the original Chinese texts and their corresponding English translations, comparable English original novels, translated novels from other corpora, writings by the translators themselves or translations done by the writers themselves, etc., are all used as reference corpora to ensure a triangulation of the result. CEPCOCN can be divided as follows: (1) parallel corpus with representative Chinese writers as the variable, for instance, Chinese-English Parallel Corpus of Lao She's works, Chinese-English Parallel Corpus of Eileen Chang's works, Chinese-English Parallel Corpus of Jia Pingwa's works, Chinese-English Parallel Corpus of Mo Yan's works, Chinese-English Parallel Corpus of Yu Hua's works, etc. Those writers are the representatives of their respective times in the use of language, narrative style, and idiolect. Those specialized corpora will shed some light on the analysis of their distinctive styles and the corresponding English translations; (2) diachronic parallel corpus with the historical periods of original novels as the variable, for instance, Chinese-English Parallel Corpus of Modern Chinese Novels and Chinese-English Parallel Corpus of Contemporary Chinese Novels. They can be further divided into Chinese-English Parallel Corpus of Novels from the Republic of China (1911–1949), Chinese-English Parallel Corpus of Novels from the Early PRC, Chinese-English Parallel Corpus of Novels from the Reform and Opening-up Period, etc. With the help of those sub-corpora, investigations of diachronic changes in English translations of Chinese novels and in language can be carried out; (3) parallel corpus with representative translators as the variable, for instance, Chinese-English Parallel Corpus of Howard Goldblatt's translations, Chinese-English Parallel Corpus of Gladys Yang's translations, Chinese-English Parallel Corpus of Julia Lovell's translations, Chinese-English Parallel Corpus of David Kwan's translations, etc. Those sub-corpora can facilitate the investigation of different translators' styles. Of course, there are some overlaps between the sub-corpora mentioned above.

Secondly, multiple perspectives of studies are suggested. Although corpora can provide authentic data for describing translations, the information extracted is confined more to the formal levels. To find an appropriate point of departure, therefore, is the first step in CTS. That is to say, we have to find out the linguistic expressions for the object of study at the formal level and make the corpora provide information

or data we need. Currently, translation universals or features of translated language and translator's style are still the major topics in CTS. No matter if it is an investigation of explicitation, simplification, or translator's distinctive translating style, the parameters employed are still such formal features provided by computer software directly or indirectly as type-token ratio, mean sentence length, lexical density or variety, etc. The study of narrative style is one of the topics which demand information or data about discourse and has gained more attention. Therefore, there is still large room to invent new topics in CTS and the key step is the option of point of departure. As it has been mentioned previously, the new developments in CTS begin to pay more attention to the interaction between languages, language changes brought by translations, extratextual explanations, etc., and attaches more importance to contextualization. In accordance with the new trend, the design of CEPCOCN intends to offer multiple perspectives of studies from both internal and external perspectives. On the one hand, the internal perspective focuses on the studies of the linguistic expressions for the object of study at the formal level because computer software can only recognize formal linguistic elements. Since recognition of information is the basis, this type of research has to begin with design of tagging which makes the extraction of specific information or data possible. The external perspective, on the other hand, aims to set up point of departure with the help of given information of the texts in discussion. Specific information of linguistic forms is first recognized with some software and then they are searched in corpora through concordance, the result of which can be analyzed to verify or falsify the original hypothesis. For instances, WordSmith Tool can produce the wordlist of works by specific writers which can be further used to create specific wordlists of the writers' peculiar use of language, such as creative forms, collocations, dialect expressions, etc. Specific items from the remolded wordlist can be searched in the parallel corpus. Besides, research findings of studies of specific writer's language and style can also be employed. For instance, in the published *A Dictionary of Lao She's Language* and *A Dictionary of Mao Dun's Language*, the writers' creative use of language, phrases, and collocations have been prepared in advance. All those items can be used to find out the stylistic transfer with the help of concordance in the parallel corpora. Collocation concordance tool, the Collocate for instance, can also be employed to make investigations of the transfer of semantic prosody, creative collocations from Chinese to English. In addition, narrative point of view can be approached from the use of deixis, modality, transitivity and free indirect speech, etc. (see Bosseaux 2007).

Thirdly, linguistic description-based sociocultural explanations are provided. CTS involves not only description of translation phenomena but also explanations of them. It has always been criticized for a lack of explanation. The reason for the lack of explanation lies in that the data provided by corpora concentrates more on textual or linguistic information and para-textual information is very limited. According to Boase-Beier, "statements from writers, readers, translators and scholars" can be considered "as data from which to construct an overview of the role of style in translation" (2006: 6). It indicates that para-textual information is an important source for stylistic explanations. Although the header of each text can offer

some sociocultural information, it is still inadequate. The present research attempts to build an “extratextual information” corpus which consists of the prefaces to the translations, postscripts, translator’s notes, and articles about personal translating experience. All those materials are the by-products during the course of corpus building. It is expected that, with the help of electronic corpus, they can offer a new explanatory dimension for CTS.

3.3 Collection and Processing of Raw Materials

3.3.1 Selection of Texts

The CEPCCN positions itself as a parallel corpus of English translations of modern and contemporary Chinese novels. Modern novels here refer to the representative fictional works published between 1917 when Hu Shi’s article *On reform of literature* got published in *New Youth*, an influential magazine in China’s New Culture Movement in the 1920s, and 1949 when the People’s Republic of China was founded. Novels published after 1949 are taken as the contemporary ones. In the selection of materials for corpus building, representativeness is one of the essential issues that has to be taken into consideration by the researchers. As far as the representative contemporary fictional works in Chinese literary history are concerned, there has been no agreement among scholars. According to Dang (1994), contemporary novels in China refer to fictional works published between the New Culture Movement and the 1980s. He divides the period into five stages and lists the representative writers of each period focusing more on those after 1949. Hsia (1979/2001) attaches more importance to the social response to the works by a writer and makes it the yardstick in selecting representative contemporary writers. The writers he introduces are chiefly those who have been very familiar to Chinese readers, such as Lao She, Eileen Chang, Qian Zhongshu, etc. It is he who had made some of the writers known worldwide. Yang and Mao (1981) agree to the demarcation line of 1949 which divides the modern and contemporary writers. In their introductions, they highlight the works by writers between 1949 and the 1980s whose works have been neglected by young readers today in China. As a matter of fact, most of those works had been translated into English. Martin and Kinkley (1992), from the perspective of Sinologist and translator, summarize the achievement made by Chinese contemporary writers focusing on those prevailing after the 1980s. Martin and Kinkley believe the novels written by those writers are the representative works in the new period. Lau and Goldblatt’s (2007) representative contemporary writers include Mo Yan, Yu Hua, Su Tong, etc., who are more known to the world in recent years.

From the views mentioned above, although there is difference among the scholars, they share their views to a large extent in recognition of representative novelists of specific periods. Moreover, most of the works they have listed have their English versions and some of them have enjoyed some popularity in the English-speaking

world. Based on a synthesis of those views, the present research makes the list of works selected for CEPCCN. Besides, works of some newly emerged writers, such as Ai Bei, Hong Ying, Chun Shu, etc., are also included. For each writer, only their representative works are optioned. It is expected to include all representative works of the same writer in the corpus in the future. In doing so, the representative-ness of the corpus texts will be guaranteed and foundations for the future diachronic studies of English translations of modern and contemporary Chinese writers are to be laid. Admittedly, it is a labor-intensive job.

3.3.2 Text Processing

Text processing involves all steps essential for every corpus building. Apart from that, some specialties may be added. The procedures are as follows.

3.3.2.1 Raw Material Input

The hard copies are scanned into PDF files. Some of the materials can be downloaded from the Internet. All the raw materials are sorted by writers or translators and stored in electronic format for later use in proofreading.

3.3.2.2 Recognition and Proofreading

Some computer software, ABBYY PDF transformer 3.0 for instance, is employed to convert the PDF files into word format. Then, all the files in word format are proofread manually against the PDF files or hard copies. The same type of mistakes encountered in proofreading can be corrected at once with some editing software, such as EmEditor, EditPlus, EditPad, etc., or the preprogrammed macros. Manual interventions are essential to ensure the noises are eliminated from the texts. The “clean” texts are stored for the next step.

3.3.2.3 Segmentation of Chinese Texts and Alignment at Paragraph Level

Since Chinese texts are composed by running characters without spaces between them and cannot be recognized by computer software, it is necessary to segment the Chinese texts into words or individual characters. ICTCLAS (Institute of Computing Technology Chinese Lexical Analysis System), a software designed by the Institute of Computing Technology, Chinese Academy of Sciences, is employed to make the segmentation and tagging of POS in the Chinese texts. Then, both Chinese and English texts are tagged with paragraph markers <p></p> and aligned at paragraph level. The alignment at paragraph level can facilitate the alignment at sentence level later and provide contexts for future parallel concordance.

3.3.2.4 Sentence Segmentation and Header Adding

With the help of some editing software, EditPlus for instance, or preprogrammed macros, paragraph-aligned texts are segmented into individual sentences tagged with <s></s>. To ensure precision, information in the headers of both Chinese and English texts is added manually tagged with <h></h>. References are made to existing tagging systems (i.e., Kenny 2001; Wang 2004). The header tagsets (see Table 3.1) are open and will be enriched for future need.

3.3.2.5 Sentence Alignment

With the help of the alignment function of ParaConc, the sentence-segmented Chinese and English texts are aligned automatically at the sentence level. Since in literary translation a lot of sentence splitting or blending are involved, the rate of automatic alignment of literary texts between Chinese and English is not so high. Manual corrections are demanded. The alignment is the basis for later parallel information extraction.

3.3.2.6 Storage and Concordance

The aligned Chinese and English texts are exported from ParaConc and stored in separate files, respectively, for future concordance. Both Chinese and English texts can be stored in two forms: unannotated and annotated. The unannotated file can be used for search of specific linguistic items while the annotated texts carrying the information of POS can be used for syntactical searches.

3.3.2.7 Collection of Extratextual Materials

As it has been mentioned above, extratextual information, such as prefaces to the translations, postscripts, translator's notes, and articles about personal translating experience, is to be collected to build a reference corpus. The texts in the corpus are also added with header information so as to consolidate the research results from the perspective of the translator.

3.4 Application of the Corpus in Translational Stylistic Studies

Corpus-based studies of style in translation currently fall into four categories: first of all, the source text is taken as norms and the target text is compared with the source text to see how much the former deviates from the latter. To put it simply, how much the style of the source text or the original author is conveyed into the

Table 3.1 Tagsets for CEPCCCN

Chinese text		English text	
Information	Tagset	Information	Tagset
Chinese title	<CH_TITLE>...</CH_TITLE>	English title	<En_TITLE>...</En_TITLE>
Date of publication	<PUB_DATE>...</PUB_DATE>	Date of publication	<PUB_DATE>...</PUB_DATE>
Place of publication	<PUB_PLACE>...</PUB_PLACE>	Place of publication	<PUB_PLACE>...</PUB_PLACE>
Publisher	<PUBLISHER>...</PUBLISHER>	Publisher	<PUBLISHER>...</PUBLISHER>
Copyright	<COPYRIGHT>...</COPYRIGHT>	Copyright	<COPYRIGHT>...</COPYRIGHT>
Size	<SIZE>...</SIZE>	Size	<SIZE>...</SIZE>
Direction of translation	<DIRECTION>...</DIRECTION>	Direction of translation	<DIRECTION>...</DIRECTION>
Author's name	<AUTHOR>...</AUTHOR>	Translator's name	<TRANSLATOR>...</TRANSLATOR>
Author's gender	<GENDER>...</GENDER>	Translator's gender	<GENDER>...</GENDER>
Date of birth	<BIRTH_DATE>...</BIRTH_DATE>	Date of birth	<BIRTH_DATE>...</BIRTH_DATE>
Nationality	<NATIONALITY>...</NATIONALITY>	Nationality	<NATIONALITY>...</NATIONALITY>
Mother tongue	<MOTHER_TONGUE>...</MOTHER_TONGUE>	Mother tongue	<MOTHER_TONGUE>...</MOTHER_TONGUE>
Profession	<EMPLOYMENT>...</EMPLOYMENT>	Profession	<EMPLOYMENT>...</EMPLOYMENT>
Status	<STATUS>...</STATUS>	Status	<STATUS>...</STATUS>
...

target text; secondly, in the target language, non-translated texts are taken as the norms and judgment is made about how much the translated texts are different from the non-translated texts within the same language; thirdly, translations into the mother tongue are taken as norms and comparisons are made between the translations into and out of the mother tongue; lastly, corpus-based study of translator's style focuses on the differences between two translators in their translating strategies.

The first category belongs to the interlingual comparative study of stylistic transfer, which is the same as studies of style in the traditional sense. All the other three categories are comparable corpus-based study of style. The investigations of the second category are similar to the study of T-translation universals described by Chesterman (2004a, b). The third category takes the direction of translation as the variable. The fourth category of study can be carried out in two models: monolingual comparable model and bilingual parallel model. The former is based on the methodology put forward by Baker (2000), while the latter focuses on how different translators render the same source text with the help of the parallel corpus consisting of one source text and a couple of its translations. The following chapters will address those topics in detail.

The application of the new corpus approach to translation studies has changed translation theorists' view of style which is no longer confined to the convey of author's style in the target text. Both stylistic features of the translated language as a whole and peculiarities reflected in translating strategies of specific translators are taken into consideration in the corpus context. Regularities and patterns in language used in translations have become the focus of attention under the new framework. Corpora built for this purpose have provided a solid foundation for such investigations.

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Chapter 4

Translator's Style Revisited: A Case Study of Howard Goldblatt's Style in Translating Chinese Novels

Abstract This chapter is an investigation of the style in translated Chinese novels by Howard Goldblatt, a research professor who has translated many modern and contemporary Chinese novels into English, in accordance with the corpus methodology proposed by Baker (Target 12(2):241–266, 2000). The translations of Gladys Yang, another renowned translator of Chinese literature, are taken as a comparable corpus. The results show that the statistics provided by corpus tools, such as standardized type-token ratio, mean sentence length, frequencies of reporting verbs and optional use of reporting that are not so significant for differentiating different translators' styles. It is proposed that the translator's style be categorized into two subtypes: S-type (source text type) and T-type (target text type). The former refers to the regularities manifested in the distinctive strategies adopted by the translators in coping with specific source language phenomena in all their translations, while the latter focuses on the habitual linguistic behaviour of individual translators. Additionally, it shows that the T-type translator's style seems, based on the present corpus statistics, to belong to the translational style or translation universals, that is, to the universal features of the translated language; while the S-type is of more significance in translation studies. Finally, a multiple-complex model of comparison is proposed for the study of translator's style.

4.1 Introduction

In the present chapter, Baker's (2000) methodology is employed to investigate the translating style of Howard Goldblatt, a research professor who has translated many modern and contemporary Chinese novels into English. The translations by Gladys Yang, another renowned translator of Chinese literature, are used as a comparable corpus. Then, a comparison is made between findings of the present research and similar studies concerning translator's style. In addition, a comparison is made between the translations discussed and novels written by several English native writers in terms of style based on the corpus statistics so as to find out whether a

The term used by Baker is "translator's style" (2000: 245). Saldanha (2011a) employs "translator style" to differentiate from "translation style." We prefer the former in this research.

translator's language differs significantly from the comparable non-translated language of a writer. The investigation is followed by a discussion of the methodology used in studying the translator's style.

It is proposed that translator's style be categorized into two subtypes: S-type (source-text type) and T-type (target-text type). The former refers to the regularities manifested in the distinctive strategies adopted by a translator in coping with specific source language phenomena in all his or her translations, while the latter focuses on the habitual linguistic behavior of individual translators. The S-type, in Saldanha's words, is "a way of *responding* to the source text" (2011b: 27) regularly. Compared with the T-type translator's style, the S-type, which shows consistently in all the translated works by the same translator, can differentiate one translator from another regardless of the source texts and is of more significance in terms of translation studies.

4.2 Goldblatt's Style in Translating Chinese Novels

Howard Goldblatt, as "the premier translator of contemporary Chinese literature," has translated nearly 40 novels by about 20 modern or contemporary writers of mainland China, independently or in collaboration (see Appendix 4.1). Since the primary criterion for deciding whether a translator has his or her own peculiar style is that his or her "way of translating" is "recognizable across a range of translations" (Saldanha 2011b: 31), we select 17 works by different writers translated by Goldblatt independently as the corpus for investigating his translating style (see Appendix 4.2). The corpus is representative in its diversity.

Although Baker regards "choice of the type of material to translate" and strategies such as "the use of prefaces or afterwards, footnotes, glossing in the body of the text, etc.," as the nonlinguistic indications of translator's style, it is not the focus of attention in her corpus methodology design. I, likewise, ignore these aspects and concentrate only on the textual characteristics.

With the help of the corpus-based approach, the style of a text can be analyzed according to the statistics provided by computer software. WordSmith 5.0 can offer data about the frequencies of types and tokens, type-token ratio (TTR), standardized TTR (STTR), mean word length (M. word length), and mean sentence length (M. sentence length). The differences in TTR can be ascribed to the different lengths of texts in discussion. Usually the longer a text is, the lower its TTR will be. The M. word length in English fictional texts averages about four letters per word, due to the fact that the English language is characterized by the frequent use of one-letter, two-letter, and three-letter words, such as *a*, *an*, *the*, *of*, *to*, *in*, etc. Thus the values of TTR and M. word length can hardly explain anything about the translators' style. We, therefore, just ignore them in the following discussions. In theory, the STTR can be used to decide the lexical variety of a particular text. The lower the value of

STTR is, the higher the variety in lexical use in the text. *M. sentence length*, which is calculated according to the average number words, can be an indicator of the difficulty of the text.

The textual characteristics of the 17 works translated by Goldblatt are shown as follows (see Table 4.1).

According to Table 4.1, the highest STTR is 47.77 (in *Blood Red Sunset* by Ma Bo), while the lowest one is 40.65 (in *Tales of Hulan River* by Xiao Hong). The average value of STTR in Goldblatt's translations is 44.09; the largest *M. sentence length* is 23.38 (in *Tales of Hulan River* by Xiao Hong), while the smallest one is 11.81 (in *Black Snow* by Liu Heng). The average value of *M. sentence length* is 15.17. There is only a slight difference in the STTR among the translated texts, which averages about 45. This indicates that Goldblatt maintains an almost stable lexical diversity throughout all his translations. As for the *M. sentence length*, the scope of change is around ± 5 words. The difficulty in sentence used remains essentially the same.

The diachronic development of STTRs and *M. sentence lengths* in Goldblatt's English translations of the 17 Chinese novels can be shown in Fig. 4.1.

In Fig. 4.1, the curve for *M. sentence length* has a relatively large variability compared with the one for STTR. In terms of the STTR, the discrepancy between the lowest one (in *Tales of Hulan River* by Xiao Hong) and the highest (in *Blood*

Table 4.1 Textual characteristics in Goldblatt's translations

Author	Title (date of publication)	STTR	<i>M. sentence length</i>
Xiao Hong	<i>Tales of Hulan River</i> (1979)	40.65	23.38
Duanmu Hongliang	<i>Red Night</i> (1988)	43.49	12.91
Zhang Jie	<i>Heavy Wings</i> (1989)	46.07	13.39
Ai Bei	<i>Red Ivy, Green Earth Mother</i> (1990)	46.09	14.93
Jia Pingwa	<i>Turbulence</i> (1991)	43.59	14.52
Liu Heng	<i>Black Snow</i> (1993)	46.18	11.81
Mo Yan	<i>Red Sorghum</i> (1993)	46.45	15.52
Ma Bo	<i>Blood Red Sunset</i> (1995)	47.77	13.15
Su Tong	<i>Rice</i> (1995)	46.70	12.66
Gu Hua	<i>Virgin Widows</i> (1996)	45.36	16.15
Li Rui	<i>Silver City</i> (1997)	46.41	20.34
Wang Shuo	<i>Playing for Thrills</i> (1997)	44.00	13.05
Hong Ying	<i>Daughter of the River</i> (1998)	45.92	17.01
Chun Shu	<i>Beijing Doll</i> (2004)	43.56	12.43
Jiang Rong	<i>Wolf Totem</i> (2008)	44.44	16.39
Zhang Wei	<i>The Ancient Ship</i> (2008)	44.70	15.34
Lao She	<i>Rickshaw Boy</i> (2010)	43.46	14.99
Average		44.99	15.17

Note: *STTR* stands for standardized type-token ratio; *M. sentence length* refers to mean sentence length

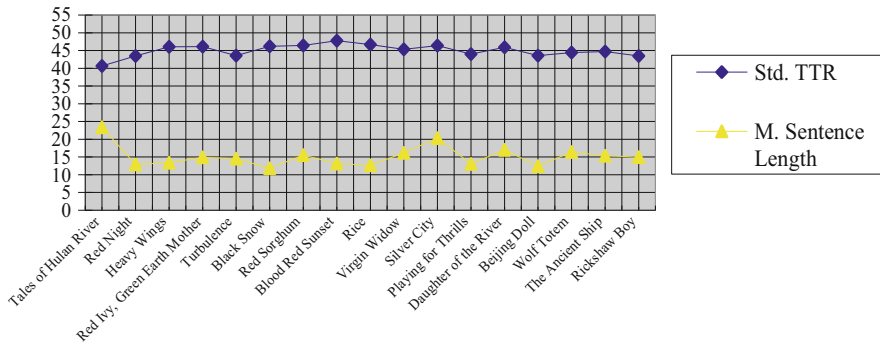


Fig. 4.1 STTR and M. sentence length in Goldblatt's translations of 17 Chinese novels

Red Sunset by Ma Bo) is 7.12. *Tales of Hulan River* was the first Chinese novel translated by Goldblatt, in 1979, while *Blood Red Sunset* came out in 1995, near the middle part of the overall publication time span. Thus, it seems that slight changes may also take place in a translator's lexical variety over time. However, the lexical diversity and difficulty in sentences used, on the whole, remain consistent throughout all Goldblatt's translations.

Since the translator's style should be the "way of translating" which "distinguishes the translator's work from that of others" (Saldanha 2011b: 31), we use the translated works by Gladys Yang as a comparable corpus. Yang, another renowned translator of Chinese literature, also translated many contemporary Chinese novels apart from many other ancient or modern Chinese literary works translated in collaboration with her husband Yang Xianyi.

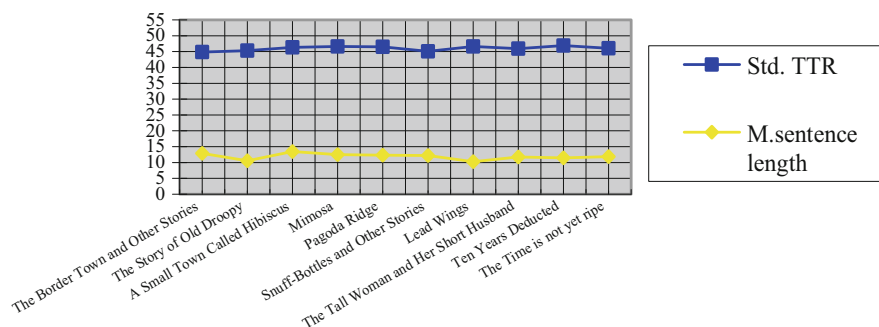
Yang's representative translations, including novels, novellas, and collections of short stories, are chosen for the purpose of investigating her translating style (see Appendix 4.3). In terms of choice of materials to translate, Yang's options were more ideologically constrained, because most of her translations were sponsored by *Chinese Literature*, an official journal of translations to introduce Chinese culture and society to the West, and by Panda Books, a cultural export program planned by the government. The STTR and M. sentence length in Yang's translations can be calculated as follows (see Table 4.2).

In Table 4.2, the average STTR is 46.09, while the discrepancy between the highest (in *Ten Years Deducted* by Shen Rong) and the lowest (in *The Story of Old Droopy* by Sha Ting) is only 2.10. The average M. sentence length is 11.92, with a discrepancy between the largest and smallest M. sentence lengths of only 3.18 words. The development of the two parameters in Yang's English translations can be shown in Fig. 4.2.

In Fig. 4.2, there are only slight changes in the two curves for STTR and M. sentence length. The STTR and the M. sentence length of Yang remain roughly the same throughout all her translations. This indicates that, statistically speaking, Yang maintained a certain lexical variety and difficulty of language in her translations of Chinese fiction.

Table 4.2 Textual characteristics in Yang's translations

Author	Title (date of publication)	STTR	M. sentence length
Shen Congwen	<i>The Border Town and Other Stories</i> (1981)	44.82	12.92
Sha Ding	<i>The Story of Old Droopy</i> (1982)	45.30	10.53
Gu Hua	<i>A Small Town Called Hibiscus</i> (1983)	46.30	13.46
Zhang Xianliang	<i>Mimosa</i> (1985)	46.59	12.50
Gu Hua	<i>Pagoda Ridge</i> (1985)	46.52	12.31
Deng Youmei	<i>Snuff-Bottles and Other Stories</i> (1986)	45.08	12.19
Zhang Jie	<i>Lead Wings</i> (1987)	46.61	10.28
Feng Jicai	<i>The Tall Woman and Her Short Husband</i> (1991)	45.93	11.76
Shen Rong	<i>Ten Years Deducted</i> (1991)	46.92	11.44
Zhang Jie	<i>The Time Is Not Yet Ripe</i> (1991)	46.02	11.84
Average		46.01	11.92

**Fig. 4.2** STTR and M. sentence length in Yang's translations of the Chinese novels**Table 4.3** A comparison between Goldblatt and Yang in terms of WordSmith statistics

Translator	STTR	M. sentence length
Goldblatt	44.99	15.17
Yang	46.01	11.92
Discrepancy	1.12	3.25

We can compare the statistics for Goldblatt and Yang (see Table 4.3).

It may be noticed in Table 4.3 that the discrepancy between STTR for Goldblatt (44.99) and Yang (46.01) is only 1.12 and that between M. sentence length for the two translators is only 3.25. These differences between the two groups of statistics are not significant enough to say that Goldblatt and Yang differ in their translating styles in terms of lexical diversity or sentential complexity. If the difference between translators, according to such statistics, is so slight, it is unconvincing to use them to delineate the different translating styles among translators.

4.3 Translator's Style or Translational Style

4.3.1 Comparisons of STTR and M. Sentence Length

In this part, I will make horizontal comparisons of statistical results between relevant researches into translator's style and the present one based on Baker's corpus methodology.

According to Table 4.4, in Baker (2000), the discrepancies in STTR and M. sentence length between Bush and Clark are 8.87 and 15.69, respectively, both of which are statistically significant. This demonstrates that the two translators maintain different styles, at least in terms of lexical variety and sentential complexity.

However, researches based on the same methodology produce inconsistent results. We refer to Liu Zequan et al.'s (2011) statistics for the translations of *Hong Lou Meng* by David Hawks and the Yangs (Yang Xianyi and his wife, Gladys Yang), the two complete translations of the work. The discrepancies between the statistics for the two translators are very slight (with 0.97 for STTR and 1.72 for M. sentence length). When taking the above results of Goldblatt's and the Yang's translations (the discrepancies between which are 1.02 for STTR and 3.25 for M. sentence length) into consideration, we notice that the English translations of Chinese novels, classical or contemporary, show similar STTR and M. sentence length. Baker's (2000) findings of differences in translator's style between the two translators probably result from the different source texts from which they translated—Bush translates from Portuguese and Spanish, while Clark translates from Arabic, which is a non-Indo-European language very different from English. If the English translations from source languages other than Chinese also show similar statistical features to those delineated here, the indication is that “translator's style,” as Baker (2000) conceives of it, is more likely to be a type of translational style or translation universal.

According to Table 4.4, the average values for STTR and M. sentence length are 44.73 and 14.65, respectively. Comparatively, in the fiction sub-corpus of the Translational English Corpus (TEC), the overall STTR and M. sentence length averages are 44.63 and 13.508, respectively (Olohan 2004: 80),¹ which are very close to

Table 4.4 A comparison between present findings and other relevant researches in corpus statistics

Researcher	Translators	STTR	M. sentence length
Baker (2000)	Bush	49.87	23.76
	Clark	41.00	8.07
Liu Zequan et al. (2011)	Hawks	42.78	15.36
	The Yangs	43.75	13.64
Present research	Goldblatt	44.99	15.17
	Yang	46.01	11.92
Average		44.73	14.65

¹The M. sentence length in Olohan is 135.08 originally (2004: 80), which must be a mistake.

the results of both Liu Zequan et al. (2011) and the present study. The contrast between the two translators in Baker (2000), as mentioned above, is partly due to the differences between the source languages from which they translate. Preliminary comparisons show that it is not so reliable to use the corpus statistics of the translated texts to determine the translating styles of different translators, since the works of almost all translators yield similar statistics, and the results are thus more universal than individual.

We will make another statistical comparison between four native English writers—Charles Dickens, Mark Twain, William Faulkner, and Ernest Hemingway—in terms of the corpus statistics provided by the WordSmith Tools. These writers are well known for their diverse styles in novel writing. Five works by each of them will be used for the investigation (see Appendix 4.4). The statistics are shown in Table 4.5.

From Table 4.5, it may be noticed that Dickens has the highest average STTR (42.07), while Hemingway has the lowest one (35.73), with a discrepancy of 6.34 between the two. The average value is 39.22. This supports the generally accepted

Table 4.5 A comparison between four native English writers in terms of WordSmith statistics

Writers	Works	STTR	M. sentence length
Dickens	<i>The Adventures of Oliver Twist</i> (1839)	44.12	15.13
	<i>A Christmas Carol</i> (1843)	43.28	15.92
	<i>David Copperfield</i> (1850)	40.95	15.87
	<i>A Tale of Two Cities</i> (1859)	41.61	16.33
	<i>Great Expectations</i> (1861)	40.38	18.98
Average		42.07	16.45
Twain	<i>The Adventures of Tom Sawyer</i> (1876)	43.44	14.40
	<i>The Prince and the Pauper</i> (1882)	45.76	17.92
	<i>Adventures of Huckleberry Finn</i> (1884)	37.00	18.90
	<i>The Man That Corrupted Hadleyburg</i> (1900)	41.67	14.43
	<i>The Mysterious Stranger</i> (1916)	39.90	19.32
Average		41.55	16.99
Faulkner	<i>The Sound and the Fury</i> (1929)	36.17	9.85
	<i>As I Lay Dying</i> (1930)	35.78	12.11
	<i>Light in August</i> (1932)	37.08	10.57
	<i>Absalom, Absalom!</i> (1936)	39.79	40.42
	<i>The Reivers</i> (1962)	38.87	15.25
Average		37.54	17.64
Hemingway	<i>The Sun Also Rises</i> (1926)	35.58	6.33
	<i>A Farewell to Arms</i> (1929)	34.71	8.55
	<i>For Whom the Bell Tolls</i> (1940)	35.19	10.73
	<i>The Old Man and the Sea</i> (1952)	34.54	13.90
	<i>The Snows of Kilimanjaro</i> (1932)	38.61	13.61
Average		35.73	10.62
Average of the four writers		39.22	15.43

fact that Dickens has a high level of lexical diversity while Hemingway is famous for his simple style of diction. The average values of Twain and Faulkner lie between them. In terms of M. sentence length, Faulkner averages 17.64 words, while Hemingway averages only 10.62 words, and this is why Faulkner is more difficult to read than Hemingway. The difference between Dickens (16.45) and Twain (16.99) is slight. The average value for M. sentence length of the four writers is 15.43. Thus, with these statistics alone, it is not necessarily easy to differentiate the writing of one from that of another (for instance, Faulkner from Dickens).

However, the overall discrepancy in STTR between the original English novels (39.22) and the English translations (44.73) is 5.51, which is somewhat significant. It seems that translated English novels do show some differences from the originals, at least in terms of STTR. However, if we take the difference in M. sentence length between the translated (14.65) and non-translated novels (15.43) into consideration, it is hard for us to differentiate one group from the other.

From the above descriptions, we may find that the corpus methodology for investigating the translator's style, especially the part based on corpus statistics (for instance, STTR and M. sentence length), does not work well enough to tell two translators' styles apart. The translated texts show little difference in STTR between themselves, while the difference between them and the original English of the native writers is significant. It seems that although English translations of Chinese novels do show some difference from the original English novels in terms of STTR or M. sentence length, there is little difference between the translations themselves in those aspects.

4.3.2 *Comparisons in Reporting Structures*

In Baker's (2000) study, the patterning of the reporting verb SAY in all its forms is taken as another indicator of the translator's styles of Peter Bush and Peter Clark.

1. Peter Bush tends to use *says* frequently in narration, while Peter Clark's fewer use of *says*, by contrast, is either in direct speech or proverbs, very rare in narration.
2. Peter Clark appears to prefer direct speech marked by explicit use of quotation marks, while Peter Bush, on the other hand, tends to use indirect speech.
3. There also seems to be a strong preference in Peter Clark's texts modifying verbs of speech for adding something about the manner in which something was said, while in Peter Bush's translations there is a tendency to attribute opinions and thoughts to someone or relate what is being said now to what was said by oneself or someone else on another occasion. (Baker 2000: 252–254)

Here we will borrow Baker's model to find out whether the use of a specific reporting structure can show the difference in translator's style between Goldblatt and Yang. The use of the reporting verb SAY in all its forms in translations of Goldblatt and Yang, respectively, is as follows (see Table 4.6).

Table 4.6 Use of the reporting verb SAY in all its forms in translations of Goldblatt and Yang

Translator		Goldblatt		Yang		Discrepancy
Size of corpus		1,761,096		344,215		
Reporting verb	<i>Say</i>	1,727	0.98 ‰	255	0.74 ‰	0.24 ‰
	<i>Says</i>	312	0.18 ‰	85	0.25 ‰	0.07 ‰
	<i>Said</i>	6,132	3.48 ‰	682	1.98 ‰	1.50 ‰
	<i>Saying</i>	572	0.32 ‰	73	0.21 ‰	0.11 ‰
	Total	8,743	4.96 ‰	1,095	3.18 ‰	1.78 ‰

Table 4.7 Frequency of reporting verb SAY in all its forms in translations of Bush and Clark (Baker 2000: 252)

Translator		Bush		Clark		Discrepancy
Size of corpus		296,146		173,932		
Reporting verb	<i>Say</i>	218	0.74 ‰	168	0.97 ‰	0.23 ‰
	<i>Says</i>	145	0.49 ‰	18	0.10 ‰	0.39 ‰
	<i>Said</i>	210	0.71 ‰	905	5.20 ‰	4.49 ‰
	<i>Saying</i>	41	0.14 ‰	102	0.59 ‰	0.45 ‰
	Total	614	2.07 ‰	1193	6.86 ‰	4.79 ‰

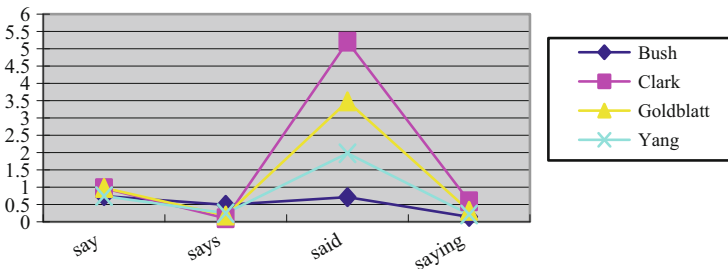


Fig. 4.3 Frequency of *say* in all its forms in Baker (2000) and the present study

According to Table 4.6, it seems that both Goldblatt (3.48 ‰) and Yang (1.98 ‰) prefer the past tense *said*, although the frequency of *said* in Goldblatt’s translations is higher. The discrepancies between the two translators in the use of the other three forms are slight. On the whole, Goldblatt (4.96 ‰) makes more use of the verb than Yang (3.18 ‰) does.

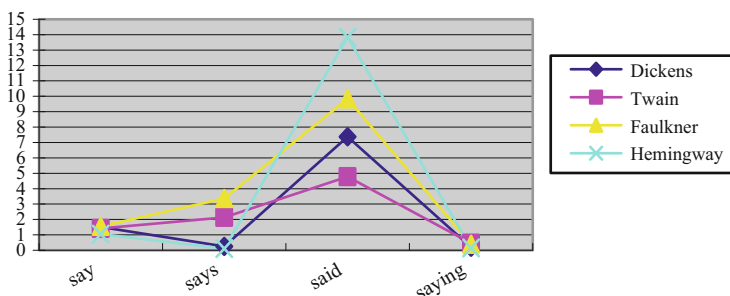
Similarly, the use of the reporting verb SAY in all its forms in translations of Bush and Clark is shown in Table 4.7.

It can be noticed from Table 4.7 that the frequency of *said* is the highest of the four forms in both Bush’s (0.71 ‰) and Clark’s (5.20 ‰) translations. As for the three other forms, the discrepancies in the two translators are slight.

The frequency of SAY in all its forms in both Baker (2000) and the present study is rendered more explicitly in Fig. 4.3.

Table 4.8 Frequency of reporting verb SAY in all its forms in the works of four native English writers

Writers		Dickens		Twain		Faulkner		Hemingway	
Size of corpus		860,143		311,236		536,888		367,413	
Reporting verb	<i>Say</i>	1,296	1.51 %	443	1.42 %	838	1.56 %	384	1.05 %
	<i>Says</i>	211	0.25 %	662	2.13 %	1,806	3.36 %	41	0.11 %
	<i>Said</i>	6,337	7.37 %	1,488	4.78 %	5,275	9.83 %	5,085	13.84 %
	<i>Saying</i>	172	0.20 %	144	0.46 %	212	0.39 %	56	0.15 %
	Total	8,016	9.32 %	2,737	8.79 %	8,131	15.14 %	5,566	15.15 %

**Fig. 4.4** Use of *say* in all its forms in permillage in native English writers

According to Fig. 4.3, *said* is the most frequently used form of the reporting verb SAY in all translations under discussion and is also the form showing the major differences between different translators—only slight differences appear between the use of the other three forms (*say*, *says*, *saying*). However, the four curves, overall, show a similar tendency in their distributions, indicating that the pattern of distribution of reporting verb SAY in all its forms in translations is more universal than individual.

We can make a comparison between translations and the writings of the above-mentioned native English writers in terms of the use of reporting verb SAY in all its forms (see Table 4.8).

According to Table 4.8, *said* enjoys the status of the most frequently used form by all four writers, while the differences in the use of the other three forms are not so conspicuous. Hemingway makes more frequent use of *said* in his writings than do the other three while using the other three forms of the verb SAY less than the others. Table 4.8 can be rendered into Fig. 4.4.

In Fig. 4.4, the four curves show similar overall tendencies. The major discrepancies between the four native English writers in the use of the reporting verb SAY in all its forms lie in the use of *says* and *said*. By comparing with Fig. 4.3, we see that the pattern of the distribution of the reporting verb SAY in all its forms among the native English writers is much similar to that among the translators. The distribution pattern of the reporting verb SAY in all its forms is thus more likely to be universal in English translations and is similar to the situation in the native English writings.

The major differences between translators or writers lie in the use of *said*. It is, however, difficult for us to differentiate one translator's style from another's merely by relying on statistics about the use or distribution of the reporting verb SAY. Baker (2000) also discusses the use of optional *that* in reporting structures with the verb SAY, but such similar investigation is omitted in the present research.

4.4 Summary

From the above comparisons, statistics, such as the STTR and M. sentence length, show more about translational style or translation universal, which contains the universal features of the translated language, than they do about translator's style. As for the investigation of reporting structure, although the statistics show that Goldblatt and the Yang differ in their uses of the past form of SAY, there is, overall, a similar tendency in the distributions of SAY in all its forms. This indicates that the patterns of distribution of the reporting verb SAY in translations is more universal than individual. Therefore, the textual features of translations derived from the corpus statistics provided by computer software have to be further confirmed. If they are the features common in most translated works by different translators, they belong to translational style, that is, the style of translated text or translation universals, rather than to the translator's peculiar way of translating.

4.4.1 *Translator's Style or Translational Style*

Translator's style, in my view, is characterized by three factors: (1) peculiarity—a translator's style is the particular way of translating of a specific translator, which may differentiate him or her from other translators; (2) translator orientedness—both ST and TT are taken into consideration, as long as the specific way of translating being investigated is the result of the translator's choices; and (3) consistency, a particular way of translating, no matter whether it is derived from subconscious habitual linguistic actions or is purposefully constructed in response to the ST, maintains a consistency in all the translations by the same translator. If the translator's style under discussion is shown to have the features of all translated texts, it belongs to the category of translational style or translation universals, which is the style or features of the translational language.

4.4.2 *S-Type and T-Type Translator's Styles*

In Baker's view, translator's style takes the form of "characteristic use of language" or "preferred or recurring patterns of linguistic behavior" (2000: 245), which result from the translator's personal choices. Since the choices can be conscious or

subconscious, translator's style, I believe, can be likewise categorized according to two subtypes: S-type (source-text type) and T-type (target-text type). The former deals with the translator's particular way of transferring the ST features to the TT, while the latter focuses on the habitual linguistic behavior of individual translators. The S-type translator's style, in Saldanha's view, is "a way of responding to the source text" (2011b: 27), which takes the form of conscious, purposeful, and consistent strategies in all the translated works by the same translator. The T-type translator's style does not take the ST into consideration and results from linguistic patterns that are the translator's subconscious choices. The latter is similar to the author's style discussed in literary stylistics. Baker's (2000) methodology belongs to the T-type.

The statistics provided by the corpus approach cannot satisfactorily justify the distinctiveness of each translator's style in their translations. Baker herself has also suggested the linguistic patterns identified in this way "should next be compared directly with the source text in order to address the question of the potential influence of the source language and/or author style" (2000: 255). This means the study of translator's style does not repel the ST flatly, though it is TT oriented. I propose that the translator's style in response to the ST—that is, the strategies consistently adopted by a specific translator in coping with the same type of phenomena in the SL in all his or her translations—be embraced in the study of translator's style.

For instance, as far as the translation of Chinese novels is concerned, due to the omission of personal pronoun subject and lack of tense markers of verbs, it is sometimes hard to differentiate the narrator's writing from the character's inner speech or thought, which takes the form of a "blend/ambiguous modes of speech presentation" (Shen 1991: 77). It thus becomes the translator's task to make decisions concerning present or past tenses and first, second, or third person pronoun subjects in his or her translations, and these decisions may lead to quite different effects. In translating this type of speech presentation into English, it is for the translator to make the decisions of personal pronoun subject and verb tense (see Chap. 5). The third person and the past tense make the renditions in the narrator's voice; in contrast, the first or the second personal pronoun and the present tense turn them into the character's voice, which may shorten the distance between the TL readers and the character in the story. If the translator maintains some consistency in this aspect in all translations of the same translator, we can decide that it is an indication of his or her translator's style—more specifically, the S-type translator's style, the regularity in response to the specific linguistic phenomenon in the source language in all the translator's translations. This can be a new direction in the exploration of the translator's style.

4.4.3 A Proposed Multiple-Complex Model of Comparison

In investigating translator's style, both the S-type and the T-type translator's styles take the form of linguistic regularities or patterns in the translated texts. Olohan (2004: 150) proposes a further comparison between a translator's own writings and his or her translations in the same language to differentiate the translator's style. The problem is some translators do not write literary works themselves, and even if we

can find similarities or differences between a translator's writings and his or her translations in terms of style, we still cannot tell clearly which influences which. In practice, the regularities or patterns shown in the translated texts are caused by many factors.

In fact, "translator's style," just like "equivalence" in linguistics-oriented translation studies, serves as one of the major conceptual tools in the corpus-based translation studies paradigm. Its main function is to help us learn more about "the nature of translated text as a mediated communicative event" (Baker 1993: 243). I propose that both S-type and T-type translator's styles be taken into consideration as long as they embody the regular linguistic patterns that result from consistent choices made by the same translator in all his or her translations.

I propose a multiple-complex model of comparison for investigating translator's style. There are two scenarios. The first one, which focuses on the S-type translator's style, begins with the parallel model based on the corpus of one source text and its translations by different translators. Once differences between them in terms of style are detected, the comparable corpora composed of all their translations, respectively, are employed to verify whether each translator's translating style maintains some consistency in all his or her translations. For instance, the above-mentioned novel *Luotuo Xiangzi* by Lao She has been translated by three translators (Shi Xiaojing, Jean M. James, and Howard Goldblatt). A parallel corpus of one source text to three target texts of *Luotuo Xiangzi* is employed to find out the differences in their handling of the blend forms of speech presentation. It is observed that Shi tends to choose indirect speech with the third person and the past tense to render the original, while James and Goldblatt prefer the free direct speech with the first or the second personal pronoun and the present tense (see Chap. 5). Since these options may lead to very different impressions on the target-text readers, their particular strategies in dealing with the special forms of speech presentation can be regarded as indicators of their translator's styles. Then we will try to verify whether Shi, James, and Goldblatt use the same strategies in all their translations of Chinese novels. If there is some constituency, it will be shown that they have different regular ways to render the speech presentations. That is to say, they have different translator's styles, at least in terms of speech presentation translation.

The second scenario, which focuses on the T-type translator's style, makes use of the comparable model first. It is similar to the practice employed in Baker's (2000) investigation. The parallel corpora are then employed to find out the influences from the source texts. In this way, the T-type translator's style can be detected. For instance, the findings about Goldblatt and Yang in terms of style can be further tested according to the parallel corpora, which consist of their translations and the corresponding source texts.

Apart from what has been mentioned, the writings of the same genre by each translator in the target language, if there are any, can be collected as another comparable corpus to find out the relation between their writings and translations.² This comparison can be a complementary step to both the scenarios mentioned above (see Chap. 7).

²The ground for this idea is that the writer-as-translator phenomenon was very common in the 1930s in the Chinese literary field.

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Chapter 5

Discourse Presentation Translation as an Indicator of Translator's Style: A Case Study of Lao She's *Luotuo Xiangzi* and Its Three English Translations

Abstract Based on comparisons of results from similar research, it is noticed that corpus statistics such as type-token ratio, mean sentence length and patterns of reporting structure are not very effective in differentiating different translators' styles. It is proposed in this chapter that, apart from the translator's style resulting from their unconscious use of the target language regardless of the source texts (i.e., the T-Type), studies of translator's style should also take account of their purposeful strategies for coping with particular language patterns in the source text/language which show some consistency in all their translations (i.e., the S-type). The study in this chapter investigates the styles of three English translations of the Chinese novel *Luotuo Xiangzi* respectively by Jean James, Shi Xiaojing and Howard Goldblatt, focusing on the renderings of discourse presentation. The results show that the three translators differ significantly in their renderings of particular forms of Chinese discourse presentation which can be taken as an indicator of the S-type translator's style.

5.1 Introduction

When applied to translation studies, style is usually regarded as something belonging to the source text or the author of the source text (Boase-Beier 2006: 5). In “the pre-linguistics period of translation”¹ (Newmark 1981: 4), “loyalty” or “faithfulness” is taken as one of the key conceptual tools in evaluating translations. Stylistically, a translator was forbidden to have his or her own style. To achieve the same stylistic effect of the source text in the target text is one of the ways to attain loyalty or faithfulness in translation. Then, in the linguistics period, “equivalence” is proposed as the major criterion. But, again, the author's style is considered to be something sacred in translation. The task of a translator is nothing but to imitate the author's style in his or her translation.

Within the paradigm of Corpus-Based Translation Studies, Baker (2000) proposes the notion of translator's style. According to Baker, it refers to the particular way of translating adopted by individual translators (similar to the authorial style in literary stylistics) and should be primarily concerned with the “preferred or

¹ The pre-linguistics period of translation studies refers to the period before linguistics is applied to translation studies.

recurring patterns of linguistic behaviour” of the translator, or “the translator’s characteristic use of language” (2000: 245). She compared the translations of two translators—Peter Bush and Peter Clark—in terms of type-token ratio, average sentence length, and reporting structure. It is concluded by observing the corpus statistics that the two translators have their distinctive styles. The peculiarities are explained from the perspective of the translator as a social agent, who is greatly influenced by his or her own social experiences.

Baker’s research is further developed by many other scholars, such as Bosseaux (2001, 2004, 2007), Olohan (2004), Winters (2004a, b, 2007, 2009), and Saldanha (2011a, b), among others. These studies can be grouped into two categories according to the corpora they employed: the comparable model and the parallel model. The former (e.g., Olohan 2004; Saldanha 2011a, b, etc.) makes use of the comparable corpus and focuses merely on the translated texts, while the latter (e.g., Bosseaux 2001, 2004, 2007; Winters 2004a, b, 2007, 2009, etc.) is based on a parallel corpus composed of one source text and its multiple translations by different translators. The two models are in fact complementary to each other: the stylistic features detected merely in the translated texts have to be further confirmed by comparisons with the source texts; the particular strategies adopted by different translators in dealing with the same specific linguistic patterns in the source text/language need to be verified whether they show some consistency in all his or her translations.

In this chapter, three English translations of *Luotuo Xiangzi* (Camel Xiangzi), a Chinese novel by Lao She, are introduced as materials for the corpora, on the basis of which translators’ styles are investigated. It is found that the comparable corpus approach for investigating the translator’s style proposed by Baker (2000) is not so effective. The features detected in that way are more likely to be indicators of translational style or the so-called translation universals (e.g., Olohan 2004; Saldanha 2011a, b, etc.).

5.2 Translator’s Style Based on Baker’s Methodology

5.2.1 Corpora and Method

Three parallel corpora composed of the Chinese novel *Luotuo Xiangzi* by Lao She and its three English translations are built respectively. Lao She (1899–1966) was one of the most outstanding writers of twentieth-century Chinese literature. *Luotuo Xiangzi* is one of his most important works and a classic of modern Chinese literature. There are, altogether, four English versions (see Table 5.1).

According to James (1979: vi), “King cut, rearranged, rewrote, invented characters, and changed the ending” in the 1945 version, while his own version “omits nothing and alters nothing.” These judgments are also made in the preface to the 1952 edition of the original novel by Lao She himself (1952: Preface). Shi, the translator of the third version, *Camel Xiangzi*, is a Chinese translator and interpreter. The most recent version is translated by Goldblatt, a research professor who has

Table 5.1 English translations of Lao She's *Luotuo Xiangzi*

Title of the translation	Translator	Publisher and year of publication
<i>Rickshaw Boy</i>	Evan King	New York: Reynal and Hitchcock, 1945
<i>Rickshaw: The Novel of Lo-t'ò Hsiang Tzu</i>	Jean M. James	Honolulu: University of Hawaii Press, 1979
<i>Camel Xiangzi</i>	Shi Xiaojing	Beijing: Foreign Language Press, 1981/2004
<i>Rickshaw Boy: A Novel</i>	Howard Goldblatt	New York: Harper Perennial, 2010

translated many important contemporary Chinese novels into English. According to Goldblatt, his translation is “in hopes of making available a complete, faithful, and readable English version of one of China’s modern classics” (2010: xiv). Only the last three versions are investigated in the present study. Since written Chinese comprises running strings of characters, the texts were first segmented and then tagged with part of speech information, using the software of Chinese lexical analyzer ICTCLAS (Institute of Computing Technology, Chinese Lexical Analysis System) developed by the Institute of Computing Technology of the Chinese Academy of Sciences. The English translated texts were also tagged, using the free CLAWS WWW trial service with the C7 tagset designed by the University Centre for Computer Corpus Research on Language (UCREL) of Lancaster University. The purpose of segmentation and tagging is for later concordance at the word, collocation, or phrase level through tags or words with tags.

Translations by the three translators, other than the English versions of *Luotuo Xiangzi*, are collected as the comparable reference corpora. While Shi has only translated *Luotuo Xiangzi* into English, James has translated another novel by Lao She with the title of *Er Ma (Ma and Son)*. *Ma and Son* translated by James and 17 English translations of Chinese novels, including *Rickshaw Boy: A Novel* by Goldblatt, are taken as the comparable reference corpora (see Sect. 5.4 in the present chapter). The style in the translations will be approached from two aspects: statistics provided by corpus tools and strategies dealing with the specific forms of speech presentations in the source text. The former makes use of the methodology proposed by Baker (2000) to find out the translator’s style which is habitual and subconscious in nature, while the latter deals with the purposeful strategies adopted by the translators in their translating specific discourse presentations in the source text, respectively.

By style based on statistics, I mean the identification of style through quantifications of specific linguistic patterns by computer software. As early as the 1980s, Holmes (1985), in discussing the analysis of literary style, which he terms the “stylistic ‘fingerprint’ of a writer,” proposes a quantification of style by measuring word length, syllables, sentence length, distribution of parts of speech, function words, vocabulary richness, word frequencies, and so on. He states that “[t]he increasing availability of computer concordances of literary texts offers greater possibilities to the analyst” (Holmes 1985: 328). When applied to the analysis of texts involved in translation, the quantification of style of the translated texts is one of the ways in detecting the translator’s style. For instance, based on statistics from the WordSmith Tools, the lexical variety and lexical density of certain texts can be calculated and compared. The

WordSmith Tools can make a wordlist of a text. Based on this wordlist, the frequency of each word, the number of different words (type), the total number of words used (token), etc., can be calculated automatically. The lexical variety of a text is thus measured by the type-token ratio, which is the proportion between the number of different words used and the total number of words in the text. It is calculated to show the diversity of words used by the writer or translator. The higher the ratio is, the more variety the text possesses. Apart from type-token ratio, the WordSmith Tools can also provide statistics, such as average word length, number of sentences, mean sentence length, standard deviation of sentence length, number of paragraphs, mean paragraph length, standard deviation of paragraph length, etc., which can all be used as formal parameters to describe the statistical style of the text.

As for the translator's style reflected in the translation of discourse presentations, the present chapter focuses on the ambiguous forms of discourse presentation in the original text *Luotuo Xiangzi* and their translations by the three translators. Then, the consistency in using specific strategy by each of the three translators is to be confirmed in all translations by each of them.

Since the ambiguity in discourse presentation in the Chinese narrative novel mainly results from the lack of personal pronouns, the method of example retrieval employed here is converse search in the parallel corpora mentioned above—that is, to use “you” and “I,” together with their variants such as “you’re,” “you’ll,” “you’d,” “you’ve,” “I’m,” “I’ll,” “I’ve,” “I’d,” etc., as search entries in the Chinese-English parallel corpora and then to eliminate the sentence pairs with subjects that are explicit in the source text. After this, according to whether they contain an immediate reporting clause or a personal pronoun subject, the remaining examples are classified into two types: writing or thought presentations (WP/TP) and speech or thought presentations (SP/TP) (Table 5.2). For instance, without the reporting clause, example (1) in Table 5.2 can be taken as the narrator's writing (NW) as well as the free direct thought (FDT) of the protagonist; when the immediate reporting clause is omitted or removed, the underlined part of example (5) in Table 5.2 can be the protagonist's soliloquy as well as the remarks he made to himself. In accordance with this classification, the translations of ambiguous discourse presentation forms by the three translators are retrieved at the sentence level (see Appendices 5.1 and 5.2) and analyzed in terms of option of person, tense, and forms of discourse presentation.

5.2.2 *Style Based on Statistics*

5.2.2.1 **Standardized Type-Token Ratio (STTR)**

The WordSmith tools can provide data about the frequencies of types and tokens, type-token ratio (TTR), standardized type-token ratio (STTR), mean word length, mean sentence length, and so on. Usually the longer a text is, the lower its TTR will be. The mean word length in English fictional texts averages about four letters per word. Thus, the values of TTR and mean word length can hardly explain anything about the style. Hence, they are ignored in the following discussions. In theory,

Table 5.2 Two types of ambiguous discourse presentation in *Luotuo Xiangzi* (my own translations in English)

Ambiguous form of discourse presentation	Examples	Category	Subcategory	Characteristics
Writing/thought presentation (WP/TP)	(1) 夜间,当然比白天需要更多的留神与本事;钱自然也多挣一些。(Pulling a rickshaw at night demands more care and skill than daytime. Naturally one can earn more money.) (2) 碰坏了车,自然要赔钱;这更使他焦躁,火上加了油;.....(If the rickshaw is somehow damaged, of course it has to be paid. That bothers him more, just like adding fuel to the flames.) (3) 可是,不久他就看出来,拉车是件更容易挣钱的事;作别的苦工,收入是有限的;拉车多着一些变化与机会,不知道在什么时候与地点就会遇到一些多于所希望的报酬。(But, he realized soon that pulling a rickshaw is an easier way to earn money; the income by doing other hard work is limited; pulling a rickshaw offers one more changes and opportunities. One doesn't know when and where he will get more pay than he has desired.) (4) 他心中打开了转儿;凭这样的赞美似乎也应当捧那身矮胆大的光头一场;再说呢,两块钱是两块钱,这不是天天能遇到的事。(He began to chew over the words: for such a compliment, he should have helped out the shaved-head young man; besides, two dollars is quite a sum and not something you can pick up every day.)	Writing presentation (WP) Thought presentation (TP) Writing presentation (WP)	Narrator's writing (NW) Free direct thought (FDT) Free indirect thought (FIT) Narrator's writing (NW) Free indirect thought (FIT)	Without reporting clause With a reporting clause which is not an immediate one

(continued)

Table 5.2 (continued)

Ambiguous form of discourse presentation	Examples	Category	Subcategory	Characteristics
Speech/thought presentation (SP/TP)	<p>(5) 况且他有他的主意:多留神,少争胜,大概总不会出了毛病。(Besides, he had his own ideas: more care and less rush should lead to no trouble.)</p>	Speech presentation (SP)	Free direct speech (FDS) Free indirect speech (FIS)	With an immediate reporting clause
	<p>(6) 猛然一想,一天要是能剩一角的话,一百元就是一千天,一千元! (Suddenly, [he] thought, if he could earn ten cents a day, he could have one hundred dollars in a thousand days. A thousand days!)</p>	Thought presentation (TP)	Free direct thought (FDT) Free indirect thought (FIT)	
	<p>(7)自己只要卖力气,这里还有数不清的钱,吃不尽穿不完的万样好东西。(...As long as he worked hard, there would be endless money for him to earn and endless food and clothes for him to enjoy.)</p>	Speech presentation (SP)	Free direct speech (FDS) Free indirect speech (FIS)	Without a reporting clause but with reflexive pronouns, such as “自己” (oneself), “咱们” (ourselves) etc.
	<p>(8) 一个人仿佛根本什么也不是,只是一只鸟,自己去打食,俾会落到网里。(It seems that a man is nothing at all. He is just like a bird. <u>Once you try to feed yourself, you're bound to end up in a trap.</u>)</p>	Thought presentation (TP)	Free direct thought (FDT) Free indirect thought (FIT)	

Table 5.3 STTR and mean sentence length of the three English translations

Version	STTR	Mean sentence length (in words)
Shi	43.88	14.39
James	40.91	13.52
Goldblatt	43.46	14.99
Average	42.75	14.30

STTR can be used to decide the lexical variety of particular text. The lower the value of STTR is, the higher the variety in lexical use in the text will be. Mean sentence length, which is calculated according to the average number of words, can be an indicator of the difficulty of the text from the perspective of readability measurement. The values of STTR and mean sentence length of the three English translations of *Luotuo Xiangzi* are given in Table 5.3.

According to Table 5.3, there are only small discrepancies in STTR and mean sentence length between the three versions by Shi, James, and Goldblatt, respectively. This indicates that the three translated versions in discussion are similar to each other in terms of overall lexical variety. As far as lexical variety is concerned, the three translators differ little in translator's style. Besides, in terms of readability, it is difficult for us to tell the three apart according to mean sentence length.

5.2.2.2 Reporting Structure

Baker (2000) also takes the regular patterns in the use of reporting structure, more specifically, the patterning of reporting verb SAY in all its word forms in translations and the optional use of reporting *that* as two of the indicators of the translator's style. Following Baker's methodology, the present research makes an investigation into the optional use of reporting *that* in the translations of *Luotuo Xiangzi* by the three translators. With the help of the ParaConc, the use of reporting *that* is retrieved through different collocation patterns with tags, including *_VVO + that_CST*, *_VVD + that_CST*, *_VVG + that_CST*, *_VVI + that_CST*, *_VVN + that_CST*, and *_VVZ + that_CST*. For instance, the sentence pairs in the pattern of "present participle + *that*" are retrieved through "*VVG + that_CST*."

The frequencies of the reporting *that* in different patterns in three translations of *Luotuo Xiangzi* are calculated (see Table 5.4).

Since in Chinese there is no equivalent form for the reporting *that*, its use in translations of the same source text by different translators can be taken as an indicator of the subconscious translator's style. According to Table 5.4, however, when the source text is given, only small discrepancies in the frequencies of the optional use of reporting *that* in the three translations are found. The frequencies of the optional *that* in Shi's version (1.75%) and Goldblatt's version (1.79%) are almost the same, while that in James' version is lower (1.48%) slightly. This indicates that the statistics in the optional use of the reporting *that*, which is originally used to tell the difference between translated texts and non-translated texts in the target language (see Olohan and Baker 2000), is not so significant in telling one translator's style from another's.

Table 5.4 Optional use of the reporting *that* in the three translations of *Luotuo Xiangzi*

Translator		James		Shi		Goldblatt	
		108,892		89,566		94,236	
Size of text (words)		Num.	Freq. (%)	Num.	Freq. (%)	Num.	Freq. (%)
Optional reporting <i>that</i>	_VVO + that_CST	6	0.06%	9	0.10%	6	0.06%
	_VVD + that_CST	75	0.69%	84	0.94%	72	0.76%
	_VVG + that_CST	13	0.12%	10	0.11%	31	0.33%
	_VVI + that_CST	41	0.38%	36	0.40%	45	0.48%
	_VVN + that_CST	25	0.23%	18	0.20%	14	0.15%
	_VVZ + that_CST	1	0.01%	0	0%	1	0.01%
	Total	161	1.48%	157	1.75%	169	1.79%

5.3 Translator's Style Reflected in Discourse Presentation Translation

5.3.1 Different Models of Discourse Presentation

Owing to the lack of tense markers of verbs and “person” of pronouns, the patterns of speech, writing, and thought presentations in Chinese narrative novels do not match the corresponding patterns in English. In English translations of Chinese narrative novels, it is these differences that present difficulties for translators.

5.3.1.1 Leech and Short's Model

In discussing style in fiction, Leech and Short (1981) make an analysis of discourse presentation in novels and put forward the speech and thought presentation scales (see Table 5.5).

Characteristics and effects of each form are illustrated with examples (see Table 5.6).

Leech and Short hold that “The modes of speech and thought presentation are very similar formally, but it should always be remembered that the representation of the thought of characters, even in an extremely indirect form, is ultimately an artifice” (1981: 337). In other words, although the two categories share similar forms, thought presentation is that of the operation of the character's mind in the form of words, which is never physical, but only something conceived of by the narrator. In this sense, the examples in brackets marked with the asterisk symbol * in Table 5.6 can be categorized as variants of thought presentation.

According to the examples in Table 5.6, the major difference between forms of speech presentation and thought presentation in English lies in the use of verbs in the (contextual) reporting clause. The former is characterized by the *tell*-type verbs, which indicate an addresser-and-addressee relationship, while the latter is more

Table 5.5 Speech and thought presentation scales (Leech and Short 1981: 344)

<i>Speech presentation</i>	Narrative report of speech acts	Indirect speech	Free Indirect speech	Direct speech	Free direct speech
	(NRSA)	(IS)	(FIS)	(DS)	(FDS)
<i>Thought presentation</i>	Narrative report of a thought	Indirect thought	Free Indirect thought	Direct thought	Free direct thought
	(NRTA)	(IT)	(FIT)	(DT)	(FDT)

Table 5.6 Examples of speech and thought presentation categories (Leech and Short 1981: 318–325, 337)

Type	Speech presentation	Thought presentation
DS/DT	He said, "I'll come back here to see you again tomorrow"	He wondered, "Does she still love me?"
IS/IT	He said, he would return there to see her again the following day	He wondered if she still loved him
FDS/FDT	He said I'll come back here to see you again tomorrow	*(He wondered, does she still love me?)
	"I'll come back here to see you again tomorrow"	*("Does she still love me?")
	I'll come back here to see you again tomorrow	Does she still love me?
NRSA/NRTA	He promised to return	He wondered about her love for him
	He promised to visit her again	
FIS/FIT	He would return there to see her again the following day	Did she still love him?
	He would return there to see her again tomorrow	*(Did she still love him? He wondered)
	He would come back there to see her again tomorrow	

likely to make use of the *think*-type verbs, which suggest a kind of monologue or a character talking to himself or herself. What makes things more complex is that, when the reporting clause or immediate context is omitted or removed, it is sometimes difficult to differentiate one from the other. Thus, due to the lack of formal discriminating features, sometimes it is hard to decide the status of the sentences in a novel (Leech and Short 1981: 339). Moreover, to some extent, monologues by characters in such narrative fiction may as well be taken as thinking-aloud speech, which may also be categorized into speech presentations.

These two categories have different effects on the readers: "while FIS distances us somewhat from the characters producing the speech, FIT has the opposite effect, apparently putting us directly inside the character's mind" (ibid: 344). In addition, it can be found in Table 5.6 that, when deprived of the reporting clause, FDS and FIS are very similar to FDT and FIT, respectively, in form. Thus, narrative ambiguity exists between the categories of discourse presentation in English.

5.3.1.2 Semino and Short's Revised Model

Through an investigation of the discourse presentations in a corpus consisting of fiction, press, and biography, Semino and Short (2004) provide a revised model of the one used by Leech and Short, adding a new category (NV/NW/NI) and a new presentational scale (writing presentation) (see Table 5.7).

Obviously, in the new model, the categories of writing presentation are parallel to those of speech and thought presentations. As far as all types of discourse presentation in fiction are concerned, Semino and Short draw the following conclusions:

1. SP is most frequent, while TP is more frequent than WP.
2. Of all the subcategories of SP, FDS and DS together are most frequent, while FIS is second in frequency.
3. Of all the subcategories of WP, NW is the most frequent.
4. Of all the subcategories of TP, after NI, FIT is most frequent, while DT and FDT, taken together, are the most infrequent. (see Semino and Short 2004: 149–152)

This indicates that speech presentation and thought presentation are more frequent than writing presentation in English language fiction and also that DS, FDS, NW, and FIT are the most frequent forms in English language fiction.

5.3.1.3 The Chinese Model

All the three categories of discourse presentation in discussion exist in Chinese narrative fiction, but take on different forms due to the omission of subjects and lack of tense markers of verbs. Zhao (1987), based on Leech and Short's (1981) categorization of speech presentation, proposes a corresponding Chinese model (see Table 5.8).

In Zhao's model, direct speech is divided into three subcategories: one standard form, subform A and subform B. The two subforms, however, belong to free direct speech according to Leech and Short's model.

Shen, however, believes that Zhao's classifications "never reflect the peculiarities of Chinese modes of speech" and argues that "in Chinese narrative fiction, there exist several kinds of 'blend' modes, which are not found in western languages and which have their unique advantages" (1991: 76–77). According to Shen, two blend/

Table 5.7 A revised model of discourse presentation (ref. Semino and Short 2004:49)

Categories	Specific forms					
Speech presentation (SP)	NV	NRSA	IS	FIS	DS	FDS
Writing presentation (WP)	NW	NRWA	IW	FIW	DW	FDW
Thought presentation (TP)	NI	NRTA	IT	FIT	DT	FDT

NV narrator's representation of voice, *NRW* narrator's report of writing, *NW* narrator's representation of writing, *NRWA* narrator's representation of writing act, *IW* indirect writing, *FIW* free indirect writing, *DW* direct writing, *FDW* free direct writing, *NI* internal narration

Table 5.8 Categories of speech presentation in Chinese novels (cf. Zhao 1987: 81)

Categories		Examples	Characteristics in form
Direct speech	Standard form	他犹豫了一下。他对自己说：“我看来搞错了。”	With quotation marks and reporting clause
		(He hesitated. He said to himself: “It seems that I was wrong.”)	
	Subform A	他犹豫了一下。“我看来搞错了。”	With quotation marks and no reporting clause
		(He hesitated. “It seems that I was wrong.”)	
	Subform B	他犹豫了一下。我看来搞错了,他对自己说。	With reporting clause and no quotation marks
		(He hesitated. It seems that I was wrong, he said to himself.	
Indirect speech		他犹豫了一下。他对自己说他看来搞错了。	The speaker may use “he” as self-reference with no reporting clause
		(He hesitated. He said to himself that it seemed that he was wrong.)	
Free direct speech		他犹豫了一下。我看来搞错了。	The speaker may use “I” as self-reference with no reporting clause
		(He hesitated. It seems that I was wrong.)	
Free indirect speech		他犹豫了一下。他看来搞错了。	The speaker may use “he” as self-reference with no reporting clause
		(He hesitated. It seemed that he was wrong.)	

ambiguous modes of speech presentation exist in Chinese narrative novels: that in which the immediate subject is omitted, which lies between Zhao's subform B of direct speech and his form of indirect speech, and the other that lies between free direct speech and free indirect speech. This is illustrated in Table 5.9 (ibid: 77).

One reason for this kind of ambiguity is that personal pronoun subjects in Chinese—in Table 5.9, “我/他 (I/he)”—can often be omitted. Another is that there is a lack of tense markers in the main verb in Chinese—in Table 5.9, “看来 (seem).” In English, however, the subjects and tense markers of verbs in a sentence usually cannot be omitted. Shen maintains that the “peculiarities” of the Chinese ambiguous forms not only can “make the speech presentation merge harmoniously into the narrative writing” but also “possess the directness and vividness free from the interference from narrative writing” (1991: 79). This kind of advantage enjoyed by the ambiguous forms of discourse presentation is obvious in Chinese narrative fiction. Native Chinese readers may notice this by instinct, but “when translated into English, with a definite option of tense between present and past, the former will separate the speech presentation from the narrative writing, resulting in a break in narration, while the latter may fail to convey the directness and vividness, and the choice of person for the pronoun involved will make the translation more complex” (Ibid: 79, 82). When the two examples in Table 5.9 are translated into English, there are thus four choices for each. All of them differ from each other in the perspective or point of view in which the narration is carried on.

Table 5.9 Two blend forms proposed by Shen (1991: 77)

Blend mode-1:	他 犹豫 了 一下。(我/他) 看来 搞错 了, 他 对 自己 说。
(literal translation)	He hesitate PFV a bit. (I/He) seem mistake -ed, He to himself say.
(translation)	He hesitated. It seemed that I am (I was/he is/he was) wrong, he said to himself.
Blend mode-2:	他 犹豫 了 一下。(我/他) 看来 搞错了。
(literal translation)	He hesitate PFV a bit. (I/He) seem mistake.
(translation)	He hesitated. It seemed that I am (I was/he is/he was) wrong.

In addition, in light of the differentiation between speech and thought presentations, the two blend forms proposed by Shen are more likely to be thought presentations. All the Chinese examples in Table 5.8, when evaluated against the model of Leech and Short (1981) or the new one proposed by Semino and Short (2004), can be grouped into the category of thought presentation. This indicates that ambiguities in discourse presentation occur in both English and Chinese, not only between sub-forms within the same category but also between different categories. In Chinese-English translation, the direct and indirect categories in the original text mostly can find their equivalent forms in the translations. This study, therefore, fixes its attention on the ambiguous modes of discourse representation in *Luotuo Xiangzi* and their translations in the English versions.

5.3.2 Translation of Discourse Presentations

In translating the ambiguous forms of discourse presentations in Chinese novels, it is for the translator to decide on the person and the tense in the target text which may result in target texts with quite different effects on the readers. For instance, the following passage taken from *Luotuo Xiangzi* describes the inner voice of Xiangzi, the protagonist in the novel. It can be identified in the Chinese original according to the colon used. The discourse, however, can also be taken as the narrator's voice even with personal pronouns used.

.....他不能坐车, 从哪方面看也不能坐车: 一个乡下人拿十里八里还能当作道儿吗, 况且自己是拉车的。这且不提, 以自己的身量力气而被这小小的一点病拿住, 笑话; 除非一交栽倒, 再也爬不起来, 他满地滚也得滚进城去, 决不服软! 今天要是走不进城去, 他想, 祥子便算完了; 他只相信自己的身体, 不管有什么病! (Chap. 4)

When translated into English, it can have at least two versions:

- (a) ... He could not take a rickshaw. There was no excuse for doing that either. (He thought to himself:) To a man from the countryside, a couple of miles was nothing for him. Besides, he himself was a rickshaw boy. Moreover, it would be ridiculous for a strong man like him to be taken over by a minor illness. Even if he fell down and could not get up again, he could crawl into the city and never give up! If he could not get into the city today, he thought, he would be finished. What he believed in was his body, no matter what illness he had got. (Translation by the present author)
- (b) ...He could not take a rickshaw. There was no excuse for doing that either. (He thought to himself:) *I'm from the countryside. A couple of miles is nothing for me. Besides, I'm a rickshaw boy myself. Moreover, it will be ridiculous for a strong man like me to be taken over by a minor illness. Even if I should fall down and could not get up again, I*

would crawl into the city and never give up! If I could not get into the city today, he thought, I'm finished. What I believe in is my body, no matter what illness I've got.
(Translation by the present author)

In version (a), the third person and the past tense are employed. The translation appears to be the voice of the narrator of the story which results in a distance between the reader and the protagonist. The reader is outside the story. On the other hand, the first person and the present tense are adopted in version (b) and produce the effect of a monologue by the character or a kind of communication between the character and himself. The reader is put into the position of the protagonist. Therefore, different decisions on the person and tense in rendering the ambiguous form of discourse presentations in the Chinese novel may lead to different effects on the target language readers.

The translation of the ambiguous forms of discourse presentations in *Luotuo Xiangzi* can be illustrated in detail by the following examples (1) to (4) (for details, see Appendices 5.1 and 5.2; in the following examples, the English versions Sh, J, and G refer to translations by Shi Xiaojing, James, and Goldblatt, respectively)²:

(1) 夜间, 当然比白天需要更多的留神与本事; 钱自然也多挣一些 (Chap. 1) [WP/TP].

(1Sh) At night more care and skill are needed, so naturally the fee is higher [III—NW1].

(1J) Of course it takes a lot more attentiveness and skill to work at night than in the daytime; naturally **you** earn somewhat more money [II—FDT].

(1G) Working at night requires special care and skill, so there's more money to be made [III—NW1].

(2) 他想起了这个: 既是拉着骆驼, 便须顺着大道走, 不能再沿着山坡儿。 (Chap. 3) [SP/TP].

(2Sh) It occurred to him: With the camels in tow, he would have to take the main road instead of following the foothills [III—FIT].

(2J) He thought: I am leading camels so I must follow the road. I can't go along the edge of the foothills [I—FDT].

(2G) He began to ponder his situation: since I'm walking with camels, I need to get away from the mountain paths and find a road [I—FDT].

(3) 左右看, 没人, 他的心跳起来, 试试看吧, 反正也无家可归, 被人逮住就逮住吧。 (Chap. 12) [SP/TP].

(3Sh) But there was no one about. His heart thumping, he decided to try and see. Anyway, he had nowhere to go; if they arrested him it was just too bad [III—FIT].

²In the examples, the ambiguous forms of Chinese discourse presentations in the source text are underlined. In Goldblatt's version of *Luotuo Xiangzi*, translations of the ambiguous forms of Chinese discourse presentation are mostly italicized. It is obvious that the translator has noticed the difference between Chinese and English in this respect.

- (3J) He looked around and saw no one. His heart began to thump. Try taking a look. There's no other house to go to. Anyway, if someone arrests me, then I'm arrested [I—FDT].
- (3G) He looked around and saw no one. His heart was racing. *Go ahead, give it a try. You've got no home to go back to, anyway, so what if they arrest you!* [II—FDS]
- (4) 不能在此久停! 假若那个姓孙的再回来呢?! 心中极快的转了转: 对不住曹先生, 不过高妈带回信去教他快跑, 也总算过得去了 (Chap. 12) [SP/TP].
- (4Sh) **He** mustn't stay here longer! What if that fellow Sun came back again. His thoughts were in a whirl. **He** had let Mr. Cao down, but it wasn't so bad now that Gao Ma was taking the message telling him to get away as fast as he could [III—FIT].
- (4J) "I can't hang around here! What if Sun comes back again?" His mind spun around. "I haven't done right by Mr. Ts'ao but Kao Ma is taking a message back telling him to get away quick so I can face myself, at least" [I—DT].
- (4G) *I can't stay here! What if Sun comes back?* Thoughts were racing through his head. *I've let Mr. Cao down, but having Gao Ma tell him to get away makes me feel a little better* [I—FDS].

In Example (1), since the subject is omitted, the passage can be interpreted as either the narration of the writer or the thought of the character himself. Thus, it is either WP or TP in Chinese, according to the criteria presented in Table 5.2. In the three English translations, Shi's version and Goldblatt's version contain the third person and the present tense, which make the English version NW, while James renders the original as FDT by adopting the second person and the present tense, with the effect that the character is talking to himself. Example (2), strictly speaking, belongs to the category of thought presentation, but if the immediate reporting clause is neglected, the underlined part can also be taken as speech presentation with an omitted subject, either "我" (I) or "他" (he). In the three English translations of example (2), Shi's is FIT, in the third person and the past tense, indicating that the character's thought is being reported by the narrator, indirectly. James and Goldblatt adopt FDT with the first person "I" and the present tense, making the character speak for himself. In example (3), the original SP/TP is rendered into FIT in Shi's version and into FDT in James' version, while Goldblatt's version features the second person and the present tense. In particular, Goldblatt puts the reported clause in italicized form, apparently indicating that it is "unusual" (because it is not in italics in the Chinese original), just like the monologue of the character himself. Example (4) is similar to example (2) in form, but the translation strategies employed in the three translations are different: Shi uses the third person and the past tense, which makes it FIT; James renders the original SP/TP as DT by adopting the first person and the present tense, with quotation marks; and in addition to employing the first person and present tense, Goldblatt renders the relevant clauses in italicized form to indicate the monologic nature of the discourse.

Since person and tense of verbs are closely related to categories of discourse presentation, through a comparison of the three English versions in terms of choice of person and verb tense for the ambiguous Chinese forms of discourse presentation, the regularity in English translation of ambiguous forms of Chinese discourse presentations may be illustrated, with some clarity (see Tables 5.10 and 5.11).

The numbers of instances of the first person used in translating ambiguous passages in the three English versions of the novel are 1, 13, and 17, respectively. The frequencies of the use of the second person are 26, 58, and 23, respectively, and of the third person, 65, 26, and 54. As for the tense, the frequencies of the present tense for ambiguous passages in the three English versions are 18, 53, and 38, respectively, while those of the past tense are 74, 43, and 56. The results can be shown more clearly in Figs. 5.1 and 5.2.

According to Fig. 5.1, all the translations show preferences for the second and third persons to render the ambiguous forms in Chinese, although James' version and Goldblatt's version present the first person more often than Shi's version does. The second person appears most frequently in the translations for ambiguous passages in James' version, while the third person is most frequent in Shi's version. Shi's version and Goldblatt's version are similar in presenting the second and the third person.

These findings indicate that by making more frequent use of the first and second persons in translating the ambiguous forms of discourse presentation in Chinese narrative fiction, English translations tend to put readers "directly inside the character's mind" (despite our finding that Shi's version employs the third person more frequently and so is more likely to distance readers from the character).

According to Fig. 5.2, James' version and Goldblatt's version prefer the present tense, while Shi's version tends to make more use of the past tense.

Since person and tense of verb, in most cases, cannot be omitted in English, when translating the ambiguous forms of discourse presentations in Chinese narrative fiction, the translator must decide on the appropriate person and tense. Different

Table 5.10 Use of person in the three English versions of *Luotuo Xiangzi*

Type of discourse	Num. of sentences	Shi			James			Goldblatt		
		I	II	III	I	II	III	I	II	III
WP/TP	50	1	11	37	3	38	9	1	9	38
SP/TP	27	0	15	28	10	20	17	16	14	16
Total	87	1	26	65	13	58	26	17	23	54

Table 5.11 Use of tense in the three English versions of *Luotuo Xiangzi*

Type of discourse	Num. of sentences	Shi		James		Goldblatt	
		Present	Past	Present	Past	Present	Past
WP/TP	50	9	40	26	24	12	36
SP/TP	27	9	34	27	19	26	20
Total	87	18	74	53	43	38	56

Fig. 5.1 Use of person in the three versions

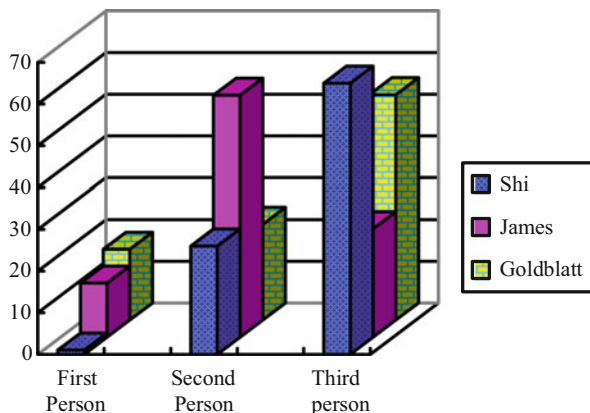
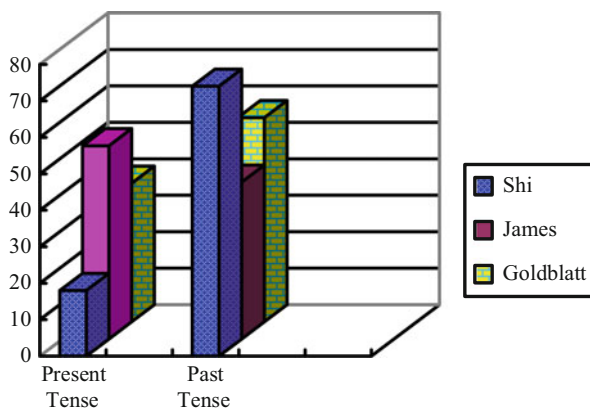


Fig. 5.2 Use of tense in the three versions



choices may result in different narrative effects. The ambiguous forms of discourse presentation in *Luotuo Xiangzi* fall into two types, namely, WP/TP and SP/TP. The former is mainly translated into NW or TP, the latter into SP or TP (see Appendices 5.1 and 5.2 for details). The statistics are shown in Tables 5.12 and 5.13.

In Table 5.12, NW is subdivided into present and past tenses, respectively. Shi's version and Goldblatt's version are similar in opting for NW. In Table 5.13, the frequencies of FDS in James' version and Goldblatt's version are 10 and 19, respectively, which are both higher than that of Shi's version. The use of free forms of discourse presentation in translating the ambiguous Chinese forms, namely, FDS, FIT, and FDT, is shown in Fig. 5.3.

As far as FIT is concerned, Shi's version ranks first with 43 instances, James' version is second with 29, and Goldblatt's version is third with 27. The situation for FDS is the reverse. As for FDT, James' version ranks first with 40 instances, Goldblatt's version is second with 16, and Shi's version is third with 7. The findings show that, in translating the ambiguous forms of discourse presentations in Chinese narrative fiction, Shi tends to make more use of FDS and FDT than James and

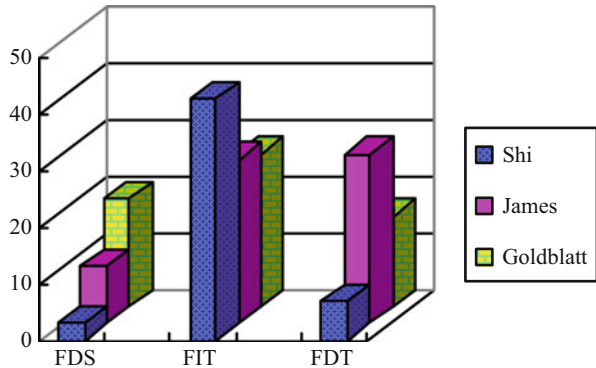
Table 5.12 Forms of discourse presentation used in translating WP/TPs

Type of DP	Version	Narrator’s writing		Thought presentation			
		Present tense	Past tense	IT	FIT	DT	FDT
WP/TP	Shi	7	27	1	12	0	2
	James	4	7	0	13	0	26
	Goldblatt	6	28	0	13	0	6

Table 5.13 Forms of discourse presentation used in translating SP/TPs

Type of DP	Version	Speech presentation				Thought presentation			
		IS	FIS	DS	FDS	IT	FIT	DT	FDT
SP/TP	Shi	0	0	5	3	2	31	0	5
	James	0	2	2	10	1	16	1	14
	Goldblatt	0	0	2	19	2	14	0	10

Fig. 5.3 Forms of discourse presentation used in translating WP/TPs or SP/TPs



Goldblatt do. In the case of FIT, the situation is the opposite. If the finding of Semino and Short (2004) that “Of all the sub-categories of TP, apart from NI, FIT is most frequent while (F)DT are the most infrequent” is taken as the norm of discourse presentation, translated narrative fiction tends to show the same tendency.

5.4 S-Type Translator’s Style

According to the discussions in the previous sections, the parameters such as STTR, mean sentence length, and frequency of reporting *that* are found to be not so effective in differentiating one translator’s style from another’s. Of the three translators discussed in the present research, *Luotuo Xiangzi* is the only English translation by Shi. James has translated *Ma and Son*, another novel by Lao She, while Goldblatt has translated over forty novels by about twenty modern or contemporary writers of mainland China, independently or in collaboration. When we do similar

investigation into James' translation of *Ma and Son* and other 16 works by different writers translated by Goldblatt independently, the other translations by the latter two, we get similar statistics. In James' translation of *Ma and Son*, the values for STTR and mean sentence length are 41.74 and 9.40, respectively. The STTR and mean sentence length for the 16 works by Goldblatt average 45.09 and 15.19, respectively. An overall comparison in terms of the two parameters is made between the three translators (see Table 5.14).

According to Table 5.14, between the translations by each of the three translators, there are only small discrepancies in terms of STTR and mean sentence length. On the other hand, in the fiction sub-corpus of the Translational English Corpus (TEC), the overall STTR and mean sentence length are 44.63 and 13.508, respectively (Olohan 2004: 80),³ which are very close to that of the present results. This shows that Baker's (2000) methodology on the translator's style produces something which tends to be a kind of translational style or the style/feature of the translational language (or in Frawley's (1984) words, "the third code"), which is the object of study in the research of translation universals. In other words, the style based on the statistics manifests more of the common features of the translated language as a whole. Malmkjær proposes the notion of translational stylistics, which aims at explaining "why, given the source text, the translation has been shaped in such a way that it comes to mean what it does" (2003: 39; emphasis in original). The focus of Malmkjær's research is thus on the translated texts, but it differs from Baker's in that Malmkjær takes the source texts as a reference, as "a translator's linguistic choices are limited, further, by what the original text said" (ibid). Saldanha distinguishes translator's style from translational style by saying that "Malmkjær and Boase-Beier are concerned with the style of the *text* (translation style)," which is "a way of *responding* to the source text," but "Baker [is concerned] with the style of the *translator*," which refers to the "stylistic idiosyncrasies that remain consistent across several translations *despite* differences among their source text" (2011b: 27; emphasis original).

The translation universals are categorized into the T-type and the S-type by Chesterman (2004a, b) according to the model of comparison. The T-type translation universals are features derived from the comparisons between translated texts and the non-translated texts in the target language, while the S-type takes the source texts into consideration. Accordingly, we propose the translator's style be divided

Table 5.14 STTR and mean sentence length in all the translations by the three translators

Translator	Works	STTR	M. sentence length (in words)
Shi	<i>Camel Xiangzi</i>	43.88	14.39
James	<i>Rickshaw Boy</i> and <i>Ma and Son</i>	41.33	11.46
Goldblatt	17 works including <i>Rickshaw Boy</i>	44.99	15.17
Average		43.40	13.67

³The mean sentence length in Olohan (2004: 80) is 135.08 originally, which must be a mistake.

into two types: the T-type (target text type) based on the comparable model and the S-type (source text type) based on the parallel model (see Chap. 4). What Baker's (2000) methodology reveals is the T-type translator's style though it is not so effective as far as the statistics are concerned. The translator's style reflected in translations of the discourse presentations of the source text belongs to the category of the S-type in terms of the translations of *Luotuo Xiangzi* in the present research. The results, of course, need to be confirmed in all translations by each of the three translators to find out whether the S-type translator's style maintains some consistency. It is found that in James' English translation of *Ma and Son*, nearly all of the character's inner movement in the blend forms of discourse presentation are rendered into the first person and in the present tense. To show the differences of this type of discourse from the rest of the text in the source text, James also put all those translations into italicized form. This strategy is also adopted by Goldblatt in his translation of *Luotuo Xiangzi* and *Three Sisters*⁴ by the Chinese writer Bi Feiyu.

5.5 Summary

The present paper focuses on translator's style involved in translation of Chinese narrative fiction, first in terms of corpus statistics, such as type-token ratio, average sentence length, and use of reporting structure, and then the features manifested in the translation of the blend forms of discourse presentation in the source text with the help of three parallel corpora composed of one Chinese source text—*Luotuo Xiangzi*—and its three English translations. The investigations show that, given the source text, the three translations present the following features:

- (1) In terms of corpus statistics, the three translations of the same source texts show similar features in STTR, mean sentence length, and the frequency of optional reporting *that*. The translator's style based on Baker's (2000) methodology is more similar to the translational style or the style/feature of the translational language, which is the object of study in the research of translation universals. In contrast, the translator's style detected in this way is the patterned linguistic features resulting from the translator's subconscious choices and belongs to what we term as the T-type translator's style.
- (2) In translating the ambiguous forms of discourse presentations in *Luotuo Xiangzi*, James' version and Goldblatt's version tend to use more the first person than Shi's version does. The second person is the most frequent in James' version, while the third person is the most frequent in Shi's version. As far as types of discourse presentation employed are concerned, Shi's version tends to make more use of FDS and FDT than James and Goldblatt's do. For FIT, the opposite is the case. Translated narrative fiction partly follows the same tendency presented in non-translated narrative fiction in English. The particular way of

⁴*Three Sisters* is translated by Goldblatt in collaboration with Sylvia Li-Chun Lin.

translating purposefully adopted by a translator in dealing with specific linguistic patterns in the source text, in the present research, is also taken as part of the translator's style, more specifically, the S-type translator's style.

In summary, since the source text is given, it is the translator's choice that makes a difference in the effect on the target language readers. Shi's version and Goldblatt's version share some similarities in statistical style and narrative style; and James' version and Goldblatt's version have something in common in narrative style.

More specifically, Shi's version and Goldblatt's version share the similar tendency of making more use of the third person and past tense. This kind of similarity can probably be attributed to the similar capabilities in using the two languages by the two translators. As mentioned above, to judge an ambiguous form of discourse presentation in Chinese depends largely on one's language "instinct" for the Chinese language. Shi Xiaojing had an international education background in her childhood and later undertook her undergraduate studies in Chinese language at Peking University. Goldblatt, who learned Chinese in the 1960s in Taiwan, is a research professor of Chinese and an experienced translator who has translated more than 40 Chinese novels of over 20 Chinese writers. Both of them have very good command of English as well as the Chinese language.

In translating the ambiguous Chinese language forms of discourse presentations, James and Goldblatt tend to make more use of FIT, which is in accordance with the norms of narrative fiction in English. This is due to the fact that they are native English speakers and so are likely to make more use of FIT, producing the effect that the character is thinking to himself. As far as translating Chinese novels into English is concerned, English native translators are more likely to put readers "directly inside the character's mind" (Leech and Short 1981: 344) by adopting FIT more often, while the Chinese translator tends to make more use of the third person and past tense, which are more likely to distance readers from the character. I propose a further categorization of the concept of translator's style: the target text type (T-type) and the source text type (S-type). Baker's methodology is used to study the T-type translator's style, while the style manifested in translations of discourse presentations in the present research is taken as one of the indicators of the S-type translator's style.

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Chapter 6

Direct and Inverse Translations of Jia Pingwa's Novels: A Corpus-Based Stylistic Comparison

Abstract Based on a corpus of Jia Pingwa's novels and a reference corpus of English novels of local colorism, this chapter makes a stylistic comparison between direct and inverse translations of Jia's novels in light of formal statistics, textual presentation mode and translation strategy. Research findings show that: (1) compared with non-translated English novels, translated English novels enjoy a larger vocabulary and direct translations are richer in lexical diversity than inverse translations; translated English novels have a higher information load than nontranslated English novels and direct translations are higher in information load than inverse translations; (2) in terms of textual presentation mode, Jia's novels tend to start with description of the natural environment while nontranslated English novels focus more on portrayal of characters; (3) as far as translation strategy is concerned, direct translations of Jia's novels are more likely to readjust word order of the original and provide additional information to achieve explicitation while inverse translations prefer to faithfully convey the original form and content. The authors maintain that difference in textual presentation mode of the same genre between different languages be taken into consideration by translators.

6.1 Introduction

In recent years, Chinese literature “stepping out of China” became a hot topic in the field of translation studies focusing on the translator mode and translation strategy (Hu 2010, 2012; Xie 2011; Wu 2010, 2012; Geng 2010, 2012; Wang 2012; Li 2012; Liu and Xu 2014, etc.). On the one hand, the Chinese government and some academic organizations or groups, acting as sponsors, are promoting the work through some cultural programs, for instance, the “Communication of China's Literature Overseas” project cosponsored by the School of Chinese Language and Literature, Beijing Normal University, and the Confucius Institute at the University of Oklahoma, USA, in 2009; the “Shaanxi Literature Overseas Translations” project sponsored by Shaanxi Writers Association started in 2009; the English magazine of Chinese literature *Pathlight* started by People's Literature Press in 2011; etc. On the other hand, translators and mode of translation have changed greatly. Direct translations (also known as translations into the mother tongue) and inverse translations (also known as translations out of the mother tongue) are side by side with each

other with similar number of output, and inverse translations had been the main stream; there is a trend of increase in direct translations, that is, English translations of Chinese literature by English native translators (see Wang and Wang 2014).

Based on a corpus of Jia Pingwa's novels and a reference corpus of English novels of local colorism, this chapter makes a stylistic comparison between direct and inverse translations of Jia's novels in light of formal statistics, and mode and strategy of textual presentation. The research findings show that: (1) compared with non-translated English novels, translated English novels enjoy a larger vocabulary and direct translations are richer in lexical diversity than inverse translations; translated English novels have a higher information load than non-translated English novels, and direct translations are higher in information load than inverse translations. (2) In terms of mode and strategy of textual presentation, Jia's novels tend to start with a description of the natural environment, while non-translated English novels focus more on portrayal of characters; (3) as far as translation strategy is concerned, direct translations of Jia's novels are more likely to readjust the original word order and provide additional information to achieve explicitation, while inverse translations prefer to follow the original form and content. It is maintained that difference in mode and strategy of textual presentation of the same genre between different languages be taken into consideration by the translator.

6.2 Theoretical Basis for Investigating the Style of a Group of Literary Translators

Baker (2000) makes the proposal to investigate the style of a literary translator with a corpus-based methodology. The so-called translator's style is evaluated in terms of three parameters, namely, standardized type-token ratio (STTR), average sentence length, and reporting structure. The translating styles of two British literary translators—Peter Bush and Peter Clark—are differentiated from each other through comparisons of the three parameters. The results show the two translators differ significantly in their translating styles. Baker treats translator's style as a kind "fingerprint," which is the result from a translator's subconscious choices of language. It is discussed in Chap. 4 that Baker's "translator's style" belongs to the T-type, while the peculiarities reflected in a translators' conscious choice of language in coping with specific linguistic phenomena in the SL belongs to the S-type.

According to Baker, this methodology can also be applied to investigate a group of translators' style. Translators from specific social group, historical period, professional background or nationality, etc., may show some characteristic use of language in their translations as a whole. For the first two categories, specific social groups have their own guidelines for translations and their products; specific historical period has specific understandings of translation. Those guidelines for and understanding of translation serve as the norms translators have to abide by. Translators from different professional backgrounds have different understandings

of the author and the original texts and may present their products differently. For instance, scholarly translators differ from professional translators in their translating strategies and the corresponding effects. Translators from different nationalities, with their different cultural backgrounds, will render the same source text into the same language very differently. For instance, Jeffrey C. Kinkley, a professor of history at St John's University and the translator of Shen Congwen's works, has been studying Shen Congwen since the 1970s. Howard Goldblatt, a research professor of Chinese at the University of Notre Dame from 2002 to 2011 and the prime translator of Chinese novels, has been engaged in translating numerous works by Chinese writers. In translating Chinese novels into English, those English natives differ from their Chinese counterparts in their way of presenting stories.

The mode of textual presentation of a specific genre is another way to show its stylistic individuality. Steiner (1978), in discussing the difficulties in literary works, especially poetic works, holds that readers may encounter four categories of difficulty when confronted with the original work: contingent difficulty, modal difficulty, tactical difficulty, and ontological difficulty. Contingent difficulty lies in comprehension of cultural knowledge in the works; modal difficulty is closely related to forms of presentation of the genre in the culture; tactical difficulty results from the writer's individual way of expressing his or her intentions in the text; and ontological difficulty comes from the whole language or the text as a form of communication. According to Steiner:

Contingent difficulties aim to be looked up; *modal* difficulties challenge the inevitable parochialism of honest empathy; *tactical* difficulties endeavor to deepen our apprehension by dislocating and goading to new life the supine energies of word and grammar. Each of these three classes of difficulty is a part of the contract of ultimate or preponderant intelligibility between poet and reader, between text and meaning. There is a fourth order of difficulty which occurs where this contract is itself wholly or in part broken. ...I propose to call it *ontological*. Difficulties of this category cannot be looked up; they cannot be resolved by genuine re-adjustment or artifice of sensibility; they are not an intentional technique of retardation and creative uncertainty (though these may be their immediate effect). (Steiner 1978: 273)

Contingent difficulty can be solved to a certain extent through looking up some cultural resources, while tactical difficulty can be understood through the effect achieved by the text. Modal and ontological difficulties are culture specific and have to be discerned in a larger context. In Steiner's theory, difficulty in understanding literary works is hierarchically structured. Some difficulty can be resolved while some seems to be unresolved. From the perspective of translation studies, translators, as readers, are also confronted with all those four categories of difficulty in their comprehending the source texts. In translating Chinese novels into English, translators have to have a deeper understanding of the authors' peculiar language use, intention, and strategies instead of being confined merely to cultural issues. Difference in mode and strategy of textual presentation of the same genre between different languages has to be taken into consideration by the translator.

6.3 Translations of Jia Pingwa's Novels: Into vs. Out of the Mother Tongue

6.3.1 *Direct Translation vs. Inverse Translation*

In terms of direction of translation, translated works can be grouped into two categories: direct translations and inverse translations. The former refers to works translated into one's native tongue, while the latter are those translated into a foreign language. Direct translation is also called unmarked translation or A translation, and inverse translation marked form of translation or B translation. The reason behind this categorization lies in that literary works assessment is normally reader oriented and translations by target language natives enjoy some advantages in this aspect. In direct translations, since the translator uses his or her own mother tongue to analyze the source text, the conceptual structures of target language are activated directly and mapped to the source text, and then the analyzed source-text elements are restructured in the target text achieving more acceptability (Marmaridou 1996).

In the case of Jia Pingwa, works translated by English native translators belong to direct translation, while those by Chinese translators are inverse translation.

6.3.2 *The Corpus*

Jia Pingwa, one of the representatives of the contemporary Chinese writers of local colorism, has published a lot of novels, prose, and essays, among which *Turbulence* translated into English by Howard Goldblatt won the Pegasus prize in literature in the USA and *Shaanxi Opera* won the seventh Mao Dun Literature Prize in China. His works concentrate on the peculiarities of people and stories taking place in Shaanxi, especially the Shang County.

Of all the works written by Jia Pingwa, 33 have been translated in English. Among them 21 are novels which are mainly novellas and short stories. *Turbulence* is the only long novel translated in English so far. In terms of mode of translation, although some English native translators have been engaged in the job, Chinese translators are the main force. In this research, 15 novels and their English translations are selected for the comparable corpus. Of the texts, 6 of them belong to direct translations and the other 9 inverse translations (see Appendix 6.1). The sizes of two types of texts are 170 thousand words and 160 thousand words, respectively. A reference corpus consisting of English novels of local colorism by four American writers (see Appendix 6.2) is employed to triangulate the results focusing on the stylistic features.

6.3.3 *Statistical Style*

By statistical style, I mean the stylistic features based on formal statistics with the help of computer software. In the present research, it focuses on STTR, mean sentence length, and lexical density.

6.3.3.1 STTR and Mean Sentence Length

Type-token ratio refers to the value between the number of different words and the number of all running words in a text. The higher the ratio, the more there is diversity in the use of words or a larger vocabulary and vice versa. While the length of a text can be indefinite, the number of words which can be used is limited. Usually, the standardized type-token ratio (STTR), that is the average of TTRs of every thousand words, is used to make the assessment. Mean sentence length is calculated according to the number of words contained in a sentence. Normally, a sentence with more than 22 words is considered to be a complex one. The longer the sentence is, the more difficult it is. The two parameters are usually employed to make stylistic comparisons between two texts in Corpus-Based Translation Studies (CTS).

The STTR and mean sentence length of the direct and inverse translations of Jia's novels are calculated (see Table 6.1).

According to Table 6.1, the average STTRs of the direct and inverse translations of Jia's novels are 45.02 and 42.89, respectively, and the values of mean sentence length are 16.59 and 13.82, respectively. Those figures can be compared with the corresponding figures of Howard Goldblatt and Gladys Yang's translations of Chinese novels in Chap. 4 of this book and STTR and mean sentence length of the fiction sub-corpus of TEC (see Table 6.2).

Translations by both Goldblatt and Yang belong to the direct translations from Chinese into English with STTRs of 44.99 and 46.01, respectively. Since the fiction sub-corpus of TEC consists of English translated texts from a variety of source languages, it also belongs to direct translations. The STTR of the fiction sub-corpus of TEC is 44.63. It is noticed that the STTR of direct translations of Jia's novels (45.02)

Table 6.1 STTR and mean sentence length of the direct and inverse translations of Jia's novels

Category	Title of works	STTR	M. sentence length
Direct translation	<i>Floodtime</i>	46.72	17.25
	<i>The People of Chicken's Nest Hollow</i>	41.67	15.54
	<i>Touch Paper</i>	40.67	17.23
	<i>Heavenly Rain</i>	44.66	18.78
	<i>The Regrets of a Bride Carrier</i>	46.29	14.00
	<i>The Monk King of Tiger Mountain</i>	48.47	18.10
Average		45.02	16.59
Inverse translation	<i>Qiqiao'er</i>	39.88	11.61
	<i>Shasha and the Pigeons</i>	41.97	11.18
	<i>Artemesia</i>	42.31	10.88
	<i>How Much Can a Man Bear?</i>	42.91	11.48
	<i>Family Chronicle of a Wooden Bowl Maker</i>	42.14	14.70
	<i>The Heavenly Hound</i>	43.88	17.61
	<i>The Good Fortune Grave</i>	46.10	10.96
	<i>The Castle</i>	41.19	13.50
<i>The Country Wife</i>	44.54	14.54	
Average		42.89	13.82

Table 6.2 A comparison between present findings and corresponding figures in Chap. 4

Translators	Type of translation	STTR	M. sentence length
Goldblatt	Direct translations	44.99	15.17
Yang	Direct translations	46.01	11.92
English natives	Direct translations (fiction sub-corpus of TEC)	44.63	13.508
Average		45.21	13.53
Present research	Direct translations	45.02	16.59
	Inverse translations	42.89	13.82

Table 6.3 STTR and mean sentence length of English original novels of local colorism

Category	Title of works	STTR	M. sentence length
English originals	<i>The Luck of Roaring Camp</i>	48.28	17.91
	<i>The Mysterious Stranger</i>	44.12	17.93
	<i>As I Lay Dying</i>	35.78	12.11
	<i>A Rose for Emily</i>	42.20	18.84
	<i>Winesburg, Ohio</i>	39.39	16.64
Average		39.38	15.05

is very close to the average STTR of the abovementioned three groups of texts (45.21), while one of the inverse translations (42.89) is lower. This indicates that lexical variety of the direct translations is higher than that of the inverse translations. Besides, it seems a new translation universal can be formulated that direct English translations of fictions from other languages share similar lexical variety, which is higher than that of inverse translations. The mean sentence length of direct translations (16.59) is higher than that of inverse translations (13.82). It means direct translations are a little bit complex than inverse translations in terms of use of sentences.

If the original English novels of local colorism are taken as norms, the comparison between translated English texts and the original ones will show how much translated novels deviate from or conform to the norms in terms of statistical style. A corpus consisting of novels of local colorism by four American writers, such as Bret Harte, Mark Twain, William Faulkner, and Sherwood Anderson, is used as a reference corpus. The STTR and mean sentence length of the corpus are calculated (see Table 6.3).

In Table 6.3, the STTR and mean sentence length of English original novels of local colorism are 39.38 and 15.05, respectively. Compared with the corresponding figures above, the STTRs of English translations of Jia's novels, both direct and inverse translations, are higher than that of original writings. The results show that the translated novels have a larger vocabulary than the English originals do. There is no significant difference in terms of mean sentence length.

6.3.3.2 Lexical Density

Lexical density refers to the ratio between lexical words and functional words. It can be calculated as: number of lexical words/number of all running words $\times 100\%$. The higher the ratio, the higher the information load of the text is. With the help of

Table 6.4 Lexical density of the direct and inverse translations

Category		Direct translations		Inverse translations		Log-likelihood	Sig.
		Num.	Freq.	Num.	Freq.		
Lexical words	<i>Adj.</i>	8,108	0.72	8,432	0.65	50.59	0.000
	<i>Num.</i>	1,026	0.18	1,337	0.14	66.28	0.000
	<i>N.</i>	1,779	0.07	766	0.05	345.47	0.000
	<i>Adv.</i>	10,396	0.24	11,458	0.22	155.37	0.000
	Be, do, have	7,921	0.16	8,058	0.14	31.34	0.000
	General v.	17,468	0.88	22,111	0.97	928.10	0.000
	Foreign v.	2	0.00	197	0.06	267.68	0.000
Functional words	Possessive <i>pron.</i>	3,517	1.25	4,510	1.39	204.33	0.000
	<i>Art.</i>	9,210	3.26	11,318	3.49	393.63	0.000
	<i>Conj.</i>	9,131	0.47	9,283	0.41	35.60	0.000
	<i>Det.</i>	1,835	0.08	2,183	0.08	60.16	0.000
	<i>Prep.</i>	13,074	1.16	14,610	0.10	230.31	0.000
	<i>Pron.</i>	1,856	0.11	2,454	0.12	131.46	0.000
	<i>Excl.</i>	382	0.14	290	0.09	6.92	0.009
	<i>Aux.</i>	1,981	0.69	2,310	0.36	54.23	0.000
	Particles	1,520	0.54	1,692	0.52	25.60	0.000
	Others	6,061	0.06	8,536	0.08	617.11	0.000
Lexical density		49.02 %		47.80 %		–	–

WordSmith, the lexical density of the direct and inverse translations are calculated (see Table 6.4).

In Table 6.4, the lexical density of direct translation (49.02 %) is significantly higher than that of inverse translations (47.80 %). It shows the direct translations are higher than inverse translations in information load. The lexical density of the English originals is calculated in the same manner (see Table 6.5).

The statistics in Table 6.5 show that the lexical density of the English originals of local colorism is 46.20 %, which is lower than those of two types of translated texts in Table 6.4. It can be inferred that, in comparison with the English originals, English translated texts have higher information load and translated texts have higher information load than the inverse translations. The research findings do not conform to the original hypothesis of simplification in CTS. It is also demonstrated that the translating process may increase the information load of the translated texts, which is an indication of comparable complication of translations.

6.3.4 *Style in Mode and Strategy of Textual Presentation*

The same genre presents itself in different cultures differently with different strategies. The mode and strategy of textual presentation can be manifested in the beginning part in a novel which introduces such elements as time, place, characters, surroundings, etc. In the following section, with the help of Readability Studio 2012

Table 6.5 Lexical density of the English originals

Category		Num.	Freq.
Lexical words	<i>Adj.</i>	8,656	0.62
	<i>Num.</i>	990	0.10
	<i>N.</i>	1,655	0.12
	<i>Adv.</i>	10,930	0.22
	Be, do, have	9,259	0.15
	General v.	21,720	0.90
	foreign v.	0	0
Functional words	Possessive <i>pron.</i>	3,996	1.16
	<i>Art.</i>	11,430	3.31
	<i>Conj.</i>	12,236	0.51
	<i>Det.</i>	2,128	0.08
	<i>Prep.</i>	17,277	1.25
	<i>Pron.</i>	1,971	0.09
	<i>Excl.</i>	278	0.08
	<i>Aux.</i>	2,541	0.37
	Particles	2,059	0.60
Others	8,063	0.70	
Lexical density		46.20 %	

and WordSmith 5.0 tools, the first sentences of both direct and inverse translations of Jia's novels are used as the target of analysis to find out their differences in readability as well as in the mode and strategy of textual presentation.

6.3.4.1 Readability Analysis

Readability Studio 2012 is a text analysis software package designed by Oleander Software, a private company dealing in text analysis software in Ohio, USA. Readability Studio 2012 can offer a variety of statistics about lexis, sentence, and grammar of a text. In the present research, eight categories of statistics about lexis and sentence including proper noun, monosyllabic word, complex word (more than 3 syllables), long word (more than 6 syllables), Dale-Chall unfamiliar word, Harris-Jacobson unfamiliar word, average sentence length, and difficult sentence (more than 22 words) are employed to investigate the readability of the three types of texts, namely, direct translations, inverse translations, and English originals (see Table 6.6).

Table 6.6 shows that, in lexis, there is slight discrepancy between the three types of texts in the use of monosyllabic word, complex word, and long word. The three types of texts differ significantly in the use of proper nouns. The frequencies are 4.7 %, 7.3 %, and 8.6 %, respectively. In use of sentence, inverse translations have the longest average sentence length, while direct translations the shortest. In terms of readability, the three types of texts score 78, 64, and 72. Direct translations enjoy the

Table 6.6 Readability analysis of direct translations, inverse translations, and English originals

Category of statistics (num. of)		Direct translation (583 words)	Inverse translation (794 words)	English original (597 words)
Lexis	Proper noun	12 (4.7 %)	26 (7.3 %)	50 (8.6 %)
	Monosyllabic word	183 (72.3 %)	251 (70.7 %)	425 (73.4 %)
	Complex word	15 (5.9 %)	25 (7 %)	34 (5.9 %)
	Long word	66 (26.1 %)	94 (26.5 %)	139 (24 %)
	Dale-Chall unfamiliar word	52 (20.6 %)	63 (17.7 %)	81 (14 %)
	Harris-Jacobson unfamiliar word	59 (23.4 %)	56 (15.8 %)	88 (15.2 %)
Sentence	Average sentence length	14.9	25.4	22.3
	Difficult sentence	2 (11.8 %)	7 (50 %)	9 (34.6 %)
Readability score		78 (fairly easy)	64 (plain English)	72 (fairly easy)

highest readability which is close to that of the English originals, while the inverse translations the lowest. It is indicated that, on the one hand, direct English translations of Jia's novels are easier than the comparable English original texts; on the other hand, inverse translations are comparatively more difficult to readers. According to the results, the translation universal hypothesis of simplification may vary with the changed type of translation. In direct translations, there is simplification, while complication does take place in inverse translations.

6.3.4.2 Comparison of Wordlist

Although statistics can partly tell the story, further investigation ought to focus on the text itself to locate the differences between the three types of text. In this section, with the help of the Wordlist function of WordSmith 5.0, comparisons are made between the three types of texts in the first 50 words in Wordlist (see Table 6.7).

Statistics show that in the use of lexical words, there is slight difference between Chinese and English novels of local colorism. The lexical words in the first sentences are all employed to depict the time, place, characters, surroundings, and the peculiarities in those aspects. As far as frequency is concerned, the number of lexical words in direct translations (23 words) accounts for 46 % of the total in the first 50 words in the Wordlist, while it is 22 % (11 words) in the inverse translations and 46 % (22 words) in the English originals. The direct translations are similar to the English originals in this aspect. The use of lexical words in the inverse translations is relatively less.

As far as content is concerned, translated texts are more influenced by the source texts. In Jia's novels, the lexical words focus more on the peculiar local natural surroundings, for instance, "dust," "bamboo," "cliff," "River," "sun," "Peak," "County," "Province," etc. The depiction is natural surroundings oriented. The lexis used to describe it is also more natural surroundings specific, for instance, "billow," "blazing," "boom," "bright," "brightness," etc. In comparison with the Chinese texts, the

Table 6.7 The first 50 words in Wordlist of the three types of texts

Direct translations of Jia's novels					Inverse translations of Jia's novels					English originals							
Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.
the	22	8.53	River	2	0.78	the	24	6.69	its	2	0.56	the	38	6.56	to	4	0.69
of	12	4.65	sun	2	0.78	and	12	3.34	land	2	0.56	a	27	4.66	when	4	0.69
a	9	3.49	there	2	0.78	a	11	3.06	name	2	0.56	of	27	4.66	have	3	0.52
in	4	1.55	were	2	0.78	to	10	2.79	neither	2	0.56	in	19	3.28	into	3	0.52
like	4	1.55	would	2	0.78	of	8	2.23	nor	2	0.56	and	16	2.76	mother	3	0.52
and	3	1.16	year	2	0.78	in	7	1.95	or	2	0.56	was	13	2.25	out	3	0.52
as	3	1.16	about	1	0.39	was	6	1.67	Province	2	0.56	Winesburg	12	2.07	there	3	0.52
at	3	1.16	across	1	0.39	as	5	1.39	she	2	0.56	with	8	1.38	up	3	0.52
dust	3	1.16	aroused	1	0.39	at	4	1.11	take	2	0.56	had	7	1.21	years	3	0.52
it	3	1.16	ashes	1	0.39	I	4	1.11	than	2	0.56	old	7	1.21	young	3	0.52
its	3	1.16	August	1	0.39	that	4	1.11	their	2	0.56	on	7	1.21	about	2	0.35
that	3	1.16	awkwardly	1	0.39	when	4	1.11	then	2	0.56	his	6	1.04	bed	2	0.35
to	3	1.16	back	1	0.39	an	3	0.84	three	2	0.56	lived	6	1.04	been	2	0.35
under	3	1.16	balled	1	0.39	be	3	0.84	up	2	0.56	an	5	0.86	but	2	0.35
again	2	0.78	bandits	1	0.39	if	3	0.84	way	2	0.56	house	5	0.86	could	2	0.35
are	2	0.78	barking	1	0.39	Peak	3	0.84	will	2	0.56	man	5	0.86	Cowley	2	0.35
bamboo	2	0.78	been	1	0.39	there	3	0.84	close	1	0.28	town	5	0.86	doctor	2	0.35
cliff	2	0.78	below	1	0.39	you	3	0.84	about	1	0.28	Willard	5	0.86	eagle	2	0.35
dogs	2	0.78	billows	1	0.39	all	2	0.56	above	1	0.28	at	4	0.69	eyes	2	0.35
down	2	0.78	blazing	1	0.39	been	2	0.56	against	1	0.28	farm	4	0.69	four	2	0.35

Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.	Word	Num.	Freq.
face	2	0.78	bled	1	0.39	County	2	0.56	aging	1	0.28	from	4	0.69
feet	2	0.78	booms	1	0.39	five	2	0.56	along	1	0.28	George	4	0.69
from	2	0.78	brassy	1	0.39	have	2	0.56	amid	1	0.28	he	4	0.69
his	2	0.78	bright	1	0.39	his	2	0.56	anything	1	0.28	her	4	0.69
one	2	0.78	brightness	1	0.39	inhabitants	2	0.56	anywhere	1	0.28	that	4	0.69
												leading	2	0.35
												it	2	0.35
												huge	2	0.35
												hands	2	0.35
												grey	2	0.35

beginning sentences of English originals of local colorism lay more emphasis on the depiction of characters and the surroundings in which they live, for instance, “Winesburg,” “man,” “town,” “Willard,” “farm,” “George,” “mother,” “Cowley,” “doctor,” etc. They are more character centered, and the lexis used are more character specific, for instance, “old,” “young,” “eyes,” “grey,” “hands,” etc.

From the perspective of textual presentation mode and strategy, the beginning sentences of English originals prefer to make characters the center of the plot. The direct depiction of characters is more valued. More importantly, the first sentences are more likely to produce some suspense. Comparatively, the beginning sentences in Jia's novels attach more importance to the natural surroundings, which are employed to set the tone for the whole story and indirectly push the plot forward. In the translations of Jia's novels into English, direct translations prefer to make some adjustment of information to the source texts, either addition or deletion. But in contrast, inverse translations are more likely to follow the source texts. The characteristics can be reflected in the following examples:

Direct translations:

- (1) ①迎亲的队伍一上路, ②狗子就咬起来, ③这畜类有人的激动, ④撵了喷呐声从苟子坪到鸡公寨四十里长行中再不散去。(《五魁》)
- (i) **The dogs** are aroused. (ii) Ever since Slacker Flat **they**'ve been barking and nipping at the feet of the bridal party. (iii) Funny how **dogs** are just like people, getting **excited** about the same things. (iv) It's that horn—its brassy, raucous whining drives everyone **mad**. (*The Regrets of a Bride Carrier*) [1: 4]
- (2) ①这一日天上的太阳毒得如一只滚动着的刺猬, ②光芒炙烧尖锐, ③满空的云朵就流出了血似的赤红, ④地上虚土浮腾, ⑤惨白得又像是大火后的灰烬, ⑥行走在赛虎岭官道上的一队散乱的人马, ⑦差不多只要在一个兵卒的后腿弯撞一下, ⑧这个兵卒就要倒下去, ⑨整个的队伍也便要倒下去, ⑩永远也不想爬起来了。(《白朗》)
- (i) **The sun** had spines that day. (ii) Like a balled-up porcupine **it** rolled across the sky, its light as bright and piercing as quills. (iii) The clouds bled red under **its** blazing brilliance. (iv) Billows of **dust** rose from the scorched earth like the residue of ashes from a defunct inferno. (v) Upon Tiger Road a multitude of scuffing feet plowed through the dry **dust** in a cloud of exhaustion. (vi) These were **bandits, warriors**, though the scraggly column of men showed not one hint of prowess: to shove one man in the back of the knee would launch a toppling chain-reaction of collapse. (vii) There **they** would lie, embracing the **dust**, as if never to rise again. (*The Monk King of Tiger Mountain*) [1: 7]

In example (1), the Chinese source-text sentence contains four clauses which are rendered into four complete sentences in the English translations. The translator also makes some alterations to the original word order: sentence (i) in the target text corresponds with clause ② in the source text; sentence (ii) includes clauses ① and ④ in terms of content; sentence (iii) corresponds with clause ③; sentence (iv) is a complementary explication of the logical relations between ③ and ④. Some information is deleted by the translator. For instance, the distance information “从苟子坪到鸡公寨四十里” (in the 40 *li* from Slacker Flat to Rooster Village) is omitted in the English version. There is also addition of information for explication.

For instance, the description of sound of musical instrument “It’s that horn—its brassy, raucous whining” does not appear in the Chinese source text. The use of nouns (“dogs”), personal pronoun (they), and adjectives (“excited” and “mad”) jointly contributes to the cohesion and coherence of the whole utterance and makes the logical relations more explicit.

Example (2) is a sentence containing ten clauses, depicting an overall scene from the sky to the ground and men. The English version represents it into seven complete sentences: sentence (i) in the English version corresponds partly to clause ① in the source text; sentence (ii) is the combination of detail descriptions in ① and ②; sentence (iii) matches clause ③; sentence (iv) is the translation of clauses ④ and ⑤; sentence (v) corresponds to clause ⑥; sentence (vi) is the rendering of clauses ⑦, ⑧, and ⑨; sentence (vii) corresponds to clause ⑩. Through co-reference between nouns and pronouns, such as “the sun,” “it,” “its,” “dust,” “bandits,” “warriors,” “they,” etc., the cohesion and coherence in the target text are achieved. The translator also makes a number of additions, such as “from a defunct inferno,” “These were bandits, warriors, though the scraggly column of men showed not one hint of prowess,” etc., to explicitate the logical relations between the clauses in the English versions.

Inverse translations:

- (3) 商州有俗：朋友之交，亦称亲家；亲到极处，若妻室各有身孕，又分别生产一男一女的，长大便作夫妇。（《人极》）

It is an old custom in Shangzhou County that good friends are called “close relations.”

When two men become especially friendly and their wives give birth at about the same time—one to a son and the other to a daughter—then the children will be married when they grow up. (*How Much Can a Man Bear?*) [1: 2]

- (4) 如果要作旅行家，什么茶饭皆能下咽，什么店铺皆能睡卧，又不怕蛇，不怕狼，有冒险的勇敢，可望沿丹江往东南，走四天，去看一处不规不则的堡子，了解堡子里一些不伦不类的人物，那趣味儿绝不会比游览任何名山胜地来得平淡。（《天狗》）

If it’s a traveler you want to be, and you can eat anything and sleep anywhere, if you fear neither snakes nor wolves and have the courage to take risks, **then** journey four days southwest along the Danjiang River to see a certain lopsided fort and meet its enigmatic inhabitants, an experience which, in its own way, will be no less interesting than visiting some famous scenic spot. (*The Heavenly Hound*) [1: 1]

In example (3), the Chinese source text is a sentence consisting of two clauses. The English version renders it into two complete sentences without changing the original word order. There is no addition or deletion to the source text either; likewise, example (4) is a conditional compound sentence introduced by Chinese prepositions “如果...可望...那...” (if...so...so). The translator renders the Chinese sentence also into a conditional compound sentence introduced by “if...then...” The English version follows the source text without making any alteration.

Then, the mode of textual presentation can be demonstrated in the following examples from English original novels of local colorism:

English originals:

- (5) When **Miss Emily Grierson** died, **our whole town** went to her funeral: **the men** through a sort of respectful affection for a fallen monument, **the women** mostly out of curiosity to see the inside of her house, which no one save an old man-servant—a combined gardener and cook—had seen in at least 10 years. (*A Rose for Emily*)
- (6) Upon the half decayed veranda of a small **frame house** that stood near the edge of a ravine near **the town of Winesburg, Ohio**, **a fat little old man** walked nervously up and down. (*Hands*)

Through a complex structure in example (5), the first sentence in *A Rose for Emily* shows readers a particular town and the characters living in it. In example (6), the first sentence in *Hands* presents the town of Winesburg, Ohio. The general reference of “the men,” “the women,” and “a fat little old man” does not give an explicit introduction of those characters. Readers are required to find out their identities and learn more stories about them. Characters are in the primary position in the beginning sentences of the English original novels, and the point of view is more explicitly introduced.

Based on the above statistics and analysis, it is found that, in the use of lexical words at the beginning sentences, Jia's novels focus more on depiction of natural surroundings, while its English counterparts prefer to make the characters the center of attention. Thus, English readers' expectations do not match the textual presentation mode and strategy of the English translated texts. As far as translation strategy is concerned, the direct translations tend to make adjustments or explicitate the source-text information by additions or deletions so as to make the translations more acceptable and closer to the target language readers. The inverse translations, on the contrary, are more likely to follow the source text in both content and form. The conformity ensures the adequacy of the translation but may result in a lack of acceptability to some extent.

6.4 Summary

In translating Chinese novels into English, acceptability cannot always be guaranteed by the absolute correspondence between the source text and the target text in both form and content. The differences in mode and strategy of textual presentation should also be taken into consideration by the translator. To take the beginning sentences of novels as an example, if the textual presentation mode of the English original novels is taken as norms, the conformity to or deviation from the norms will decide the acceptability of the translations to the target language readers. The adjustments and alterations made by English native translators can be referred to in the translating practice of Chinese translators in translating Chinese novels into English. The translators, therefore, are firstly required to learn about the differences between the source language and target language in textual presentation mode and strategy. Then it is for them to decide how much compromise to make in their

renderings. Certain freedom based on those understandings and employment of specific translation strategies will guarantee the readability or acceptability to the target readers. From his personal experience, Goldblatt discussed the role of translator in translating Chinese novels into English (see Zhu 2013). In *Silver City*, a novel by the contemporary Chinese writer Li Rui, the writer introduces the destiny of the protagonist and the plot progression explicitly in the first chapter. The US publisher suggests deleting some parts in the chapter and setting some suspense for the readers. With the agreement of the writer, Goldblatt makes some deletions to the source text. The example shows difference in language is merely one of the problems confronting translators. Divergence in textual presentation mode and strategy of the same genre between languages ought to be taken into consideration by translators in their practice.

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Chapter 7

Readability as an Indicator of Self-Translating Style: A Case Study of Eileen Chang

Abstract Based on a comparable corpus of novels of Eileen Chang’s self-translations in English, English writings and English translations by other translators, this chapter attempts to investigate into Eileen Chang’s translator’s style with readability as one of the indicators of translator’s style. The focus is on the relation between Chang’s self-translations and her own writings in the same language, and between her self-translations and the translations by other translators. Finally, the reliability of corpus statistics is discussed.

7.1 Introduction

Eileen Chang, a gifted woman writer in the twentieth-century Chinese literary history, had been praised by C. T. Hsia in his *A History of Modern Chinese Fiction 1917–1957* as “the best and most important writer in China today” (1961: 389). Fu Lei, a renowned translator in China, believed that “Chang’s novel *Jinsuo Ji* (The Golden Cangue) is the best of its kind so far and somewhat like the flavor of some short stories in *A Mad Man’s Diary* by Lu Xun. At least, it is a part of the Chinese literary harvest in China” (Xun 1944/1994: 121). As a bilingual writer, Chang had written in both Chinese and English. Her translations fall into three categories: English into Chinese works, self-translations, and Chinese into English works. Her own translations and translations of her works by others have gained much attention in recent years (e.g., Liu 2007; Shan 2007; Ma 2007; Wang 2008, 2009, 2011; Yang 2010; Chen 2011, etc.). Some researchers focus on studies of her self-translations (e.g., Chen 2007, 2008; Wang 2009, 2010).

Based on a comparable corpus that consists of novels of Eileen Chang’s self-translations in English, her English writings, and English translations by other translators, this chapter attempts to investigate into Eileen Chang’s translator’s style with readability as one of the indicators of translator’s style. The focus is on the relation between Chang’s self-translations and her own writings in the same language and between her self-translations and the translations by other translators. Finally, the reliability of corpus statistics is discussed.

7.2 Eileen Chang's Novels in English: Writings and Translations

Eileen Chang's writings and translations are a complicated phenomenon with translations and rewritings being intermingled with each other. Yang classified Chang's translations into three categories: (1) writings in translations, that is, "literalism" in translating works by others; (2) writing and translating at the same time, to be exact, "liberalism" in translating her own works; and (3) translations in writings, that is, her writings in English (Yang 2010: 52–53). It is reasonable to have such a categorization. The examples of the second category include *Yang Ge*, *Wusi Yishi*, *Yuan Nü*, and *Chi Di Zhi Lian* which have connections with the English versions of *The Rice-sprout Song*, *Stale Mates*, *The Rouge of the North*, and *Naked Earth*, respectively. The English versions in the second category are the focus of this research.

Yang Ge originally appeared in the semimonthly *World Today* in Hong Kong as serials from January to July in 1954, and a separate edition was later published by the World Today Press. Its English version with the title *The Rice-sprout Song* was published in 1955 (see Shan 2007: 185). Both the Chinese and English versions were indicated as written by Eileen Chang. Chronologically, it is believed that *The Rice-sprout Song* is the translation or rewriting of *Yang Ge*.

The short story *Stale Mates* was published in English in the American biweekly *The Reporter*. Two years later, *Stale Mates* was adapted into a Chinese story with a new title *Wusi Yishi* included in the *Literature Magazine* edited by Tsi-an Hsia. In the preface to the short story, Chang declares, "it is the same story but the way of telling it is slightly different. Since the story has to cater to the readers' expectations, it is never a translation" (see Liu 2007: 134–135). According to evidence, *Wusi Yishi* is the rewriting or, partly, the translation of *Stale Mates*.

It is a more complex story for *Yuan Nü*. In 1943, Chang published her short story *Jinsuo Ji* in Chinese in *Periodical* with two issues. In 1956, she enlarged *Jinsuo Ji* into a long English novel with a different title *Pink Tears* and contributed the manuscript to Charles Scribner's Sons Press for publication but was rejected. In 1962, she changed the title into *The Rouge of the North* and the novel was published in 1967 by Cassell. At the same period, the Chinese translations of *The Rouge of the North* with a new title *Yuan Nü* was published in series in both the newspaper *Sing Tao* in Hong Kong and the magazine *Crown* in Taiwan in 1966. Two years later, the separate edition of *Yuan Nü* got published by the Crown Press in Taipei. In 1971, Chang translated her short story *Jinsuo Ji* into English with the title *The Golden Cangue* and the English version was included in *Twentieth Century Chinese Stories* trans-edited jointly by C. T. Hsia and Joseph S. M. Lau. Chronologically, *Yuan Nü* in Chinese should be the translation or rewriting of *The Rouge of the North* in English. *Jinsuo Ji* and *The Golden Cangue* is another story.

Chang's *Chi Di Zhi Lian* in Chinese was published by Tian Feng Press in Hong Kong in 1954. Its English version with the title *Naked Earth* was published by The Union Press in Hong Kong in 1956. *Naked Earth* has always been regarded as her second English novel. As a matter of fact, it is the translation or rewriting of *Chi Di Zhi Lian*.

From the above descriptions, it can be inferred that Chang, as a bilingual writer, acts as writer and translator at the same time in her works. The present research treats Chang's recreations of her own works in a different language as translations or, to be more specific, self-translations. Grutman defines self-translation as "the act of translating one's own writings into another language and the result of such an undertaking" (2010: 257). For a long time, however, scholars cannot see eye to eye with each other on the issue whether self-translation should be regarded as the category of translation (see Li 2011). Within the framework of Descriptive Translation Studies, Toury puts forward the notion of "assumed translation," deeming translations the cultural facts in the target culture as long as they conform to three conditions:

1. The source-text postulate: there is another text, in another culture/language, which has both chronological and logical priority over it;
2. The transfer postulate: the assumed translation came into being involved the transference from the assumed source text of certain features that the two now share;
3. The relationship postulate: there are accountable relationships which tie it to its assumed original. (Toury 1995: 33–35)

The delimitation offered by Toury has broadened the scope of translation studies. As long as a text satisfies the three conditions, it is a legitimate translation in DTS. Taking Chang's works as an example, we can find that although Chang did not indicate clearly which text is the translation of another text, every text seems to have a source text or a text sharing something with it. There is really some transfer between the two texts concerned. The works coming out first differ from those later published but they share the same theme and play the same role in the target culture. Therefore, *The Rice-sprout Song*, *Wusi Yishi*, *Yuan Nü*, *The Golden Cangue*, and *Naked Earth* can be regarded as self-translations, in which the translator has more freedom in rendering her own works. Besides, in terms of direction of translation, temporal relation, and translating mode, self-translation can also be classified into: direct vs. inverse, synchronized vs. delayed, independent, collaborative, or authorized translations (Sang 2010: 78–79). In that sense, the works by Chang mentioned above are all translations, to be more specific, self-translations.

7.3 A Corpus-Based Study of Eileen Chang's Self-Translating Style

7.3.1 *The Corpus*

In this section, comparisons are made between Chang's self-translations, her English writings, and translations of her works by other translators to find out the peculiarities in her self-translations. *The Rice-sprout Song*, *Naked Earth*, and *The Golden*

Table 7.1 Three types of texts of Chang in English

Category/translator	Title of translations/writings	Corresponding texts in Chinese	
Chang's self-translations	<i>The Rice-sprout Song</i> (1955)	《秧歌》(1954)	
	<i>Naked Earth</i> (1956)	《赤地之恋》(1954)	
	<i>The Golden Cangue</i> (1971)	《金锁记》(1943)	
Chang's English writings	<i>Stale Mates</i> (1956)	《五四遗事》(1957)	
	<i>The Rouge of the North</i> (1967)	《怨女》(1966)	
	<i>The Fall of the Pagoda</i> (2010)	《雷峰塔》(2010)	
	<i>The Book of Change</i> (2010)	《易经》(2010)	
Kingsbury's translations	<i>Sealed Off</i> (1995)	《封锁》(1943)	
	<i>Love in a Fallen City</i> (1996)	《倾城之恋》(1943)	
	<i>Aloeswood Incense: The First Brazier</i> (2007)	《沉香屑第一炉香》(1943)	
	<i>Jasmine Tea</i> (2007)	《茉莉香片》(1943)	
	<i>Red Rose, White Rose</i> (2007)	《红玫瑰与白玫瑰》(1944)	
Translations by others	Eva Hung	<i>Traces of Love</i> (2000)	《留情》(1945)
	Janet Ng and Janice Wickeri	<i>Shutdown</i> (2000)	《封锁》(1943)
	Julia Lovell	<i>Lust, Caution</i> (2007)	《色·戒》(1979)
	Simon Patton	<i>Steamed Osmanthus Flower Ah Xiao's Unhappy Autumn</i> (2000)	《桂花蒸·阿小悲秋》(1944)

Cangue are taken as Chang's self-translations; *Stale Mates*, *The Rouge of the North*, *The Fall of the Pagoda*, and *The Book of Change* are her representative English writings; and the translations of Chang's works by Karen S. Kingsbury, Julia Lovell, Eva Hung, etc., are used as reference corpora. The texts used are as follows (see Table 7.1).

All the texts in Table 7.1 are in English and comparable with each other. The mode of comparison can be a multi-complex one: between self-translations and creative writings, between self-translations and translations by other translators, between different translations by different translators, etc.

7.3.2 Readability as an Indicator of Translating Style

Baker (2000)'s corpus-based investigation of translator's style has provided a new topic for CTS. Her understanding of style within the framework of corpus-based approach is quite different from the traditional interpretation of style in translation. The methodology she proposes is based on a comparable model and is target oriented. In the next decade or so, Baker's study is followed by a variety of researches focusing on the topic of translator's style (e.g., Bosseaux 2001, 2004, 2007; Olohan 2004; Winters 2004a, b, 2007, 2009; Saldanha 2011a, b; etc.). As it has been

discussed in previous chapters, in the study of translator's style there are also two models: the comparable model and the parallel model. Investigations in different models differ in their methodologies and the objects of study. Those based on the comparable model focus on peculiarities in one translator's translating which differentiate him or her from another translator in terms of statistics concerning type-token ratio, average sentence length, and reporting structure. The other category of investigation based on the parallel corpus consisting of one source text and several of its translations pays more attention to the different strategies employed by different translators in rendering specific linguistic phenomena in the source text.

According to Toury, at the beginning of translating practice, the translator has to decide first of all the fundamental strategy he or she should follow to ensure the adequacy or acceptability of the translation (1995: 56–57). On the one hand, readability is closely related to the translation's acceptability to the target language readers. It is one of the parameters targeting the readers and one of the criteria to test the validity of strategies employed by the translator. On the other hand, it is believed that readability is one of the factors that reduces the number of readers in the target culture and there is a gap in readability between Chinese translators and English natives in rendering Chinese novels into English. Readability, therefore, is taken as an indicator of translator's style. In the following section, several methods are used to test the readability of the four categories of texts mentioned in Table 7.1.

7.3.2.1 Lix (Lasbarhetsindex)

C. H. Björnsson, a Swedish researcher, developed a formula based on 12 categories of textual features which may cause difficulty in reading, and the validity of formula had been tested by 18 books used by 9 grades of Swedish comprehensive high school (see Anderson 1981). The formula focuses on lexis and sentence. The readability is calculated as follows:

$$\text{Readability} = \text{lexical difficulty} + \text{average sentence length}$$

$$\text{Lexical difficulty} = \frac{\text{words of more than 6 syllables}}{\text{total number of words}} \times 100$$

$$\text{Average sentence length} = \frac{\text{total number of words}}{\text{total number of sentences}}$$

According to the above formula, the readability of the four categories of texts relating Chang can be calculated as follows (see Table 7.2).

According to Table 7.2, the readability scores of Chang's self-translations, her English writings, Kingsbury's translations of Chang's works, and translations by other translators are 36.7, 34, 37.9, and 38.4. There is only slight discrepancy between them. It is indicated that there is little difference between the four categories of texts in readability. According to Anderson's criteria for readability of Swedish text (see Table 7.3), the four types of texts belong to the category of medium difficulty.

Table 7.2 Readability of the four categories of texts relating Chang

Categories	Total number of words	Words of more than 6 syllables	Total number of sentences	Readability score
Self-translations	180,399	42,593	13,613	36.7
English writings	265,573	59,968	23,227	34
Kingsbury's translations	79,414	19,866	6,170	37.9
Translations by others	37,655	9,061	2,638	38.4

Table 7.3 Interpreting Lix scores (Swedish texts) (Anderson 1981: 13)

Text difficulty	Lix
Very easy	20
	25
Easy	30
	35
Medium	40
	45
Difficult	50
	55
Very difficult	60

Table 7.4 Lix of Jacques Derrida's "What is a 'relevant' translation?"

	Total number of words	Words of more than 6 syllables	Total number of sentences	Readability score
Derrida's text	12,186	3,663	367	63.3

To test the validity of the formula, Lawrence Venuti's translation of Jacques Derrida's "What is a 'relevant' translation?" (2001) is tested by the formula (see Table 7.4).

According to Table 7.4, the Lix of Derrida's "What is a 'relevant' translation?" in English is 63.3 which indicates that the text is very difficult. It seems that the calculation of Lix is reasonable.

7.3.2.2 Lexical Diversity and Mean Sentence Length by WordSmith

As it has been discussed previously, standardized type-token ratio (STTR) is always used to make an assessment of the lexical variety of a text. The higher the STTR, the more vocabulary the text uses. Likewise, the longer a sentence is, the more difficult it will be. The two parameters can be obtained with the help of WordSmith Tools (see Table 7.5).

According to Table 7.5, the STTRs of the four categories of texts are 44.72, 44.48, 44.88, and 44.38, respectively, and the scores of mean sentence length are 13.69, 12.35, 12.74, and 14. There is only slight difference between the four categories of texts in terms of both STTR and mean sentence length. It is indicated that the statistics provided by WordSmith Tools are insufficient to tell the texts from each other.

Table 7.5 Lexical diversity and average sentence length of the four types of texts by WordSmith

Category	Title of works	STTR	Mean sentence length
Self-translations	<i>The Rice-sprout Song</i>	43.84	13.45
	<i>Naked Earth</i>	45.41	12.90
	<i>The Golden Cangue</i>	44.90	14.72
Average		44.72	13.69
English writings	<i>Stale Mates</i>	45.20	14.54
	<i>The Rouge of the North</i>	44.71	12.73
	<i>The Fall of the Pagoda</i>	43.97	11.42
	<i>The Book of Change</i>	44.02	10.72
Average		44.48	12.35
Kingsbury's translations	<i>Sealed Off</i>	45.60	12.55
	<i>Love in a Fallen City</i>	44.15	12.30
	<i>Aloeswood Incense: The First Brazier</i>	46.26	13.58
	<i>Jasmine Tea</i>	44.03	12.13
	<i>Red Rose, White Rose</i>	44.38	13.14
Average		44.88	12.74
Translations by others	<i>Traces of Love</i>	41.75	14.70
	<i>Shutdown</i>	43.42	11.78
	<i>Lust, Caution</i>	46.78	15.79
	<i>Steamed Osmanthus Flower Ah</i> <i>Xiao's Unhappy Autumn</i>	45.57	13.76
	Average		44.38

7.3.2.3 Parameters Provided by Readability Analyzer

Another computer software which is used to test readability of a text is Readability Analyzer, designed by Xu Jiabin and Jia Yunlong, two scholars at the National Research Center for Foreign Language Education, Beijing Foreign Studies University. The software can offer 14 parameters about a text including reading ease, text difficulty, grade level, sentences, average sentence length (ASL), average word length (AWL), tokens, word types, lemma types, lemma/word ratio, word TTR, word STTR, lemma TTR, and lemma STTR. One peculiarity of Readability Analyzer is the calculations of lemma, which can be employed to assess the lexical variety more accurately. The four types of texts are evaluated by Readability Analyzer as follows (see Table 7.6).

According to Flesch Reading Ease score, texts with the reading ease score of 70–79 are fairly easy and those with the text difficulty score of 0–29 are very easy. In Table 7.6, the reading ease score of Chang's self-translations is 77.60, the highest of the four categories of texts. Its text difficulty is the lowest (22.40). Her English writings have the lowest reading ease score of 71.90 and its text difficulty score is 28.10. There is significant discrepancy between Chang's self-translations and her English writings. Compared with her English writings, Chang's self-translations are statistically more readable to the target readers. In the case of comparison between

Table 7.6 Analysis of the four types of texts by Readability Analyzer

	Self-translations	English writings	Kingsbury's translations	Translations by others
Reading ease	77.60	71.90	72.40	75.50
Text difficulty	22.40	28.10	27.60	24.50
Grade level	5.70	6.80	6.40	6.40
Sentences	226	160	109	233
ASL	13.60	14.60	14.00	16.30
AWL	4.20	4.30	4.40	4.10
Tokens	181,526	269,092	81,482	37,845
Word types	12,224	14,155	7,128	5,197
Lemma types	8,909	10,130	5,248	4,109
Lemma/word ratio	0.7288	0.7156	0.7363	0.7906
Word TTR	0.0673	0.0526	0.0875	0.1373
Word STTR	0.0683	0.0544	0.0880	0.1379
Lemma TTR	0.0491	0.0376	0.0644	0.1086
Lemma STTR	0.0500	0.0394	0.0652	0.1092

Kingsbury's translations of Chang's novels and translations by other translators, the former is easier and more readable than the latter. Nevertheless, there is only slight difference between the four types of texts in ASL and AWL.

It is noteworthy that there is significant difference between the four types of texts in lemma TTR and lemma STTR. In lemmatization, different inflected forms of the same word will be regarded as one word. So lemma STTR can be used to decide the vocabulary or lexical variety of a text. In comparing two comparable texts, the higher the lemma STTR, the larger the vocabulary used and the lexical variety is limited. The lemma STTRs for Chang's self-translation, her English writings, Kingsbury's translations, and the translations by other translators are 0.0500, 0.0394, 0.0652, and 0.1092, respectively. It is indicated that Chang's English translations have the smallest vocabulary among the four but with richer lexical variety. The difficulty of the texts is comparatively lower; translations of Chang's works by other translators have the largest vocabulary and they are more difficult to the readers; Chang's self-translations differ little from Kingsbury's translations in the use of lexis.

7.3.2.4 Parameters Provided by Readability Studio

Readability Studio 2012 is computer software used for textual analysis (see Sect. 6.3.4.1). Nine categories of parameters provided by Readability Studio 2012 are employed here to find out the differences between the four types of texts. The results are as follows (Table 7.7).

On a whole, there is slight difference between the four types of texts in average sentence length, Dale-Chall unfamiliar word, Harris-Jacobson unfamiliar word, and

Table 7.7 Parameters of the four types of texts provided by Readability Studio 2012

	Self-translations	English writings	Kingsbury's translations	Translations by others
Complex sentence	1,814 (13.5 %)	2,230 (9.8 %)	821 (13.9 %)	437 (17.2 %)
Average sentence length	13.2	11.6	13.3	14.5
Unique words	12,383 (7.0 %)	14,469 (5.5 %)	7,275 (9.2 %)	5,299 (14.3 %)
Dale-Chall unfamiliar word	18,472 (10.4 %)	23,997 (9.1 %)	7,080 (9 %)	4,077 (11 %)
Harris-Jacobson unfamiliar word	25,719 (14.5 %)	34,771 (13.2 %)	10,390 (13.2 %)	5,627 (15.2 %)
Passive voice	563 (4.2 %)	670 (3.0 %)	219 (3.7 %)	101 (4.0 %)
Redundant phrases	37	76	27	6
Cliché	46	57	20	9
Sentence beginning with conj.	919	872	328	114
Readability score	78–80	81–83	78–80	75–77

passive voice. The four types of texts differ from each other significantly in the other five parameters, namely, complex sentence, unique words, redundant phrases, cliché, and sentence beginning with conj.: (1) in terms of complex sentence, Chang makes more use of it in her self-translations (13.5 %) than in her English writings (9.8 %), while Kingsbury's translations (13.9 %) are similar to Chang's self-translations in this aspect. Translations of Chang's novels by other translators use more complex sentences (17.2 %) than the other three; (2) in terms of unique word, Chang's self-translations (7.0 %) use a little more unique words than her English writings (5.5 %) in which there are only a few of it. In Kingsbury's translations (9.2 %) it is closer to Chang's self-translations. More unique words appear in translations of Chang's novels by other translators; (3) there are more use of redundant phrases, clichés, and sentences beginning with conj. in Chang's self-translations and English writings than in Kingsbury's translations and translations of Chang's novels by other translators.

According to readability score, there is slight discrepancy between the four types of texts. Only Chang's English writings belong to the category of "easy" texts, while all the other three types are "fairly easy" (see Fig. 7.1).

The reason for the approximation in readability score probably lies in the fact that all the texts are based on Chang's creation. Chang's English writings score 81–83, which is the highest in the four types. Her self-translations are almost the same with Kingsbury's translations of her novels in the score (78–80). Translations by other translators have the lowest readability score (75–77).

The distribution of sentences of various lengths is shown as Fig. 7.2.

According to Fig. 7.2: (1) the ASL of Chang's self-translations is between 7 and 18 words with the mean value of 11; (2) the ASL of Chang's English writings is between 6 and 16 words with the mean value of 10; (3) the ASL of Kingsbury's translations is between 7 and 18 words with the mean value of 12; (4) the ASL of

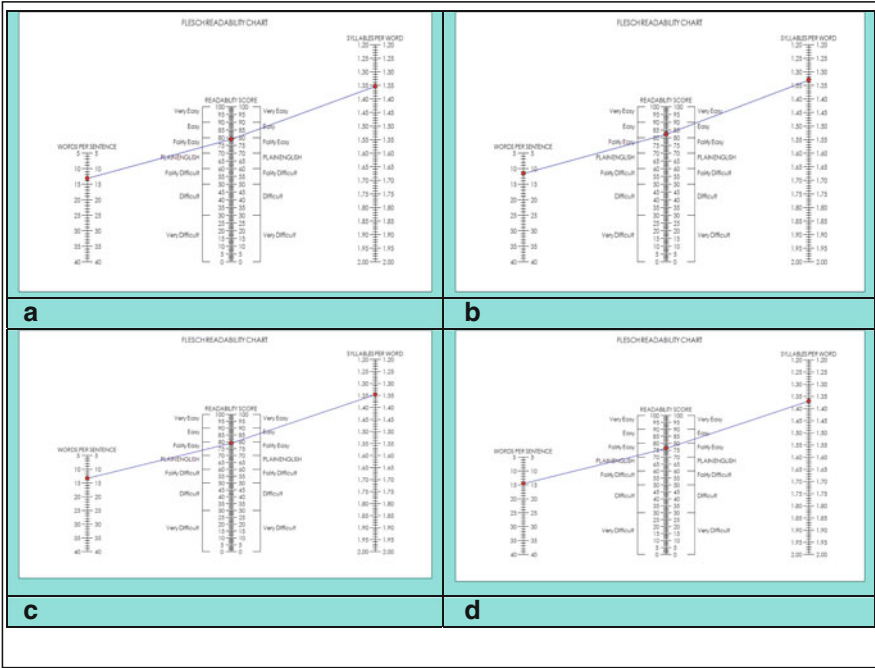


Fig. 7.1 Readability score of the four types of texts: **(a)** Chang’s self-translations; **(b)** Chang’s English writings; **(c)** Kingsbury’s translations; **(d)** translations by other translators

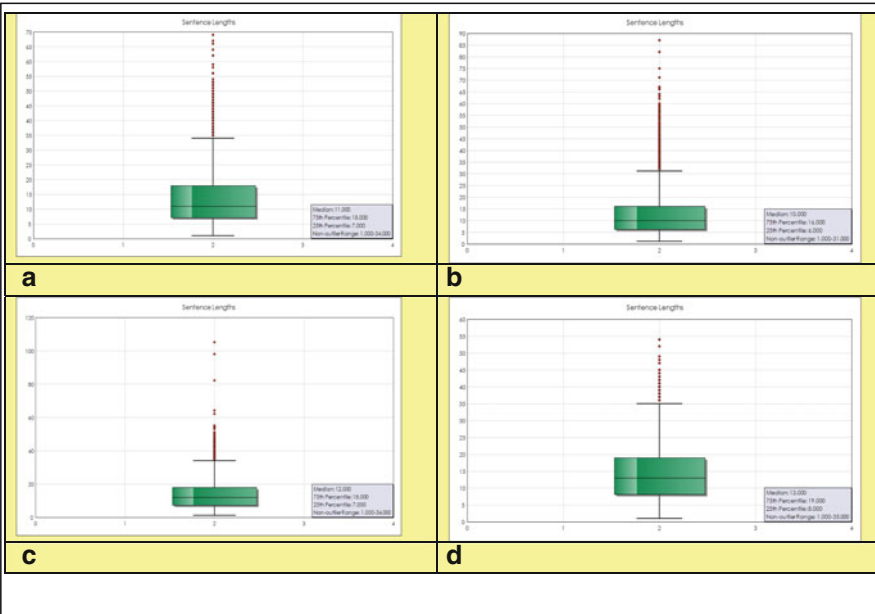


Fig. 7.2 Distribution of sentences of various lengths in the four types of texts: **(a)** Chang’s self-translations; **(b)** Chang’s English writings; **(c)** Kingsbury’s translations; **(d)** translations by other translators

translations by other translators is between 8 and 19 words with the mean value of 13. Those figures show that there is only slight difference between the four types of texts in non-outlier range. It is, however, noteworthy that Chang's self-translations and Kingsbury's translations of her works are almost identical with each other in not only the non-outlier range (7–18) but also in distribution of long and short sentence (with 75 % sentences of 8–18 words and 25 % sentences of 1–7 words).

As far as the outlier range of sentence, the four types of texts differ significantly from each other: 30–60 words for Chang's English writings; 35–55 words for Chang's self-translations; 37–58 words for Kingsbury's translations, very close to the self-translations; and 35–45 words for translations by other translators. From the perspective of readability, the shorter the outlier range, the more readable the text is. In the light of variety sentences, the longer the outlier range, the more variety the sentences possess. The four types of texts, in accordance with the sentence variety, rank as: Chang's English writings > Chang's self-translations > Kingsbury's translations > translations by other translators.

From the statistics in previous sections, it can be noticed that it is hard to differentiate one translator from another with the help of figures provided by computer software. The use of specific linguistic items may tell us more about the readability or style of the texts in discussion. In the following section, comparisons are made between the four types of texts in the use of redundant phrases and clichés.

Translators' use of redundant phrases, as a type of subconscious linguistic behavior, is not subject to the source text and can be taken as an indicator of translator's style. The Readability Studio can provide not only the frequency of redundant phrases but also the use of specific items (see Table 7.8).

Table 7.8 Use of redundant phrases in the four types of text

Chang's self-translations (37)	Chang's English Writings (76)	Kingsbury's translations (27)	Translations by other translators (6)
<u>a little bit</u>		<u>a little bit</u> (3)	
again and again (5)	again and again (6)		
asked the question	ask a question		
asking the question	asking a question		
basic principles			
	but nevertheless		
climbed up (2)	climb up (2)	<u>climbed up</u> (2)	climbing up
climbing up	climbed up (3)		
could possibly	could possibly (4)		
		completely destroyed	
	<u>crouch down</u>	<u>crouched down</u> (5)	
	<u>drop down</u>	<u>dropped down</u>	
		each and every	
empty spaces	empty space	<u>empty space</u> (2)	

(continued)

Table 7.8 (continued)

Chang's self-translations (37)	Chang's English Writings (76)	Kingsbury's translations (27)	Translations by other translators (6)
exactly identical			
fall down (3)	fall down	<u>fell down</u>	
	falling down (4)		
	falls down		
	fell down (4)		
	<u>freezing cold</u>	<u>freezing cold</u> (2)	
		fused together	
	gather together		gathered together
		lifted up	
new recruit (2)			
new recruits			
	null and void		
old saying (3)	old saying (12)	<u>old saying</u>	
		old sayings	
peace and quiet	peace and quiet (3)		
			possibly could
protest against			
reverted back	reverting back		
rise up	rose up	rising up	rising up
rose up		<u>rose up</u> (2)	rose up
	swoop down		
	they themselves (8)		
		winter season	
whole lot	whole lot (2)		
you yourself (2)	you yourself		
young boy (2)			
young girl (2)	young girl (8)	<u>young girl</u>	young girl
young girls	young girls (5)		

According to Table 7.8, the frequencies of redundant phrases in Chang's English writings, Chang's self-translations, Kingsbury's translations, and translations by other translators are 37, 76, 27, and 6, respectively. When different forms (such as the third person, plural form, inflectional change, etc.) of the same expression are grouped into one form, it is found there are 13 overlaps between Chang's self-translations and English writings in the use of redundant phrases. Between Kingsbury's translations and Chang's self-translations, there are 10 overlaps in the use of redundant phrases. In the only 6 redundant phrases in translations by other translators, there are only 4 overlapping with Chang's self-translations or her English writings.

The use of redundant phrases shows there must be some interactions between the writings of a writer as translator and his or her translations in terms of style. The interactions manifest mainly in the similarity between the two in statistical or

linguistic style. The fact that there are more overlapping between Kingsbury's translations and Chang's self-translations shows Kingsbury's translations conform more to Chang's style than the other translators.

The Readability Studio 2012 can also provide information about the use of clichés in the four types of texts (Table 7.9).

In Table 7.9, in Chang's self-translations and her English writings, there are 46 and 57 clichés, respectively. Comparatively, Kingsbury's translations make use of only 20 clichés. There are only 9 clichés used in translations by other translators. From the comparisons, it is noticed that there are 11 overlaps between Chang's self-translations and her English writings in the use of clichés (one of the reasons lies in the fact that *The Rouge of the North* written in English has connections with Chang's self-translation *The Golden Cangue* in content); there are 7 overlaps between Kingsbury's translations and Chang's self-translations; there are, however, only 2 overlaps between translations by other translators and Chang's self-translations or her English writings.

Table 7.9 Use of clichés in the four types of texts

Chang's self-translations (46)	Chang's English Writings (57)	Kingsbury's translations (20)	Translations by other translators (9)
a leg up	at sea (2)	<u>arm's length</u>	
a piece of my mind			
all wet (2)			
<u>arm's length</u>			
big shot	behind the times	beat around the bush	beside himself
		beating around the bush	bread and butter
		bury the hatchet	
child's play	child's play		change of heart
clean slate			
drew the line at	down and out		
drop of a hat	drew the line at		
	eager beaver		
flesh and blood	flesh and blood (4)	far cry	filled to the brim
	full of herself	<u>flesh and blood</u> (5)	
get to the bottom of (2)	get to the bottom of (3)	<u>get to the bottom of</u>	
go to town (2)	get up and go (2)		
going to town (3)			
hard to swallow	half-baked	high and dry	
heart-to-heart talk	heart-to-heart talk	high and mighty	
holding her own	hell to pay		
holding his own	holding his own		

(continued)

Table 7.9 (continued)

Chang's self-translations (46)	Chang's English Writings (57)	Kingsbury's translations (20)	Translations by other translators (9)
in the black (3)	in hot water (2)	in one ear and out the other	in the red
in the long run	in the black (3)		
	in the long run (2) in the red		
killing two birds with one stone			
	last resort (3)	long shot	
	last straw		
made the grade (2)			make ends meet
needle in a haystack		nose to the grindstone	
no love lost			
no strings attached			
off the wall	<u>odds and ends</u> (5)	<u>odds and ends</u>	odds and ends
over the hill (2)	off the wall	<u>over the top</u>	
over the top (2)	over the top		
paper tiger	packed it in	<u>pulling my leg</u>	pull it off (2)
<u>pulling my leg</u>	put your foot down		
	putting her foot down		
rain or shine			
save face (2)	save face (2)	<u>see it through</u>	
sight unseen	saving face	short end of the stick	
spit and image	<u>see it through</u>		
steal her thunder	see the light (3)		
	sour grapes		
two-faced	touch and go		
	under a cloud		
	unwritten law (2)		
	up and about		
	up in arms		
		water under the bridge	

7.4 Summary

It has been observed that statistics about readability of the four types of texts relating to Eileen Chang's works provided by Lix analysis, WordSmith, Readability Analyzer, and Readability Studio 2012 cannot effectively tell one text from the other in terms of style. Formal statistics alone can only tell us a part of the story in investigating readability of a text or a translator's style. Comparatively speaking, the statistics about specific linguistic items, for instance, the use of redundant phrases or clichés, can reveal more about the text or style of a writer or translator.

As far as the parameters of readability are concerned, Chang's self-translations are very close to her English writings in style. There are only a few overlaps between translations of Chang's novels by other translators and the other three types. It indicates that translator's self-translations are similar to her own writings in the target language in style. As a scholar of Eileen Chang studies, Kingsbury's translating style is very close to Chang's self-translating style. Translations by other translators differ from the other three types of texts in style significantly.

From the perspective of readability, Chang's English writings score the highest, for the reason that in writing directly in English, the writer enjoys more freedom and the difficulty of text can be consistent. The self-translations are more difficult than writings in the target language because the translations are more subject to the source texts, even if they are the translator's own works. Kingsbury's translations are very close to Chang's self-translations in many aspects because Kingsbury, as a Chinese-English novel translator, had lived and worked in Taiwan for nearly 20 years. When she was a PhD candidate supervised by professor David Wang Der-wei, her dissertation was about Eileen Chang. Therefore, she has a very precise command of Chang's language style. As an English native speaker, her English is more acceptable to the target language readers. She describes her translating practice as follows:

Thus, a literary translator has to go "inside" the original text, grab all those images and ideas and whatnot, then come back out and set up another "external" linguistic structure that that can contain and convey that material while still sounding good. And the goal, of course, is to not only "sound good," but to sound somehow similar to, or at least analogous to, the original. (see Esposito 2007)

In comparison with Kingsbury's translations, translations of Chang's novels by other translators are more adequate than acceptable in terms of style.

Methodologically, the present research presents the following notions: first of all, in terms of comparative model, the study of translator's style should not be confined to the comparable model or the integration between parallel and comparable models, but a multi-complex one in which all types of texts are compared with each other to triangulate the research results; secondly, the statistics provided by computer software about style or readability is not always reliable. It can only be taken as a reference. The use or distribution of specific linguistic items or syntactical structure may reveal more about style or readability. Statistics is nothing but a point of departure in CTS. Thirdly, compared with investigations of translator's style based on a comparable model, explorations into peculiarities in different translator's renderings of the source texts may tell us more about translator's style.

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Chapter 8

Conclusion

Abstract Style, as a complicated concept, can be approached from various perspectives, such as literary (e.g., Cluysenaar 1976; Shen 1995, etc.), narrative (Genette 1980, 1988; Toolan 2009, etc.), linguistics (Enkvist 1964; Leech and Short 1981, 2007, etc.), pragmatics (e.g., Black 2006, etc.), cognitive (e.g., Semino and Culpeper 2002; Emmott et al. 2007, etc.), and corpus (Semino and Short 2004; Hoover 2007; Mahlberg 2013, etc.), to name but a few. Diachronically, it is indicated that there is a development in the understanding of style of a text, literary or nonliterary.

8.1 A Summary

Style, as a complicated concept, can be approached from various perspectives, such as literary (e.g., Cluysenaar 1976; Shen 1995, etc.), narrative (Genette 1980, 1988; Toolan 2009, etc.), linguistics (Enkvist 1964; Leech and Short 1981, 2007, etc.), pragmatics (e.g., Black 2006, etc.), cognitive (e.g., Semino and Culpeper 2002; Emmott et al. 2007, etc.), and corpus (Semino and Short 2004; Hoover 2007; Mahlberg 2013, etc.), to name but a few. Diachronically, it is indicated that there is a development in the understanding of style of a text, literary or nonliterary.

The present research focuses on style in translation studies, to be more specific, the translator's style within the Corpus-Based Translation Studies (CTS) paradigm. The term "translator's style" was first proposed by Baker (2000) and became one of the major topics for CTS. Baker regards translator's style as a kind of "thumbprint" linguistically presented in a text (2000: 245). The notion behind such an understanding is pioneering for the reason that it is quite different from the previous discussions about style in translation which are source text oriented or original author centered. The translations are always evaluated against the background of the source text stylistically. On the one hand, translator's style has broken the taboo that a translator, ethically, ought not to have his or her own styles in translations. The new concept has provided a new perspective in viewing the phenomenon. On the other hand, the application of corpus approach has made the study more scientific and objective. According to Labov (1972), every major paradigm shift in linguistics has been brought by a shift in the concept of the basic data for the subject (see Stubbs 1993: 24). The same is true of translation studies. The data has changed from single

source text vs. target text into large number of texts, comparable or parallel, which are stored in electronic form in a computer and can be analyzed with the help of software. CTS, a new research paradigm, has come into being. Translator's style is analyzed in a quite different manner.

It is aimed, by the present research, to build a Chinese-English Parallel Corpus of Modern and Contemporary Chinese Novels (CEPCOCN), which is both synchronic and diachronic in nature and can be applied in the studies of translational style in terms of such variables as translator, direction of translation, historical period, author of original text, etc. Based on the CEPCOCN, the theoretical contributions made by the present research include the following aspects: firstly, the validity of Baker's methodology for investigating a literary translator's style is examined in the context of Chinese-English novel translations. The comparable corpora consisting of translations of Chinese modern and contemporary novels by Howard Goldblatt and Gladys Yang are used to differentiate the two translators' translating styles from each other through comparisons in STTR, mean sentence length, and reporting structure. The results show that statistics provided by computer software cannot effectively tell one translator from another in translating style. The statistics-based translator's style is more likely to be a type of universal features of English translations of novel from the other languages, especially Chinese. In Baker's methodology, the source texts are put aside for the time being. If the source texts are taken as one of the causes for translator's choice of language, it is proposed that translator's style be categorized into two subtypes: S-type (source-text type) and T-type (target-text type). The S-type translator's style is based on the regularities manifested in the peculiar strategies adopted by a translator in rendering specific source language phenomena in all his or her translations. The T-type focuses on the habitual linguistic behavior of individual translators, which is more subconscious in nature. Both categories, however, should be taken into consideration by researchers of translational style. Moreover, a multiple-complex model of comparison for investigating translator's style is proposed.

Secondly, based on the investigation of the English translations of ambiguous discourse presentations in the Chinese novel *Luotuo Xiangzi*, the S-type translator's style is further probed into. It is found that English native translators are more likely to put readers "directly inside the character's mind" (Leech and Short 1981: 344) by adopting free indirect thought (FIT) more often, while the Chinese translator tends to make more use of the third person and past tense, which are more likely to distance readers from the character. I propose that the regularities in translators' linguistic strategies, that is, conscious linguistic choices with consistency, in rendering the peculiar language phenomena in the source language be embraced in the study of translational style.

Thirdly, with the help of the sub-corpus consisting of Jia Pingwa's novels and their English translations by both English native and Chinese translators, translating style of different directions, direct and inverse, are investigated. The comparisons are made between the translation into the mother tongue and into a foreign language in terms of formal statistics and mode and strategy of textual presentation. The results show that direct translations do differ from inverse translations in the

following ways: (1) direct translations are richer in lexical diversity than inverse translations; (2) direct translations are higher in information load than inverse translations; (3) direct translations of Jia's novels are more likely to readjust the original word order and provide additional information to achieve explicitation while inverse translations prefer to follow the original form and content. It is suggested that difference in mode and strategy of textual presentation of the same genre between different languages be taken into consideration by translators to ensure both adequacy and acceptability of the translation products.

Fourthly, readability of translations is taken as one of the indicators of style, to be more specific, self-translator's style. A comparable corpus consisting of four types of novel texts of Eileen Chang all in English, namely, Chang's self-translations; her English writings; translations of Chang's novels by Kingsbury, a researcher of Eileen Chang studies; and translations of Chang's novels by the other translators. Comparisons are made between Chang's self-translations and her own writings and between her self-translations and the translations by Kingsbury and other translators with statistics of readability as an indicator of style. Several calculating methods are used. It is found that statistics about readability provided by manual calculation or computer software cannot effectively differentiate one text from another in terms of style. It is more sensible to go into the texts themselves and peculiar use of specific language items to find the differences between the texts in discussion. Methodologically, the comparative model is different from the previous comparable or parallel models. It is more likely to be a multiple-complex model in relation to research needs.

8.2 New Problems

Actually, the problems in corpus-based translational stylistics are not new but fundamental in essence. As it has been mentioned more than once in this research, with the development of notions, data, and methods, the understanding of style in translation has greatly evolved. Style is more than the linguistic forms of a text.

Increasingly, style has ceased to be viewed only in terms of its linguistic features and has come to include such issues as voice, otherness, foreignization, contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning. To pay attention to style in translation study means to consider how all these factors are reflected in the text and its translation. (Boase-Beier 2006: 1–2)

In Boase-Beier's view, the research scope of style has been greatly broadened and the study of it is both linguistics and culture oriented. We have more dimensions or perspectives to approach style. For instance, the narrative approach to translator's style focuses on the point of view reflected in the use of deixis, modality and transitivity, and free indirect discourse (e.g., Bosseaux 2001, 2004, 2007); the systemic approach to translating style pays close attention to "translator's discursive presence in the text" (e.g., Ng 2009); etc.

Nevertheless, problems encountered in stylistic investigations within the CTS paradigm, in the past as well as today, can be summarized as follows:

- Sorting the concept of style
- Locating the formal expressions of stylistic features
- Stylistic information tagging
- Interpreting the data
- Explanation of the results

Style, as an umbrella term in both English and Chinese, is a complex concept. It can be approached from a variety of perspectives, which overlap each other to a certain extent. The stylistic transfer between the two languages makes the issue more complicated. First of all, the concept of style has to be further sorted so as to have clear objects of study and effective methods correspondingly. In different frameworks, the same term may be used to refer to different targets. Secondly, since the stylistic features have to be recognized by computers, the formal expressions of them have to be decided. For instance, point of view can be reflected in the use of deixis, modality and transitivity, and free indirect discourse (see Bosseaux 2004, 2007). The task for a researcher is to find out how to recognize the different linguistic forms of those linguistic categories so as to extract relevant statistics with the help of software. Thirdly, once the different linguistic forms of those stylistic features are discerned, they have to be marked in the corpus texts with specific tagsets. The ideal way of tagging is automatic annotations, but in practice it is hard to be automatic in this aspect. Most of the time, manual intervention is inevitable. Fourthly, once the statistics is extracted, it has to be interpreted sensibly to relate to specific translation phenomena. Sometimes, the figures may contradict the hypothesis. Last but not least, the causes behind the translation phenomena have to be provided. According to Holmes, “Translation Studies should emerge as an empirical science” (see Toury 1995: 9), which demands not only description of the phenomena but, more importantly, interpretation. Many researches in CTS today are still confined to description and there is a lack of explanation and even prediction. One of the urgent problems confronting scholars in this field is, apart from the comparative model, how to employ the cause-effect model effectively.

In a word, on the one hand, researchers need to have a deeper understanding of the objects of study; on the other hand, further improvement in methodology is required.

8.3 Future Directions

Interdisciplinarity is one of the peculiarities that characterize the Corpus-Based Translation Studies (CTS) paradigm. The integration between Corpus Linguistics (CL) and Descriptive Translation Studies (DTS) contributes to the establishment of the CTS; the combination of stylistics and CL leads to the new research area of corpus stylistics (e.g., Semino and Short 2004; Mahlberg 2013; etc.). Within the field of stylistics (see Fig. 2.1), there are literary stylistics, narrative stylistics,

pragmatic stylistics, functional stylistics, textual stylistics, discursive stylistics, cognitive stylistics, computational stylistics, critical stylistics, rhetorical stylistics, cultural stylistics, corpus stylistics, etc., which are the results of the integrations between stylistics and other branches of linguistic or cultural studies. Each type of stylistics has its own focus of attention and peculiar methods. The common ground they have between them is the focus on patterns or regularities of language use in the text. Application of new research findings from those subbranches to translation studies, especially to CTS, is one trend in the future.

Malmkjær (2003, 2004) put forward the term “translational stylistics,” which focuses on the style of translated texts and aims to find out the effect of translator’s regular choice of language on the target language readers. As a broad term, translational style can be used to refer to any particular features of the translated text. Baker (2000) applies the corpus methodology to the study of the style manifested in translations of a literary translator and creates “translator’s style,” one of the key concepts in CTS. Corpus offers a rich source for stylistic research as long as the formal parameters of each type of stylistic feature can be marked in the text. Another new direction is the establishment of a research framework of corpus-based translational stylistics (see Table 8.1).

The focus of the corpus-based translational stylistics is the patterns or regularities of language use in the translated text. Two major comparisons are involved including the interlanguage model and the intra-language model. Various corpora, of course, can be used as reference corpora for triangulating the results. (1) Interlanguage comparisons are based on parallel corpus. The topics fall into such categories as comparison between single source text and its translation, between one source text and its various translations, particular writer’s work and its translation, etc. (2) Intra-language comparisons are based on comparable corpora in the same language—the target language. There are two types of topic: comparison between translated texts and non-translated texts and comparison between translations.

The style to be investigated falls into three categories: (1) Statistical style, which refers to the style based on the statistics provided by various computer software, such as STTR, AWL, ASL, lexical density, keyword list, etc. The focus of statistical style is on lexis and sentence. The statistics is generated either directly or indirectly. It is part of the verification of a hypothesis but only the point of departure in empirical research because figures can only tell a small part of the whole story. (2) Narrative style, which is based on narratology and more literary in nature. The focus of narrative style is on the way in which a translated text is presented in front of the readers, for instance, how a translator render in the target text the point of view, distance between the characters and readers, and inner movement of characters in the source text. (3) Linguistic style, which is based on linguistic analysis of a text and is more language use oriented. It focuses on peculiarities in language use in the translated text in comparison either with the source text or the non-translated text in the target language.

What should be noticed are the overlaps between the classifications or categorizations. It indicates the complicated nature of style, which in itself is a cross-disciplinary concept. The research framework is, therefore, an open one and can be enriched with the new development in stylistical studies and relevant subjects in the future.

Table 8.1 A tentative research framework of corpus-based translational stylistics

Comparative model		Stylistic category		Statistical style	Narrative style	Linguistic style	...
Inter language	Source texts vs. target texts	Single ST vs. TT	Translations of particular writers	Std. type-token ratio (STTR)	Discourse presentation	Phrase	...
		One source text vs. many of its translations					
Intra-language	Translated texts vs. non-translated texts	Language systems	...	Average word length (AWL)	Speech presentation	Collocation	...
		Different translators		Average sentence length (ASL)	Thought presentation	Semantic prosody	
	Between translations	Translator-oriented	Lexical density	Writing presentation	Creative use of language	Dialect	
		Direction-oriented	Key word list	Point of view	Geographical		
	Mode of production-oriented	Direct vs. inverse	Distribution of words	Deixis	Temporal	Social	
		Translations vs. writings	...	Modality	Idiolect		
Historical period-oriented	Distribution of sentences	Transitivity	Standard	Register		
	Foregrounding	Field			
.....	Deviation	Tenor	Mode		
.....	Parallelism			

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Appendices

Appendix 4.1: English Translations of Modern and Contemporary Chinese Novels by Howard Goldblatt

Writers	Title in Chinese	Date of pub.	Publisher	Title in English	Date of pub.	Publisher	Independent	Collaboration
Xiao Hong	《生死场》	1935	Shanghai Rongguang Books	<i>The Field of Life and Death</i>	1979	Bloomington: IUP		√
	《呼兰河传》	1941	Guilin Shanghai Periodicals and Books Company	<i>Tales of Hulan River</i> (last 2 chapters omitted)	1979	Bloomington: IUP	√	
	《萧红短篇小说选集》	1933-1941	/	<i>Selected Stories of Xiao Hong</i>	1982	Beijing: Panda; Chinese Literature	√	
Lao She	《染布匠的女儿：萧红小说选》	1933-1939	The Chinese University Press	<i>The Dyer's Daughter: Selected Stories of Xiao Hong</i> (Chinese-English)	2005	The Chinese University Press	√	
	《骆驼祥子》	1936-1937	Yu Zhou Feng (Wind of the Universe)	<i>Rickshaw Boy: A Novel</i>	2010	New York: Harper Perennial	√	
Duanmu Hongliang	《红夜》	1936-1943	/	<i>Red Night (with other stories)</i>	1988	Peking: Panda	√	
	《鸳鸯湖的忧郁：端木蕻良短篇小说选》	1936-1943	/	<i>The Sorrows of Egret Lake: Selected Short Stories of Duanmu Hongliang</i>	2009	The Chinese University Press	√	
Ba Jin	《第四病室》	1946	Young Companion Books Company	<i>Ward Four: A Novel of Wartime China</i>	1999	San Francisco: China Books		√

Zhang Jie	《沉重的翅膀》	1981	People's Literature Press	Heavy Wings	1989	New York: Grove Press	✓
Jia Pingwa	《浮躁》	1987	The Writers Publishing House	Turbulence	1991	New York: Grove Press	✓
Gu Hua	《贞女》	1987	Hong Kong Xiangjing Press	Virgin Widows	1996	Honolulu: University of Hawaii Press	✓
Ma Bo	《血色黄昏》	1988	The Worker's Publishing House of China	Blood Red Sunset: A Memoir of the Chinese Cultural Revolution	1995	New York: Viking	✓
Wang Shuo	《玩得就是心跳》	1989	The Writers Publishing House	Playing for Thrills: A Mystery	1997	New York: William Morrow	✓
	《千万别把我当人》	1989	Zhongshan (Bell Mountain)	Please Don't Call Me Human	2000	New York: Hyperion	✓
Mo Yan	《红高粱家族》	1987	Liberation Army Art Publishing House	Red Sorghum	1993	London: Heinemann	✓
	《天堂蒜薹之歌》	1988	The Writers Publishing House	The Garlic Ballads: A Novel	1995	New York: Viking	✓
	《酒国》	1993	Human Literature and Art Publishing House	The Republic of Wine: A Novel	2000	New York: Arcade Pub.	✓
	《丰乳肥臀》	1995	The Writers Publishing House	Big Breasts and Wide Hips: A Novel	2004	New York: Arcade Pub.	✓
	《师傅越来越幽默》	1999	Shouhuo (Harvest 2)	Shifu, You'll Do Anything for a Laugh	2001	New York: Arcade Pub.	✓
	《檀香型》	2001	The Writers Publishing House	Death by Sandalwood (forthcoming)		(Funded by Guggenheim Foundation)	✓
	《生死疲劳》	2006	The Writers Publishing House	Life and Death Are Wearing Me Out	2008	New York: Arcade Pub.	✓
	《变》	2009	People's Literature (10)	Change (What Was Communism?)	2010	University of Chicago Press	✓

(continued)

Appendix 4.1: (continued)

Writers	Title in Chinese	Date of pub.	Publisher	Title in English	Date of pub.	Publisher	Independent	Collaboration
Bi Feiyu	《青衣》	2001	Yangtze River Art and Literature Publishing House	<i>The Moon Opera</i>	2007	Telegram Books (UK)		✓
	《玉米》	2005	The Writers Publishing House	<i>Three Sisters</i>	2010	Boston: Houghton Mifflin Harcourt		✓
Li Rui	《旧址》	1993	Shanghai Literature and Art Publishing House	<i>Siber City: A Novel</i>	1997	New York: Metropolitan Books	✓	
Ai Bei	《红藤绿度母》	1990	Layton, UT: Peregrine Smith	<i>Red Ivy, Green Earth Mother</i>	1990	Layton, UT: Peregrine Smith	✓	
A Lai	《尘埃落定》	1988	People's Literature Press	<i>Red Poppies: A Novel</i>	2002	London: Methuen		✓
Liu Heng	《黑的雪》	1988	The Worker's Publishing House of China	<i>Black Snow: A Novel of the Beijing Demimonde</i>	1993	New York: Atlantic Monthly Press	✓	
	《苍河白日梦》	1993	Jiangsu Literature and Art Publishing House	<i>Green River Daydreams: A Novel</i>	2001	New York: Grove Press	✓	
Zhang Wei	《古船》	1986/87	Dangdai (Contemporary/5); People's Literature Press	<i>The Ancient Ship</i>	2008	New York: Harper Collins Perennial	✓	

Su Tong	《米》	1991	Jiangsu Literature and Art Publishing House	Rice	1995	New York: W. Morrow and Co.	✓
	《我的帝王生涯》	1992	The Flower City Press	<i>My Life as Emperor</i>	2005	New York: Hyperion East	✓
	《碧奴》	2006	Chongqing Publishing House	<i>Binu and the Great Wall: The Myth of Meng</i>	2007	New York: Canongate	✓
	《河岸》	2009	People's Literature Press	<i>The Boat to Redemption</i>	2010	London: Black Swan	✓
Jiang Rong	《狼图腾》	2004	Yangtze River Art and Literature Publishing House	Wolf Totem	2008	New York: Penguin Press	✓
Chun Shu	《北京娃娃》	2002	Yuanfang Publishing House	Beijing Doll: A Novel	2004	New York: Riverhead Books	✓
Hong Ying	《饥饿的女儿》	1999	Sichuan Literature and Art Publishing House	Daughter of the River	1998	Bloomsbury (UK)	✓
Wang Anyi	《富萍》	2000	Hunan Literature and Art Publishing House	<i>Fuping</i> (forthcoming)			

Notes: This table includes almost all of Goldblatt's translations of contemporary Chinese novels or novellas in dependency or in collaboration except for some short stories. The works in bold are those chosen for the investigation of Goldblatt's translator's style

Appendix 4.2: Size of Texts Translated by Goldblatt

Author	Title (date of publication)	Size of the texts (in word)
Xiao Hong	<i>Tales of Hulan River</i> (1979)	61,223
Duanmu Hongliang	<i>Red Night</i> (1988)	80,551
Zhang Jie	<i>Heavy Wings</i> (1989)	107,940
Ai Bei	<i>Red Ivy, Green Earth Mother</i> (1990)	53,960
Jia Pingwa	<i>Turbulence</i> (1991)	208,039
Liu Heng	<i>Black Snow</i> (1993)	77,345
Mo Yan	<i>Red Sorghum</i> (1993)	132,614
Ma Bo	<i>Blood Red Sunset</i> (1995)	114,738
Su Tong	<i>Rice</i> (1995)	76,309
Gu Hua	<i>Virgin Widows</i> (1996)	51,341
Li Rui	<i>Silver City</i> (1997)	84,673
Wang Shuo	<i>Playing for Thrills</i> (1997)	96,938
Hong Ying	<i>Daughter of the River</i> (1998)	94,027
Chun Shu	<i>Beijing Doll</i> (2004)	60,459
Jiang Rong	<i>Wolf Totem</i> (2008)	200,405
Zhang Wei	<i>The Ancient Ship</i> (2008)	166,615
Lao She	<i>Rickshaw Boy</i> (2010)	93,919
Total		1,761,096

Appendix 4.3: Size of Texts Translated by Yang

Author	Works (Date of publication)	Size of the texts (in word)
Shen Congwen	<i>The Border Town and Other Stories</i> (1981)	47,598
Sha Ding	<i>The Story of Old Droopy</i> (1982)	4,079
Gu Hua	<i>A Small Town Called Hibiscus</i> (1983)	66,279
Zhang Xianliang	<i>Mimosa</i> (1985)	47,271
Gu Hua	<i>Pagoda Ridge</i> (1985)	54,817
Deng Youmei	<i>Snuff-Bottles and Other Stories</i> (1986)	52,747
Zhang Jie	<i>Lead Wings</i> (1987)	55,727
Feng Jicai	<i>The Tall Woman and Her Short Husband</i> (1991)	3,770
Shen Rong	<i>Ten Years Deducted</i> (1991)	6,336
Zhang Jie	<i>The Time Is Not Yet Ripe</i> (1991)	5,591
Total		344,215

Appendix 4.4: Size of Texts by the Four English Native Writers

Writers	Works (date of publication)	Size of the texts (in word)
Charles Dickens	<i>The Adventures of Oliver Twist</i> (1839)	157,908
	<i>A Christmas Carol</i> (1843)	28,585
	<i>David Copperfield</i> (1850)	350,983
	<i>A Tale of Two Cities</i> (1859)	136,368
	<i>Great Expectations</i> (1861)	186,299
Total		860,143
Mark Twain	<i>The Adventures of Tom Sawyer</i> (1876)	70,697
	<i>The Prince and the Pauper</i> (1882)	69,731
	<i>Adventures of Huckleberry Finn</i> (1884)	110,956
	<i>The Man That Corrupted Hadleyburg</i> (1900)	18,167
	<i>The Mysterious Stranger</i> (1916)	41,685
Total		311,236
William Faulkner	<i>The Sound and the Fury</i> (1929)	96,582
	<i>As I Lay Dying</i> (1930)	57,027
	<i>Light in August</i> (1932)	151,424
	<i>Absalom, Absalom!</i> (1936)	132,632
	<i>The Reivers</i> (1962)	99,223
Total		536,888
Ernest Hemingway	<i>The Sun Also Rises</i> (1926)	67,749
	<i>A Farewell to Arms</i> (1929)	88,590
	<i>For Whom the Bell Tolls</i> (1940)	175,308
	<i>The Old Man and the Sea</i> (1952)	26,596
	<i>The Snows of Kilimanjaro</i> (1932)	9,170
Total		367,413

Appendix 5.1: “You” as the Major Search Entry for the Ambiguous Forms of Discourse Presentation in *Luotuo Xiangzi*

1. 夜间，当然比白天需要更多的留神与本事；钱自然也多挣一些。(Chap. 1) [WP/TP]
 - (a) At night more care and skill are needed, so naturally the fee is higher. [III—NW1]
 - (b) Of course it takes a lot more attentiveness and skill to work at night than in the daytime; naturally **you** earn somewhat more money. [II—FDT]
 - (c) Working at night requires special care and skill, so there’s more money to be made. [III—NW1]

2. 可是, 不久他就看出来, 拉车是件更容易挣钱的事; 作别的苦工, 收入是有限的; 拉车多着一些变化与机会, 不知道在什么时候与地点就会遇到一些多于所希望的报酬。(Chap. 1) [WP/TP]
- (a) However, he soon realised that pulling a rickshaw was an easier way to earn money. The pay for other hard manual jobs was limited whereas pulling a rickshaw offered more variety and opportunities, as there was no telling when and where one might earn more than expected. [III—NW2]
- (b) But he realized before long that pulling a rickshaw was the easiest way of all to earn money. There are limits to the income from other laboring jobs. There was more variety and opportunity in pulling a rickshaw; you never knew when you might gain a reward greater than you had ever hoped for. [II—FIT]
- (c) At first he survived by working at a variety of backbreaking jobs, and it had not taken him long to discover that pulling a rickshaw was an easier way to make a living. At the other jobs his wages were fixed; pulling a rickshaw offered more variety and opportunities, and you never knew when and where you might do better than you thought. [II—FIT]
3. 想了一想, 他相信自己有那个资格: 他有力气, 年纪正轻; 所差的是他还没有跑过, 与不敢一上手就拉漂亮的车。(Chap. 1) [WP/TP]
- (a) But after consideration, Xiangzi felt that he had the requisite qualities, for he was young and strong. Though his lack of experience meant that he could not begin with a new rickshaw, this was not an insurmountable difficulty. [III—FIT]
- (b) After thinking it over, he believed that he did have the qualifications. He was strong and the right age. The trouble was he had never done the running. He didn't dare just grab hold and take off with a fine-looking rickshaw. [III—FIT]
- (c) After thinking it over, he concluded that he had most of what it takes: strength and youth. What he lacked was experience. You don't start out at the top, with the best equipment. [II—FDT]
4. 这句话一经出口, 早晚准会打仗; 至于谁和谁打, 与怎么打, 那就一个人一个说法了。(Chap. 1) [WP/TP]
- (a) Once these words have been spoken fighting is sure to break out sooner or later. As for which armies will contend and how they will fight, each has his own version. [III—NW1]
- (b) Once these words have been uttered there'll be a skirmish sooner or later. Everyone has his own explanation as to who is fighting whom and for what. [III—NW1]
- (c) That cry invariably comes true. Who is fighting whom, and how, depends on who you are talking to. [II—FDT]

5. 自然, **他也晓得**这样的机遇不完全出于偶然, 而必须人与车都得漂亮精神, 有货可卖才能遇到识货的人。(Chap. 1) [WP/TP]
- (a) Of course he also knew that this would not be entirely a matter of chance, that the rickshaw and puller must both look smart to attract discriminating customers. [III—NW2]
- (b) Naturally he was aware that such an encounter did not come about entirely by chance. It was essential that both man and rickshaw have a handsome air. **You can do business with a man who recognizes quality when you have the goods to sell.** [II—FDT]
- (c) Naturally, he realized that chance alone was not enough, that a good-looking, fast-moving man and rickshaw were essential. People knew a high-quality product when they saw it. [III—NW2]
6. 况且**他有他的主意**:多留神, 少争胜, 大概总不会出了毛病。(Chap. 1) [SP/TP]
- (a) Besides, **he** figured that by being careful care and not competing for fares he could keep out of trouble. [III—IT]
- (b) Furthermore he had his own notions; concentrate a lot and don't be pushy and you probably won't do anything wrong! [II—FDT]
- (c) Besides, **he'd** worked it out that as long as he remained within his limits he'd be safe. [III—IT]
7. 碰坏了车, 自然要赔钱; 这更使他焦躁, 火上加了油; 为怕惹出更大的祸, 他有时候懊睡一整天。(Chap. 1) [WP/TP]
- (a) Of course, **he had to pay for the damages**, increasing his desperation; so that, to avoid even greater calamities, he sometimes slept for a whole day at a stretch. [III—FIT]
- (b) It is understood that if you smash up a rickshaw you must pay for the repairs. This vexed him even more; it was like throwing oil on a fire. Sometimes, because he was afraid of bringing on some greater catastrophe, he just slept all day in a kind of stupor. [II—FDT]
- (c) Naturally, he had to pay for damages to the rented rickshaws, which increased his anxieties, like throwing oil on a fire. One way to avoid a serious accident was to spend all day in bed, but when he opened his eyes in the morning, he chastised himself over the loss of a day's wages. [III—FIT]
8. 拉到了地点, 祥子的衣裤都拧得出汗来, 哗哗的, 象刚从水盆里捞出来的。(Chap. 2) [WP/TP]
- (a) On reaching their destination, his clothes would be wringing wet, as if just fished out of water, and he would feel tired but happy and proud, as if he had ridden a pedigree horse for many tens of *li*. [III—NW2]
- (b) **you could wring the sweat out of his clothes** when he got to his destination. [II—FIT]
- (c) When he reached a destination, he'd wring puddles of sweat out of his shirt and pants, as if they had just been taken out of a laundry basin. [III—NW2]

9. 他感到疲乏, 可是很痛快的, 值得骄傲的, 一种疲乏, 如同骑着名马跑了几十里那样。(Chap. 2) [WP/TP]
- ... and he would feel tired but happy and proud, as if he had ridden a pedigree horse for many tens of li. [III—FIT]
 - He felt exhausted, but it was a happy, honorable exhaustion, like that following a long ride on a famous horse. [III—NW2]
 - Exhausted? Sure. But happy and proud. It was the sort of exhaustion you get from riding a galloping horse. [II—FDT]
10. 假若胆壮不就是大意, 祥子在放胆跑的时候可并不大意。(Chap. 2) [WP/TP]
- Daring is not the same as foolhardiness, and Xiangzi though daring was never foolhardy. [III—NW1]
 - If you are bold, it does not follow that you are careless. [II—FDT]
 - There is a difference between boldness and recklessness, and Xiangzi was never reckless; he ran with confidence. [III—NW1]
11. 别种谣言往往始终是谣言, 好像谈鬼说狐那样, 不会说着说着就真见了鬼。(Chap. 2) [WP/TP]
- Others are often out-and-out fabrications, as in the case of tales of ghosts or fox-spirits which you can be sure will never materialized. [II—FIT]
 - Other kinds of rumors are nothing but verbiage from beginning to end, like ghost stories and fairy tales, which never produce a spirit no matter how many times they are told. [III—NW1]
 - All the others start and end as rumor, on the order of ghost stories in which all the talk in the world can never make a ghost appear. [III—NW1]
12. 他心中打开了转儿: 凭这样的赞美, 似乎也应当捧那身矮胆大的光头一场; 再说呢, 两块钱是两块钱, 这不是天天能遇到的事。(Chap. 2) [WP/TP]
- He considered the proposition. After receiving that kind of compliment he should back up this daring, shaven-headed shorty. And besides, two dollars was quite a stun, not to be picked up every day. [III—NW2]
 - He changed his mind. It looked like he'd better lend a hand to this short-of-body, long-on-courage bald-head to justify the compliment. Furthermore, two dollars is two dollars and not something you pick up every day. [II—FIT]
 - Xiangzi had to laugh. It was, he knew, a compliment, and he took it to heart. The least he could do was help out the shaved-head young man, who had plenty of spunk for someone so short, not to mention the two yuan he'd be earning; that was not something he saw every day. [III—FIT]
13. 两块钱到底是两块钱, 他盘算着, 没点胆子哪能找到这么俏的事。(Chap. 2) [SP/TP]
- He thought to himself: After all, two dollars is two dollars and it takes guts to find a windfall like this. [III—FDT]

- (b) In his opinion, how could you get such a good deal without a little boldness? [II—FIT]
- (c) Two yuan, after all, was two yuan, not a sum for the faint of heart. [III—FIT]
14. 磨石口是个好地方, 往东北可以回到西山; 往南可以奔长辛店, 或丰台; 一直出口子往西也是条出路。(Chap. 2) [WP/TP]
- (a) Moshi Pass was a strategic link between the Western Hills to the northeast and Changxindian or Fengtai to the south, while due west lay another way out. [III—NW2]
- (b) Mu Shih K'ou was a nice place. **You** could get to the Western Hills from there by going northeast. **You** got to Chang Hsin or Fu T'ai by going southeast, and due west there was a road through the mountains. [II—FIT]
- (c) Moshi Pass was an ideal spot; heading northeast would take them to the Western Hills; heading south they'd reach Changxindian or Fengtai; heading west out of the pass was the best option. [III—NW2]
15. 他喜欢这个声音, 象夜间忽然听到鸡鸣那样使人悲哀, 又觉得有些安慰。(Chap. 2) [WP/TP]
- (a) Like a cock's sudden crow in the night, it struck him as forlorn yet comforting. [III—NW2]
- (b) He enjoyed this music, it was like suddenly hearing a cock crow in the middle of the night, a sound that made you feel both sad and comforted as well. [II—FDT]
- (c) It was a good sound, like the crow of a rooster before dawn, simultaneously forlorn and comforting. [III—NW2]
16. 走吧, 走, 走到哪里算哪里, 遇见什么说什么; 活了呢, 赚几条牲口; 死了呢, 认命! (Chap. 3) [SP/TP]
- (a) Better press on, no matter where **he** ended up, and cross that bridge when **he** came to it. If **he** came out alive, **he** would have got a few animals for nothing; if not, too bad! [III—FIT]
- (b) Keep going, keep going to wherever it is and do and say what **you** have to. **You're** a couple of pack animals to the good if **you** live and if **you** die, that's fate! [II—FDT]
- (c) Let's go, keep walking. **We'll** wind up somewhere and deal with whatever's waiting for us there. If **I** make it out alive, **I've** got camels to show for it. If **I** don't, those are the breaks. [I—FDS]
17. 不, 就这样走吧。(Chap. 3) [SP/TP]
- (a) No, it was better to continue like this. [III—FIT]
- (b) No, just go along as **you** are. [II—FDT]
- (c) No, just keep walking. [II—FDS]

18. 设若骆驼们要是象骡马那样不老实，也许倒能教他打起精神去注意它们，而骆驼偏偏是这么驯顺，驯顺得使他不耐烦；在心神最恍惚的时候，他忽然怀疑骆驼是否还在他的背后，教他吓一跳；他似乎很相信这几个大牲口会轻轻的钻入黑暗的岔路中去，而他一点也不晓得，象拉着块冰那样能渐渐的化尽。(Chap. 3) [WP/TP]
- (a) If camels were as hard to handle as horses or donkeys, he would have had to rouse himself to look after them; but they were annoyingly well-behaved, so well-behaved that they got on his nerves. At the height of his confusion, he had suddenly suspected that they were no longer behind him and this had given him a few bad moments: he almost convinced himself that those large beasts could quietly disappear down some dark side-road without his knowing it and gradually melt away, as if he had a piece of ice in tow. [III—FIT]
- (b) If those camels had been as unruly as donkeys and horses, they might have made him wake up and pay attention to them, but they were so amenable their very tameness upset him. In a fit of fear, he suddenly doubted that they were really still behind him and he jumped in alarm. He seemed to be convinced that those big creatures could have light-footedly insinuated themselves down a side path and into the darkness without his knowing a thing about it, the way a cake of ice slowly turns into nothing while you drag it along. [II—FDT]
- (c) If the camels had been as intransigent as, say, mules, he might well have focused his attention on them. But they were so obedient they began to get on his nerves, and as his mind wandered, he was not even sure they were still behind him, and that gave him a scare. He was ready to believe that the hulking beasts had somehow gone off in a different direction in the darkness without his knowing it, like a melting ice block pulled behind him. [III—NW2]
19. 他不敢想过去的那些委屈与危险，虽然不去想，可依然的存在，就好象连阴天的时候，不去看天也知道天是黑的。(Chap. 4) [WP/TP]
- (a) He felt very bad and dared not recall his past wrongs and dangers, though conscious of them all the time, just as **one** knows during a rainy period that it's a grey day without looking at the sky. [III—NW1]
- (b) He didn't dare think of all the hardship and danger he'd just gone through, but it was still there even though he didn't think about it. It was like knowing the sky is overcast during a succession of dark days, even though you do not go out to look at it. [II—FDT]
- (c) (Omitted)
20. 这座城给了他一切，就是在这里饿着也比乡下可爱，这里有的看，有的听，到处是光色，到处是声音；自己只要卖力气，这里还有数不清的钱，吃不尽穿不完的万样好东西。(Chap. 4) [SP/TP]
- (a) It had given him everything. So even if he starved here, he loved it better than the countryside. Here there were things to see and things to hear, light and sound everywhere. As long as he worked hard, there was money past counting here. Endless good things too, more than he could eat or wear. [III—FIT]

- (b) This city gave him everything. Even starving here was better than starving in the country. There were things to look at, sounds to listen to, color and voices everywhere. All **you** needed was to be willing to sell your strength. There was so much money here it couldn't be counted. There were ten thousand kinds of grand things here that would never be eaten up or worn out. [II—FIT]
- (c) It had given him everything, and he'd rather starve here than thrive in the countryside. There were sights to be seen here and sounds to be heard; all around him there was light and there was noise. If **he** worked hard, there was money to be made, lots of it, more food than **he** could ever eat, and more clothing than **he** could wear in a lifetime. [III—FIT]
21. 在这里, 要饭也能要到荤汤腊水的, 乡下只有棒子面。(Chap. 4) [WP/TP]
- (a) Here even a beggar could get soup with meat in it, whereas in the countryside there was nothing but maize flour. [III—NW2]
- (b) Here, if **you** begged for food, you could even get things like meat and vegetable soup. All they had in the village was cornmeal cakes. [II—FIT]
- (c) A beggar in the city might dine on meaty broths, while in the countryside maize cakes were the best a person could hope for. [III—NW2]
22. 卖力气挣钱既是那么不容易, 人人盼望发点邪财; 邪财既是那么千载难遇, 所以有些彩气的必定是与众不同, 福大命大。(Chap. 5) [WP/TP]
- (a) Selling one's strength for a living is no easy thing, so everyone hopes for some ill-gotten gains; and these being so rare, a man with the good luck to get some must be a favourite of fortune, different from the common run. [III—NW1]
- (b) It isn't all that easy to make a living when **you** sell your strength, so everyone hopes for a little easy money. Easy money is so rarely got hold of that anyone who does have a bit of luck must be exceptional. Good luck means a great destiny in store for **you**. [II—FDT]
- (c) Selling one's muscle is a hard way to make a living, so who could be blamed for dreaming of ill-gotten riches, no matter how long the odds? No wonder such people were seen as favored by fate. [III—NW1]
23. 一想起来, 他心中就觉得发堵, 不由的想到, 要强又怎样呢, 这个世界并不因为自己要强而公道一些, 凭着什么把他的车白白抢去呢? (Chap. 5) [SP/TP]
- (a) He could not help wondering: What use was it trying so hard? The world didn't give **you** a fairer deal because **you** went all out. By what right had they taken away his rickshaw for nothing? [II—FIT]
- (b) When he thought of it he began to realize there was something in his way and he couldn't help wondering what good it did to have a goal anyway. This world was certainly not the least bit fair to **him** just because **he** was ambitious. But why the hell did anyone have the right to take away his rickshaw? [III—FIT]

- (c) He pushed himself, working hard with no complaint, but not even that erased the memory of what had happened, thoughts that nearly suffocated him. He couldn't help wondering what good it did to try so hard. The world didn't treat you any fairer just because you tried hard. Not a world in which his rickshaw had been taken from him! [II—FIT]
24. 要强既是没用, 何不乐乐眼前呢? (Chap. 5) [SP/TP]
- (a) If trying so hard was useless, why not enjoy the present? [II—FIT]
- (b) Why not enjoy what **you** had? [II—FIT]
- (c) If trying hard was a waste of time, why not enjoy life for a change? [II—FIT]
25. 现在, 他不大管这个了, 他只看见钱, 多一个是一个, 不管买卖的苦甜, 不管是和谁抢生意; 他只管拉上买卖, 不管别的, 象一只饿疯的野兽。(Chap. 5) [WP/TP]
- (a) But now he had no such scruples. All he thought about was money, the more the better, regardless of what the job was like or whom **he** snatched it from. [III—FIT]
- (b) Never mind how hard or easy the job, never mind who **you** have to fight with; getting the job was all he cared about. [II—FDT]
- (c) He was no longer so scrupulous. Money, every single coin, was all that mattered, not how much the effort cost him or who **he** had to fight for it. He was single-minded in reaching his goal, like a ravenous wild animal. [III—FIT]
26. 虽然说租整天的车是没有时间的限制, 爱什么时候出车收车都可以, 若是人人都象祥子这样死啃, 一辆车至少也得早坏半年, 多么结实的东西也架不住钉着坑儿使! (Chap. 5) [WP/TP]
- (a) Though rickshaws rented by the day could be taken out and returned at any hour, if everyone were to overuse them like Xiangzi they would be worn out at least 6 months before their time. Even the strongest couldn't stand such rough treatment. [III—NW2]
- (b) You don't take solid and useful things and go nail them up in a privy hole! [II—FDT]
- (c) Rental agreements were good for the entire day, with no restrictions on when rickshaws were taken out or brought back in. But if every puller worked as hard as Xiangzi, the rickshaws would be worn out 6 months before their time. Even the sturdiest vehicle could not stand such punishing treatment. [III—NW2]
27. 强闭上眼, 安慰自己: 睡吧, 明天还得早起呢! 什么罪都受过, 何必单忍不了这个! (Chap. 5) [SP/TP]
- (a) Forcing himself to close his eyes, he told himself consolingly: “Go to sleep; tomorrow you have to get up early. After everything you've put up with why shy at this? ...” [II—DS]

- (b) He shut his eyes hard and consoled himself. You've put up with all kinds of mistreatment. Why must this be the one kind you can't stand? Go to sleep. You still have to be up early tomorrow. [II—FDT]
- (c) He closed his eyes anyway and said to himself, Get some sleep. You have to be up early in the morning. After all you've put up with, you can't let this stop you. [II—FDS]
28. (强闭上眼, 安慰自己:.....) 别看吃喝不好, 活儿太累, 也许时常打牌, 请客, 有饭局; 咱们出来为的是什么, 祥子? 还不是为钱? 只要多进钱, 什么也得受着! (Chap. 5) [SP/TP]
- (a) "...The food is lousy, the work too hard, but maybe they often have mahjong parties, invite guests and go out to dinner. After all, Xiangzi my boy, what did **you** come here for? For money, wasn't it? As long as **you** can rake more in, **you** can stand anything." [II—DS]
- (b) Never mind that they don't feed you well and the work is so wearing. Maybe they'll play mahjong a lot, have company, go out to dinner parties. Why are **you** here, Hsiang Tzu? Isn't it for the money? **You** can put up with anything if **you** get a lot of money coming in. [II—FDT]
- (c) *The food is terrible and the work exhausting, but maybe they have mahjong parties or invite guests for dinner or go out at night. What are **you** here for anyway, Xiangzi? For the wages. Do whatever it takes to put aside the money **you** need.* [II—FDS]
29. 祥子明知道上工辞工是常有的事, 此处不留爷, 自有留爷处。(Chap. 6) [SP/TP]
- (a) (Omitted)
- (b) Hsiang Tzu knew perfectly well that getting a job and losing it was an everyday affair, after all. When one place isn't fit for a gentleman like me there's always another place that will do. [I—FIS]
- (c) Xiangzi knew that finding and losing jobs happened all the time? You're not wanted here, so **you** go some place where you are. [II—FDS]
30. 由大门进去, 拐过前脸的西间, 才是个四四方方的大院子, 中间有棵老槐。(Chap. 6) [WP/TP]
- (a) Once inside the gate, if **you** skirted the west room, **you** found yourself in a large courtyard with an old acacia tree growing in the middle. [II—NW2]
- (b) After going through the gate **you** went by the side wall of the west room and came to a big square courtyard with a locust tree in the middle. [II—NW2]
- (c) Once inside, **you** entered a large courtyard with an ancient acacia tree in the center. [II—NW2]
31. 怕什么有什么, 祥子心里的惭愧与气闷凝成一团, 登时立住了脚, 呆在了那里。(Chap. 6) [WP/TP]
- (a) Now that what **he** dreaded had happened, Xiangzi's heart swelled with shame and discomfiture and he stood still, stupidly, speechless, gazing at Tigriss. [III—NW2]

- (b) If you are afraid of something happening, then it's bound to happen. The shame and despair in his heart froze together in a lump; he stopped and stood there, wordless. [II—NW1]
- (c) It was what he had dreaded; as humiliation filled his heart, he stood there like a fool, speechless, as he gazed stupidly at Huniu. [III—NW2]
32. 不管怎样的愤恨, 怎样的讨厌她, 她似乎老抓住了他的心, 越不愿再想, 她越忽然的从他心中跳出来, 一个赤裸裸的她, 把一切丑陋与美好一下子, 整个的都交给了他, 象买了一堆破烂那样, 碎铜烂铁之中也有一二发光的有色的小物件, 使人不忍得拒绝。 (Chap. 6) [WP/TP]
- (a) No matter how much he loathed her, how much she disgusted him, she still had a hold on him. The harder he tried to put her out of his mind, the more often she suddenly appeared before him in her nakedness, offering him all her ugliness and beauty. It was like buying a pile of junk and finding, amongst the scrap-iron, a few little glittering baubles hard to resist. [III—NW2]
- (b) No matter how much he hated her, how much he despised her, she seemed to have got hold of his mind. The more unwilling he was to think about it again, the more she kept popping up in his thoughts, naked and offering everything ugly and fine to him all at the same time. It was like buying junk; in the midst of all the rusty iron and bits of copper are some gleaming and colorful little things you can not resist. [II—FDT]
- (c) Despite his hatred of her, his disgust, she had her claws in him, and the more he tried to stop thinking about her, the more often she leaped out of his mind, naked, offering him both her ugliness and her beauty. It was like buying a pile of junk and finding amid the rusting metals a few irresistible baubles. [III—NW2]
33. 他没和任何人这样亲密过, 虽然是出乎其来, 虽然是个骗诱, 到底这样的关系不能随便的忘记, 就是想把它放在一旁, 它自自然然会在心中盘绕, 象生了根似的。 (Chap. 6) [WP/TP]
- (a) Never had he experienced such intimacy with anyone before, and though he had been taken by surprise and seduced, it was still not a relationship that could be easily forgotten. Even as he tried to brush it aside it quite naturally twined itself round his heart, as if it had taken root there. [III—NW2]
- (b) It was the kind of relationship you just can't forget as you please even though it had happened so suddenly and it was she who had seduced him. There you are, thinking you've shoved it away to one side and yet it can go and curl up in your mind as if it had grown roots. [II—FDT]
- (c) He had never been that intimate with anyone before, and though it was a seduction that had occurred without warning, it was not the sort of relationship he could forget. He might try to push it to the back of his mind, but it would spin its web there and take hold. [III—NW2]

34. 自己有间宽绰的屋子,又可以消消停停的吃三顿饭,再加上主人很客气,祥子,连祥子,也不肯专在钱上站着了。(Chap. 7) [WP/TP]
- (a) With his roomy quarters, three leisurely meals a day, plus a most considerate employer, even Xiangzi could not think only of making money. [III—NW1]
- (b) He had a large room for himself and could eat his three meals in peace. When **you** added polite employers not even Hsiang Tzu could put money ahead of everything else. [II—NW2]
- (c) With a clean, spacious room of his own and the leisure to enjoy three meals a day, not to mention the humane treatment, Xiangzi—even Xiangzi—knew that there was more to life than the single-minded pursuit of money. [III—NW2]
35. 况且吃住都合适,工作又不累,把身体养得好好的也不是吃亏的事。(Chap. 7) [WP/TP]
- (a) Besides, with board and lodging to his taste and the work fairly light, it was a golden opportunity to get himself back into shape. [III—NW2]
- (b) When food and living quarters are agreeable and the work is not exhausting, **you** don't lose anything by getting yourself well taken care of. [II—FDT]
- (c) An added benefit was that good food and lodging, when combined with a relaxed work schedule, made it possible to get back into shape. [III—NW2]
36. 自己掏钱吃饭,他决不会吃得这么样好,现在既有现成的菜饭,而且吃了不会由脊梁骨下去,他为什么不住饱里吃呢;饭也是钱买来的,这笔账他算得很清楚。(Chap. 7) [WP/TP]
- (a) If he had hard to buy his own food, he would certainly not have eaten so well. Now, with all his meals provided, and the chance to digest them in peace, why shouldn't **he** eat his fill? Food costs money and **he** knew just how much this was worth. [III—FIT]
- (b) Well, then, since the food was provided and it wasn't the sort that gagged **you**, why not eat your fill for free? [II—FDT]
- (c) If he had been obliged to buy his own food, he would not have eaten nearly as well; now, with regular meals and no need to grovel for them, **he'd** have been a fool not to eat his fill. Food, after all, cost money, and **he** knew what that meant. [III—FIT]
37. 虽然厉害,可是讲面子,叫字号,决不—面儿黑。(Chap. 7) [WP/TP]
- (a) (Delete)
- (b) He was a harsh stern person but **you** could still say that he was honorable and had made a name for himself. [II—FIT]
- (c) In Xiangzi's eyes, Fourth Master Liu was like Tyrant Huang of the Yellow Turbans, in that he placed great importance on his image, despite his tyrannical ways, and played by the rules; for that reason **he** could not be considered all bad. [III—NW2]

38. 只有曹先生既认识字, 又讲理, 而且曹太太也规规矩矩的得人心。(Chap. 7)
[WP/TP]
- (a) Only Mr. Cao had book-learning and was reasonable too, while Mrs. Cao won all hearts by her modest behaviour. [III—NW2]
- (b) Only Mr. Ts'ao could read and was also reasonable, and Mrs. Ts'ao was so polite **you** felt grateful to her. [II—FIT]
- (c) Only Mr. Cao was well read and reasonable, while his wife won Xiangzi over by her proper behavior. [III—NW2]
39. 这也许是他的经验少, 也许是世界上连这样的人也不多见。(Chap. 7)
[WP/TP]
- (a) Never had he met anyone like Mr. Cao and so he identified him with the Sage-Confucius—either from inexperience or because such people are rarely seen in the world. [III—NW2]
- (b) This might have been because his experience was limited or simply because **you** don't see many men like Mr. Cao. [II—FDT]
- (c) Maybe he was being naive, or maybe there were simply too few such people in society. [III—NW2]
40. 买了衣裳就不能同时把钱还剩下, 买车的希望, 简直不敢再希望了! (Chap. 7)
[SP/TP]
- (a) If **he** spent it on clothes **he** wouldn't be able to save it, and how could he go on hoping to buy a rickshaw? Would he ever make anything of his life? [III—FIT]
- (b) **you** can't buy clothes and have something left over at the same time. He simply dared not hope to buy a rickshaw again. [II—FDS]
- (c) Since **he** could not spend and save at the same time, how could he ever hope to own another rickshaw? [III—FIT]
41. 她可以很和气, 也可以很毒辣, 她知道非如此不能在这个世界上活着。 (Chap. 8) [WP/TP]
- (a) So she could be friendly to other people if she wished, but she could also be ruthless, because she knew that otherwise **she** could not survive in the society she lived in. [III—IT]
- (b) She could be very friendly and very nasty for she knew that **you** can't go on living in this world otherwise. [II—FDT]
- (c) She could be friendly, but she could also be callous, knowing that it was the only way to survive in this world. [III—NW2]
42. 他觉得这不是骗局, 也得是骗局; 白花花的现洋放进去, 凭人家三画五画就算完事, 祥子不上这个当。 (Chap. 8) [WP/TP]
- (a) Xiangzi was convinced that this had to be some sort of swindle: Bright, shiny coins went over the counter, and were replaced by some scrawls on a piece of paper. He wasn't going to fall for a trick like that! [III—NW2]

- (b) He knew this was no swindler's place and yet it must be. **You** put in beautiful silver and all they give **you** for proof is some marks in a book and that ends the whole business. Hsiang Tzu was not falling into that trap. [II—FDT]
- (c) When he handed over the money, the clerk wrote something in the account book and added a red seal. Handing over shiny silver dollars and getting nothing in return but some scrawls in a book had to be a swindle, and Xiangzi was not about to fall for it. [III—NW2]
43. 他不愿再去听, 也不愿去多想, 他知道假若去打抢的话, 顶好是抢银行; 既然不想去作土匪, 那么自己拿着自己的钱好了, 不用管别的。(Chap. 8) [SP/TP]
- (a) He was not interested in listening to such things, and he didn't want to think too much. He knew that if you wanted to commit a robbery the best thing to rob would be a bank. But since he did not want to become a bandit he thought it was best to keep his own money to himself. Never mind about anything else. [II—FIT]
- (b) He knew that if you wanted to steal, it would be best to rob a bank and since he had no intention of becoming a bandit it was pointless to bother about such things. [II—FIT]
- (c) The best way to keep his head clear was to stop listening and stop thinking about what he heard. Obviously, a bank would be a good place to rob, but he was in no mood to become an outlaw, so keeping hold of his own money was the way to go; let others worry about themselves. [III—FIT]
44. 数完, 放在了闷葫芦罐儿里。坐在床沿上, 呆呆的看着这个瓦器, 他打算什么也不去想; 有钱便有办法, 他很相信这个扑满会替他解决一切, 不必再想什么。(Chap. 9) [WP/TP]
- (a) Finally he stuffed them into his gourd money-box and sat down on the edge of the bed staring vacantly at the earthen receptacle, not wanting to think any more. There was always a way out when one had money and he had great faith that this money box was going to solve all his problems. There was no need to think any more. [III—NW2]
- (b) He didn't want to make any plans because with money you have an out. [II—FDT]
- (c) When he finally finished, he stuffed them into his gourd bank, then sat on his bed and stared blankly at the earthenware container. There was nothing to think about. With money, anything was possible. He was confident that the contents of the bank would solve all his problems, so there was no need to think. [III—NW2]
45. 御河, 景山, 白塔, 大桥, 虎妞, 肚子……都是梦; 梦醒了, 扑满里却多了三十几块钱, 真的!(Chap. 9) [WP/TP]
- (a) The moat, Coal Hill, the white dagoba, the bridge, Tigress, her belly... All were a dream; yet when he woke up, there'd be thirty more dollars in his till! That was real. [III—NW2]

- (b) The Imperial Canal, Coal Hill, the White Dagoba, the bridge, Hu Niu and her belly were all a dream. Now you wake up from that dream and there are more than thirty dollars in the pot. Really! [III—FDT]
- (c) The Imperial Moat, Jingshan Park, the white pagoda, the bridge, Huniu, her belly ...all dreams, and when he woke up, there would be thirty yuan more in his bank, and that was real! [III—NW2]
46. 这样的一条命, 要它干吗呢? (Chap. 9) [SP/TP]
- (a) Why hang on to a life like that? [II—FDT]
- (b) What's life like that good for anyway? [II—FDT]
- (c) Why cling to a life like that? [II—FDT]
47. 豁上就豁上吧! (Chap. 9) [SP/TP]
- (a) To hell with it! [III—FDS]
- (b) You want a fight? Okay, fight. [II—FDS]
- (c) Give it up and be done with it! [II—FDT]
48. 一个车夫, 既是一个车夫, 便什么也不要作, 连娘儿们也不要粘一粘; 一粘就会出天大的错儿。(Chap. 9) [WP/TP]
- (a) A rickshaw man, since he was a rickshaw man, should stick to his rickshaw and steer clear of women—any contact with one might land him in big trouble. [III—NW2]
- (b) A rickshaw puller, and only a rickshaw puller, had better never put a foot wrong or get involved with a woman. Get stuck like that and you've made a mistake as big as the sky. [II—FDT]
- (c) A rickshaw man, since that is what he was, must stay clear of everything but his rickshaw, especially women, since getting close to one can only end in disaster. [III—NW2]
49. 在他的心里, 凡是坐火车去的地方必是很远, 无论怎样她也追不去了。(Chap. 10) [WP/TP]
- (a) For him, any place you needed to take a train to was necessarily very far away; so she certainly wouldn't be able to follow him there! [II—FIT]
- (b) All the places you took a train to were very far away to him. She'd never be able to catch up with him there, no matter what. [II—FIT]
- (c) In his mind, any place he could reach only by train was too far off for her to track him down! [III—FIT]
50. 可是, 他始终是一个人; 临时想抓朋友是不大容易的! (Chap. 10) [WP/TP]
- (a) But he had always kept to himself, and you couldn't make friends on the spur of the moment! [II—FIT]
- (b) But the truth was he was one lone person and it wasn't all that easy to scrape up a friend on short notice. [III—NW2]
- (c) But he'd always kept to himself, and making friends on the spur of the moment was unlikely. [III—NW2]

51. 照这么下去, 谁也会欺侮他; 独自一个是顶不住天的! (Chap. 10) [SP/TP]
- (a) At this rate, anyone could cheat and bully him. One man alone cannot hold up the sky. [III—FDT]
 - (b) He was afraid that anyone could cheat and trample on him if he went on in the same old way. Keeping to yourself was no way to have your head reach the sky. [II—FIT]
 - (c) The way things were going, anyone could bully and humiliate him. A man alone cannot hold up the sky. [III—FDT]
52. 从前, 他以为大家是贫嘴恶舌, 凭他们一天到晚穷说, 就发不了财。 (Chap. 10) [SP/TP]
- (a) Before, he would have thought this pointless jabber if they kept it up all day they would never get rich. [III—IT]
 - (b) He used to think they were all disgusting foul mouths. **You'd** never get rich if you spent the day grumbling the way they did. [III—FIS]
 - (c) He had once thought that it was these men's constant jabbering that kept them from making a decent living. [III—IT]
53. 这样一想, 对虎妞的要挟, 似乎不必反抗了; 反正自己跳不出圈儿去, 什么样的娘们不可以要呢? (Chap. 10) [SP/TP]
- (a) Looked at in this light, he saw no reason to resist Tigress' threats. Since he was caught anyway in this vicious circle, what difference did it make what kind of wife he married? [III—FIT]
 - (b) There didn't seem to be any real need to resist Hu Niu's demands once he thought about things that way. He couldn't escape, no matter what, and what kind of wife was undesirable anyway? [III—FIT]
 - (c) That being the case, why keep resisting Huniu's threats? Since he couldn't break out the trap, what difference did it make what kind of woman he married? [III—FIT]
54. 况且她还许带过几辆车来呢, 干吗不享几天现成的福! (Chap. 10) [SP/TP]
- (a) Besides, she might bring a few rickshaws with her, so why not take it easy at her expense for a change? [II—FDT]
 - (b) Besides, she might bring a few rickshaws along. So why not enjoy a period of ready-made prosperity? [II—FDT]
 - (c) Besides, she might bring a few of rickshaws into the bargain, so why not enjoy a bit of luxury for a change? [II—FDT]
55. 看透了自己, 便无须小看别人, 虎妞就是虎妞吧, 什么也甬说了! (Chap. 10) [WP/TP]
- (a) Once you've seen through yourself there's no need to despise other people. Tigress was Tigress, and that was that. [II—FDT]
 - (b) There was no reason to look down on anyone now that he had seen through himself. Hu Niu was Hu Niu, so why bother to say anything more! [III—FIT]
 - (c) (Omitted)

56. 穷人的命, 他似乎看明白了, 是枣核儿两头尖: 幼小的时候能不饿死, 万幸; 到老了能不饿死, 很难。 (Chap. 11) [WP/TP]
- (a) It seemed to him that the fate of the poor was like a jujube kernel, pointed at both ends and round in the middle: if you were lucky enough not to die of hunger as a child, you could hardly escape starving to death in your old age. [II—FIT]
- (b) It seemed obvious to him that the fate of the poor was like a date pit: pointed at both ends. If you avoid dying of starvation when young, good for you. But it was almost impossible to avoid dying of starvation when old. [II—FDT]
- (c) The life of a poor man, he now understood, was like the pit of a date, pointed on both ends and round in the middle. You're lucky to get through childhood without dying of hunger, and can hardly avoid starving to death when you're old. [II—FDT]
57. 只有中间的一段, 年轻力壮, 不怕饥饱劳碌, 还能象个人儿似的。 (Chap. 11) [WP/TP]
- (a) Only during the middle period, when you were young and strong, able to put up with hunger and hard work, could you live like a human being. [II—FIT]
- (b) you can be a real man only during the period in between——when you are young and strong and not afraid of the hard grind to feed your hunger. [II—FDT]
- (c) Only during your middle years, when you're strong and unafraid of either hunger or hard work, can you live like a human being. [II—FDT]
58. 在这一段里, 该快活快活的时候还不敢去干, 地道的傻子; 过了这村便没有这店! (Chap. 11) [WP/TP]
- (a) You'd be a real fool not to make the most of this time and enjoy yourself, for this was like the last hostel in the last village; you wouldn't get another chance! [II—FIT]
- (b) you are an absolute idiot if you are afraid of enjoying yourself then when you should be happy. There won't be another in once you've passed through this village. [II—FDT]
- (c) Only a fool will pass up the chance to enjoy a bit of life, since, as the saying goes, there are no more inns after this village. [III—NW1]
59. 愁到了无可如何, 他抱着那个瓦罐儿自言自语的嘀咕: 爱怎样怎样, 反正这点钱是我的! (Chap. 11) [SP/TP]
- (a) When he felt completely hopeless, he would hug his moneybox to his chest and mumble, "Come what may, at any rate this money is mine!..." [II—DS]
- (b) When his distress got so bad he felt helpless, he'd hug the pot and mumble to it: have it however you like, this money is mine no matter what! [II—FDS]
- (c) Frustrated by his worries, he held the bank to his chest and muttered, "No matter what, this is mine, and no one is going to take it away from me!" [III—DS]

60. (愁到了无可如何,他抱着那个瓦罐儿自言自语的嘀咕:……)招急了我,我会跺脚一跑,有钱,腿就会活动! (Chap. 11) [SP/TP]
- (a) ...If you push me too far, I'll up and away. With money you can get around." [II—DS]
- (b) ...Make me desperate and I can run away. With money you can really move! [II—FDT]
- (c) ...Cause me too much anxiety, and that's the last **you**'ll see of me. Money's the fuel that keeps my legs moving. [II—FDT]
61. 汽车可恶,但是它的声响大,老远的便可躲开。(Chap. 11) [WP/TP]
- (a) Cars were bad enough, but were so noisy that **you** could get out of their way while still a long distance off. [II—NW2]
- (b) Cars were hateful but they made a lot of noise and **you** could avoid them well ahead of time. [II—NW2]
- (c) Automobiles were horrible things, yet their engines were so loud **you** had plenty of time to get out of the way. [II—NW2]
62. 自行车是见缝子就钻,而且东摇西摆,看着就眼晕。(Chap. 11) [WP/TP]
- (a) But bicycles veered now east now west, weaving through the traffic in a way that made **you** dizzy to watch. [II—NW2]
- (b) Bicyclists would squeeze through every opening they saw, wandering eastwards and wobbling westwards, and watching out for them made **you** dizzy. [II—NW2]
- (c) But bicycles wobbled dizzily in and out of traffic. [III—NW2]
63. 拉车可以平地弄个三毛四毛的,作小买卖既要本钱,而且没有准能赚出三餐的希望。(Chap. 12) [WP/TP]
- (a) A rickshaw man, starting with nothing, could make thirty to forty cents a day; but a peddler needed capital, and there was no guarantee that he could earn enough for three daily meals. [III—NW2]
- (b) Pull a rickshaw and **you** could make thirty or forty cents easy but **you** needed capital to be a street vendor and there was no guarantee **you**'d be able to clear enough to pay for three meals. [II—FIT]
- (c) A rickshaw man could at least earn thirty or forty cents a day, while vending required capital, with no guarantee **he**'d make enough for three meals a day. [III—FIT]
64. 在这种静寂中,祥子听见自己的良心的微语。先不要管自己吧,还是得先回去看看曹家的人。(Chap. 12) [SP/TP]
- (a) In the stillness, Xiangzi heard his conscience whisper: "Never mind about yourself, go back first to see how the Cao family is." [II—DS]
- (b) He must not think of himself first. He must find out what had happened. [III—FDT]
- (c) Never mind yourself, it said. You have to go back and take care of the Cao family. [II—FDS]

65. 左右看, 没人, 他的心跳起来, 试试看吧, 反正也无家可归, 被人逮住就逮住吧。 (Chap. 12) [SP/TP]
- (a) But there was no one about. His heart thumping, he decided to try and see. Anyway, he had nowhere to go; if they arrested him it was just too bad. [III—FIT]
- (b) He looked around and saw no one. His heart began to thump. Try taking a look. There's no other house to go to. Anyway, if someone arrests me, then I'm arrested. [I—FDS]
- (c) He looked around and saw no one. His heart was racing. Go ahead, give it a try. You've got no home to go back to, anyway, so what if they arrest you! [II—FDS]
66. 奇怪, 到底是怎回事呢? 难道孙侦探并非真的侦探? 不能! 曹先生要是没看出点危险来, 何至于弃家逃走? (Chap. 12) [SP/TP]
- (a) Strange, what did this mean? Could detective Sun be a fake? Impossible! If Mr. Cao hadn't smelt danger, would he have abandoned his home and fled like this? He didn't understand at all. [III—FIT]
- (b) It was very strange. Just what did it all mean? Could it be that Sun was not a real detective? Impossible! If Mr. Cao hadn't seen danger, why else would he have decided to drop everything and run? "I don't understand! I don't understand!" [I—FIT]
- (c) Strange! How come? Is it possible that detective Sun isn't a detective after all? No, that can't be. If Mr. Cao hadn't smelled danger, he wouldn't have abandoned his family to escape with his life. I don't understand, I just don't understand. [I—FDS]
67. 不明白! 不明白! (Chap. 12) [SP/TP]
- (a) He didn't understand at all. [III—FIT]
- (b) "I don't understand! I don't understand!" [I—DS]
- (c) I don't understand, I just don't understand. [I—FDS]
68. 借来牌, 又被派走去借留声机, 作寿总得有些响声儿。 (Chap. 13) [WP/TP]
- (a) Then he was sent to borrow a gramophone, for a birthday party called for a cheerful racket. [III—NW2]
- (b) When Hsiang Tzu came back with the mahjong sets he was sent right out again to borrow a victrola. You must have music at a birthday party. [II—FIT]
- (c) Immediately upon his return, Xiangzi was sent to borrow a gramophone, since a birthday party called for loud music. [III—NW2]
69. 寿堂正中还短着个大寿字, 照例是由朋友们赠送, 不必自己预备。 (Chap. 13) [WP/TP]
- (a) The big character "Longevity" which should hang in the middle of the back wall was stilling missing. According to custom, this should be presented by friends, not provided by the host. [III—NW2]

- (b) According to custom, it ought to be presented by your friends so you need not prepare one yourself. [III—FIT]
- (c) The calligraphed Chinese word for longevity, which, by tradition, would be written by a friend and hung from the longevity altar, had not arrived, and Fourth Master, by nature impatient, was ready to explode. [III—NW2]
70. 不知道由哪里借来的破留声机， 每一个声音都像踩了猫尾巴那么叫得钻心!(Chap. 13) [WP/TP]
- (a) Every sound from that broken-down gramophone, borrowed from goodness knows where, was as ear-splitting as a cat's yowl when **you** tread on its tail. [II—NW1]
- (b) It was an old wind-up victrola borrowed from who knows where and every sound it made was as mind-curdling as a cat's yowl when its tail is stepped on. [III—NW1]
- (c) The music that emerged from the well-used gramophone they managed to borrow pierced eardrums like the screeching of a cat when **you** step on its tail. [II—NW1]
71. 第一他觉得满世界带着老婆逛是件可羞的事， 第二他以为这么来的一个老婆， 只可以藏在家中； 这不是什么体面的事， 越少在大家眼前显摆越好。 (Chap. 15) [WP/TP]
- (a) In the first place he considered it shameful to go out strolling in public with his wife. In the second, he felt that a wife acquired in this way should be kept hidden at home. She was nothing to be proud of and the less people saw of her the better. [III—NW2]
- (b) In the first place, he felt that to go wandering all over the place with a woman in tow was a disgraceful business. In the second place, he believed that a wife who'd got herself married the way she had was best kept hidden at home. This was not a respectable marriage at all and the less she was waved in front of people the better. [III—NW2]
- (c) In the first place, he considered walking in public with one's wife shameful. Second, the only thing you could do with a wife like this was keep her hidden at home. This was nothing to be proud of, but the less she was in the public eye the better. [III—NW2]
72. 羞愧， 怕事， 难过， 都没用； 打算活着， 得找有办法的地方去。(Chap. 15) [SP/TP]
- (a) Shame, timidity, grief were useless. If **he** wanted to survive **he** had to go where there was hope. [III—FIT]
- (b) It did no good to feel ashamed, afraid of things and unable to bear them. If **you** want to go on living, **you**'ve got to find the place where there's a way to do it. [III—FDT]
- (c) Shame, timidity, and sorrow were useless. If **he** was going to survive, **he** had to find a place where things were possible. [III—FIT]

73. 前前后后的一想, 他似乎明白了点: 自己有钱, 可以教别人白白的抢去, 有冤无处去诉。(Chap. 15) [SP/TP]
- (a) On thinking things over he began to see that if **you** had some money and someone grabbed it there was nowhere to go for justice. [II—FIT]
- (b) Thinking over his situation from beginning to end, he finally seemed to understand a little. **He** had had money himself and had let others trick him out of it. So then **he'd** had a grievance and no one to accuse. [III—IT]
- (c) As he mulled over what she said, he realized that if someone steals money from **you**, there is nothing **you** can do about it. [II—FDS]
74. 赶到别人给你钱呢, 你就非接受不可; 接受之后, 你就完全不能再拿自己当个人, 你空有心胸, 空有力量, 得去当人家的奴隶: 作自己老婆的玩物, 作老丈人的奴仆。(Chap. 15) [SP/TP]
- (a) When someone gave you money, you were forced to accept, and from then on you were no longer your own master. Strength and ambition were useless, **you** were a servant, your own wife's plaything, your father-in-law's slave. [II—FIT]
- (b) Now you can accept money when someone gives it to you but there's absolutely no way you can regard yourself as a man afterward. Your courage and your strength don't matter and you have to go and be someone's slave. **You** have to be your wife's toy and your father-in-law's lackey. [II—FDT]
- (c) And when someone gives you money, you have no choice but to take it, and from that moment on, you are no longer the master of your own aspirations and strength: you belong to someone else. **You** are your wife's plaything and your father-in-law's servant. [II—FDT]
75. 吃人家的粮米, 便得老老实实的在笼儿里, 给人家啼唱, 而随时可以被人卖掉! (Chap. 15) [SP/TP]
- (a) if **you** ate other people's grain **you** had to stay contentedly in your cage, singing for them, expecting to be sold at any moment. [II—FDS]
- (b) **It** eats someone else's grain and then behaves itself inside a cage and sings for others and is sold when they feel like it! [III—FDT]
- (c) But if **it's** content to be fed, **it** must live in a cage and sing for its food until the day **it's** sold to someone else. [III—FDT]
76. 他不再希望随他们的善心多赏几个了, 一分钱一分货, 得先讲清楚了再拿出力气来。 (Chap. 21) [SP/TP]
- (a) He no longer hoped for a generous tip. Everything had its price which must be settled in advance before **he** exerted himself. [III—FIT]
- (b) He no longer had hope that their "benevolence" would reward him with extra pay. You pay so much money for so much in goods so **you'd** better get it all arranged ahead of time and exert yourself if you're paid for it. [II—FDS]

- (c) No longer did he hold out hope that a generous tip awaited him at the end of a run. The price—what he thought was fair—had to be settled before he put his muscle to work. [III—FIT]
77. 就这么大咧咧的瞎混吧：没饭吃呢，就把车拉出去；够吃一天的呢，就歇一天，明天再说明天的。(Chap. 23) [SP/TP]
- (a) Why not just muddle along? When there was nothing to eat, take out the rickshaw; when there was enough for the day, rest and think about tomorrow when it came round. [II—FIT]
- (b) Just go on blindly. Take a rickshaw out when **you** don't have anything to eat and take a day off when **you**'ve made enough for one more day and let tomorrow take care of itself. It was not only one method, it was the only method. [III—FDS]
- (c) Better to drift through life and not worry about it. When there was nothing to eat, **he**'d take out a rickshaw, and when **he** had enough to feed himself, **he**'d take a day off and worry about tomorrow later. [III—FIT]

Appendix 5.2: “I” as the Major Search Entry for the Ambiguous Forms of Discourse Presentation in *Luotuo Xiangzi*

1. 猛然一想，一天要是能剩一角的话，一百元就是一千天，一千天! (Chap. 1) [SP/TP]
- (a) If every day he could put aside ten cents, one hundred dollars would take one thousand days. One thousand days! [III—FIT]
- (b) Suddenly he thought, if I could save ten cents a day I'd have one hundred dollars in just one thousand days! [I—FDT]
- (c) If he put aside ten cents every day, in a thousand days he'd have a hundred yuan. A thousand days! [III—FIT]
2. 虽然中间隔着那么多地方，可是他都知道呀；一闭眼，他就有了个地图：这里是磨石口——老天爷，这必须是磨石口! (Chap. 2) [SP/TP]
- (a) Why, he had only to close his eyes to see a map before him: here was Moshi Pass, ——Merciful Heavens, make it Moshi Pass! [II—FDS]
- (b) He knew just how to go, even though there were quite a few villages in between to be avoided. He shut his eyes and promptly had a mental map; here is Mu Shih K'ou—please let it be Mu Shih K'ou. [II—FDS]
- (c) It wouldn't be easy——he'd have to pass through many towns and villages, but all places he'd been before. He shut his eyes and tried to picture the route: Moshi Pass is here—I hope to heaven I'm right! [I—FDS]

3. 他想起了这个: 既是拉着骆驼, 便须顺着大道走, 不能再沿着山坡儿。(Chap. 3) [SP/TP]
- (a) It occurred to him: With the camels in tow, he would have to take the main road instead of following the foothills. [III—FIT]
- (b) He thought: I am leading camels so I must follow the road. I can't go along the edge of the foothills. [I—FDT]
- (c) He began to ponder his situation: since I'm walking with camels, I need to get away from the mountain paths and find a road. [I—FDT]
4. 由磨石口——假如这是磨石口——到黄村, 是条直路。(Chap. 3) [WP/TP]
- (a) Between Moshi Pass—if it really was Moshi Pass—and Huangcun, the road was straight, so the camels negotiating it wouldn't take him out of the way. [III—NW2]
- (b) There's a direct road from Mu Shih K'ou, if I am near Mu Shih K'ou, to Huang Ts'un. [I—FDT]
- (c) It's a straight line from Moshi Pass? If that's where I am—to Yellow Village. [I—FDT]
5. (及至看到那个闷葫芦罐儿, 他的心思又转过来。) 不, 不能随便; 只差几十块钱就能买上车了, 不能前功尽弃; 至少也不能把罐儿里那点积蓄瞎扔了, 那么不容易省下来的! (Chap. 11) [SP/TP]
- (a) No, **he** couldn't let himself go; only a couple of dozen dollars more and **he** would have enough for a rickshaw. **He** mustn't let his previous effort be wasted; mustn't carelessly throw away those hard-earned savings of his! [III—FIT]
- (b) No, **I** can't do as **I** please. Forty dollars more and then **I** can buy a rickshaw. **I** can't waste my effort. **I** can't blindly waste the money piled up in that pot. It wasn't that easy to save! [I—FDS]
- (c) No, **he** couldn't give in that easily. **He** was so close to having enough to buy his own rickshaw, this was no time to call it quits. **He'd** worked too hard to save up what **he** had. [III—FIT]
6. (及至看到那个闷葫芦罐儿, 他的心思又转过来。……) 还是得往正路走, 一定! (Chap. 11) [SP/TP]
- (a) **He** must keep to the straight and narrow path, no doubt about it. [III—FIT]
- (b) **I** just have to stay on the right path, there's no doubt about that. [I—FDS]
- (c) **He** had to keep at it, he just had to! [III—FIT]
7. (愁到了无可如何, 他抱着那个瓦罐儿自言自语的嘀咕:……) 有这点钱, 祥子什么也不怕! (Chap. 11) [WP/TP]
- (a) With money, **I'm** not afraid of anything. [I—FDT]
- (b) **I** have my money and **I'm** not afraid of anything. [I—FDT]
- (c) The money was Xiangzi's safeguard against fear. [III—NW2]

8. 不能在此久停! 假若那个姓孙的再回来呢?! (Chap. 12) [SP/TP]
- (a) **He** mustn't stay here longer! What if that fellow Sun came back again. [III—FIT]
 (b) “**I** can't hang around here! What if Sun comes back again?” [I—DT]
 (c) *I can't stay here! What if Sun comes back?* [I—FDS]
9. 心中极快的转了转: 对不住曹先生, 不过高妈带回信去教他快跑, 也总算过得去了。(Chap. 12) [SP/TP]
- (a) His thoughts were in a whirl. **He** had let Mr. Cao down, but it wasn't so bad now that Gao Ma was taking the message telling him to get away as fast as he could. [III—FIT]
 (b) “**I** haven't done right by Mr. Ts'ao but Kao Ma is taking a message back telling him to get away quick so **I** can face myself, at least.” [I—DS]
 (c) Thoughts were racing through his head. *I've let Mr. Cao down, but having Gao Ma tell him to get away makes me feel a little better.* [I—FDS]
10. 自己的钱先丢了, 没法再管曹先生的。(Chap. 12) [SP/TP]
- (a) With his own money gone, **he** couldn't worry about Mr. Cao any more. [III—FIT]
 (b) His money was the first to go and there was no way **he** could take care of Mr. Ts'ao's things now. [III—FIT]
 (c) “*My money's gone and I can no longer help Mr. Cao.*” [I—DS]
11. 不, 不能当贼, 不能! (Chap. 12) [SP/TP]
- (a) No, how could **he** become a thief? [III—FIT]
 (b) No. No, it was impossible to be a thief. Impossible! [III—FIT]
 (c) *No, I can't become a thief, I can't!* [I—FDS]
12. 刚才为自己脱干净, 没去作到曹先生所嘱咐的, 已经对不起人; 怎能再去偷他呢? (Chap. 12) [SP/TP]
- (a) It was bad enough not following Mr. Cao's instructions and washing his hands of the whole business, how could he steal from his master too? [III—FIT]
 (b) He was already humiliated because he had not carried out Mr. Ts'ao's orders while trying to avoid being arrested. So how could he turn around and rob him? [III—FIT]
 (c) *It was bad enough disregarding Mr. Cao's instructions and walking away. How could I even think of stealing from him?* [I—FDS]
13. 不能去! 穷死, 不偷! (Chap. 12) [SP/TP]
- (a) No, no, **he'd** starve to death rather than steal! [III—FIT]
 (b) **He** just could not do it! **He'd** die of poverty before he'd steal! [III—FIT]
 (c) *I won't do it—I'll starve to death before I become a thief.* [I—FDS]

14. 不, 他不能服软。(Chap. 18) [SP/TP]
- No, **he** wouldn't be beaten. [III—FIT]
 - No, **he** would not give in to weakness. [III—FIT]
 - No, he thought, **I** won't admit defeat. [I—FDT]
15. 算了吧, 直当是拉着个不通人情的猴子吧。(Chap. 20) [SP/TP]
- Why quibble? It just amounted to pulling an inconsiderate monkey. [III—FIT]
 - So **he** let it go at that and simply regarded this job as one where **he** hauled a monkey who was ignorant of human beings. [III—FIT]
 - Let it go at that*, he concluded. *I'll pretend I'm pulling a thoughtless monkey.* [I—FDS]
16. 后悔使他对一切都冷淡了些, 干吗故意找不自在呢? (Chap. 21) [SP/TP]
- (Omitted)
 - His guilt made him feel indifferent to the whole business. Why should **he** deliberately go out looking for trouble? [III—FIT]
 - Feelings of regret instilled in him a sense of detachment. *Why make things hard on myself?* [I—FDS]
17. 无论怎说, 自己是个车夫, 给人家好好作事就结了, 想别的有什么用? (Chap. 21) [SP/TP]
- (Omitted)
 - He** was a rickshaw man and so **he'd** do his best for everyone and that would be that. What was the use of thinking about anything else? [III—FIT]
 - No matter how I look at it, I'm a rickshaw man. I need to do my job and not think about anything else.* [I—FDS]
18. 虽然闹过病, 犯过见不起人的症候, 有什么关系呢。(Chap. 22) [SP/TP]
- So what if **he** had been sick had contracted a shameful disease? [III—FIT]
 - So what if **I've** had a little trouble with sickness and had a nasty disease. What difference does that make? [I—FDS]
 - So what if **I** was sick or that I contracted a social disease? [I—FIT]
19. 好吧, 今天先去拉一晚上, 明天去找曹先生; 找到了他, 再去小福子, 告诉她这个好消息: 祥子并没混好, 可是决定往好里混, 咱们一同齐心努力的往前奔吧! (Chap. 22) [SP/TP]
- Very well, **he** would pull all night and look Mr. Cao up in the morning, then go to see Joy and tell her the good news: Xiangzi had not made good yet, but **he** was working hard and **he** wanted her with him. [III—FIT]
 - All right. Keep working until late and go look for Mr. Ts'ao tomorrow and, once he's been found, go look for Hsiao Fu Tzu to tell her the good news! Hsiang Tzu hadn't done very well so far but he definitely was on the come-back trail and now they could go forward together and work as one! [II—FDT]

(c) *All right, then. He said to himself, I'll haul fares tonight, and then go find Mr. Cao tomorrow. After that, I'll give Fuzi the good news that I had made a mess of things, but that's all in the past. Now it's time for you and me to set out on life's road together.* [I—FDT]

20. 祥子改了, 难道老天爷还不保佑么? (Chap. 22) [WP/TP]

- (a) Now that Xiangzi had turned over a new leaf, surely Heaven would watch over him. [III—NW2]
 (b) I have reformed. Can it be that Heaven won't protect me? [I—FDT]
 (c) Heaven won't desert Xiangzi, now that he's turned his life around, will it? [III—FIT]

Appendix 6.1: The 15 Novels by Jia Pingwa and Their English Translations

Category	Title of source text	Size (in character)	Title of target text	Translator	Size (in word)
Direct translation	《水意》	12,486	<i>Floodtime</i>	Margaret Decker	10,404
	《鸡窝洼人家》	67,988	<i>The People of Chicken's Nest Hollow</i>	Suzanne Convery	50,302
	《火纸》	13,970	<i>Touch Paper</i>	David Pattinson	11,328
	《晚雨》	43,907	<i>Heavenly Rain</i>	Richard Seldin	35,613
	《五魁》	34,300	<i>The Regrets of a Bride Carrier</i>	Josephine Matthews	30,627
	《白朗》	37,251	<i>The Monk King of Tiger Mountain</i>	Josephine Matthews	33,034
Total		209,902			171,308
Inverse translation	《七巧儿》	9,906	<i>Qiqiao'er</i>	Shen Zhen	6,460
	《鸽子》	7,119	<i>Shasha and the Pigeons</i>	Hu Zhihui	4,750
	《篙子梅》	17,418	<i>Artemesia</i>	Yu Fanqin	8,888
	《人极》	20,669	<i>How Much Can a Man Bear?</i>	Zhu Hong	15,390
	《木碗世家》	7,356	<i>Family Chronicle of a Wooden Bowl Maker</i>	Zhu Hong	5,062
	《天狗》	29,389	<i>The Heavenly Hound</i>	Li Rui	23,575
	《美穴地》	28,135	<i>The Good Fortune Grave</i>	Ling Yuan	22,099
	《古堡》	81,753	<i>The Castle</i>	Luo Shao-Pin	54,761
	《黑氏》	20,746	<i>The Country Wife</i>	Hu Zongfeng and Liu Xiaofeng	18,512
Total		222,491			159,497

Note: To ensure the balance between the two types of texts, the long novel *Turbulence* and its English translation are not included here

Appendix 6.2: English Original Novels of Local Colorism by American Writers

Category	Title of works	Author	Size (in word)
English originals	<i>The Luck of Roaring Camp</i>	Bret Harte	4,150
	<i>The Mysterious Stranger</i>	Mark Twain	34,566
	<i>As I Lay Dying</i>	William Faulkner	57,027
	<i>A Rose for Emily</i>	William Faulkner	3,724
	<i>Winesburg, Ohio</i>	Sherwood Anderson	70,799
Total			170,266

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