Visibility of the Translator: A Data-Driven Study of Julia Lovell's Translator Style

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Abstract

Translator style is an underdeveloped field in translation studies. Though significant advances have been made since Baker (2000) published her seminal paper on identifying individual translators' stylistic features, limitations exist in the conceptual confusion between *translator style* and *translation style*, the methodological issues such as "partial description" (Li, 2017) or "prior selection" (Rayson, 2008) of linguistic features, and quantitative description of corpus data without insightful interpretation. In addition, there is no effective theoretical or methodological framework that could guide research in this area (Saldanha, 2011a).

This study discusses the issue of translator style from an interdisciplinary perspective combining theories and methods from descriptive translation studies (DTS), stylistics, corpus linguistics and sociology. It examines the British translator Julia Lovell's translator style by adopting a data-driven approach (Rayson, 2008) and constructing a multiple-complex model of corpora (Huang & Chu, 2014). It also attempts to explore the potential motivation behind the identified translator style by discussing Lovell's *translatorial habitus* (Simeoni, 1998) from a socio-cognitive perspective.

This study proposes a working model for translator style study. Under this model, a multiple-complex collection of corpora including a total of 2,615,765 tokens has been built. The first stage research is under parallel corpus model, including 《鲁迅小说全集》 (*The Complete Fiction of Lu Xun*) and its three English translations by Julia Lovell, William Lyell and the Yangs (Yang Hsien-yi and Gladys Yang), with the aim of finding salient stylistic features as potential indicators of Lovell's translator style. It adopts a data-driven approach (Rayson, 2008) in which there is no prior selection of linguistic features as style indicators, but the whole text is examined first to find specific meaningful features for further micro-level investigation in detail. The second stage is under comparable corpus model, containing all the eight English translations by Lovell to date and a reference corpus so as to test consistency of the identified stylistic features and thus to confirm Lovell's translator style. Finally, it explores the potential motivation

behind style by discussing Lovell's *translatorial habitus* (Simeoni, 1998) from a socio-cognitive perspective.

It is found that absolute clauses and semantic enrichment in negative expressions can be taken as two potential indicators of Lovell's translator style. Her use of words and translation strategies feature a diverse and complex tendency, which is reflected from her frequent use of rewording and semantic enrichment strategies that often make the target texts more informative and creative. At the micro-level, her translation has rich rhetorical and stylistic effects and thus arguably features more expressiveness and literariness. At the macro-level, her translation contributes to both characterization such as depicting the character's complex inner world and construction of the fictional world.

It has also found that Simeoni's (1998) *translatorial habitus*, a concept based on Bourdieu's (1977/2013, 1992) *habitus*, can be an effective conceptual and descriptive tool to explain the motivation behind translator style. Firstly, Lovell's *initial habitus* influenced by factors like family, education and early interest as important cultural capital probably contributed to the development of her professional habitus years later. Secondly, Lovell's *professional habitus* that was mainly shaped by her multiple professions (i.e., translator, scholar, historian and author) and considerable insight into the adjacent fields of translation has played a pivotal role in her stylistic choices and material selection. In addition, part of her *personal ideology*, i.e., her view of language with contemporaneity at its core, her view of literature with emphasis on humanity, and her view of culture and history based on pluralist values, can explain most of her stylistic features such as expressiveness, diversity, complexity and creativity.

Overall, this study has made visible the translator's subjectivity in the target text. Though such subjectivity is often complex and shaped by both individual experiences and external socio-cultural structures, it does validate the translator's creativity and that personal ideology and aesthetic principles do have powerful effects on his or her stylistic choices in translation practice.

Keywords: translator style, data-driven, translatorial habitus, Julia Lovell

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Abbreviations

AB	Allan H. Barr
Ab.clause	absolute clause
ADD	addition
APPGE	possessive pronoun
AQ	The Real Story of Ah-Q
AT*	article
BCL	before-clause marker
BNC	British National Corpus
C*	conjunction
CA	Correspondence Analysis
CSN	constituent negation
D*	determiner
DBN	double negation
dec.a	description of character's appearance
dec.d	description of character's action
dec.e	description of character's facial expression
dec.p	description of character's perception/mood/psychology
dee	description of environment
deo	description of objects
DM	Diary of a Madman
DTS	descriptive translation studies
EC	Eileen Chang
ET	Esther Tyldesley
EX	existential there
FO	formula
FU	unclassified word
FW	foreign word
GE	germanic genitive marker
G-obj	gerund-object
G-prd	gerund-(subject) predicative
G-prm	gerund-premodifier
G-sbj	gerund-subject
HF	A Happy Family
HG	Howard Goldblatt
I*	preposition
IDM	idiom
IHN	inherent negation
IM	In Memoriam
J*	adjective

JL	Julia Lovell
KK	Karen S. Kingsbury
KY	Kong Yiji
LD	lexical density
LS	Lao She
LT	literal translation
LX	Lu Xun
M*	number
MD	Medicine
MI	A Minor Incident
MPN	morphological negation
MY	Mo Yan
N*	noun
na	narration
NH	Nicky Harman
NS	New Year's Sacrifice
OH	My Old Home
OMS	omission
P*	pronoun
P-ab	present participle-absolute clause
P-ad	present participle-adverbial
PFT	positive free translation
P-oc	present participle-object complement
POS	part of speech
P-pa	present participle-progressive aspect (in main verb)
P-pom	present participle-(noun) postmodifier
P-prd	present participle-(subject) predicative
P-prm	present participle-(noun) premodifier
PR	Preface
PS	A Passing Storm
P-sc	Present participle-subject complement
P-wab	Present participle-*with*-augmented absolute
R*	adverb
RF	reference
SP	Soap
sp	speech
ST	source text
STTR	standardized type/token ratio
TD	The Divorce
TEC	Translational English Corpus
TL	The Loner
TM	Tomorrow
TO	infinitive marker

TRQ	transformation into interrogative form
TT	target text
TTR	type/token ratio
UH	interjection
UT	Upstairs in the Tavern
V*	verb
VB*	*be*
VB0	be (base form)
VBDR	were
VBDZ	was
VBG	being
VBI	be (infinitive)
VBM	am
VBN	been
VBR	are
VBZ	is
VD*	*do*
VD0	do (base form)
VDD	did
VDG	doing
VDI	do (infinitive)
VDN	done
VDZ	does
VH*	*have*
VH0	have (base form)
VHD	had (past tense)
VHG	having
VHI	have (infinitive)
VHN	had (past participle)
VHZ	has
VM	modal auxiliary
VM*	modal verb
VMK	modal catenative
VO	Village Opera
VPN	verb phrase negation
VV*	lexical verb
VV0	base form of lexical verb
VVD	past tense of lexical verb
VVG	-ing participle of lexical verb
VVGK	-ing participle catenative
VVI	infinitive
VVN	past participle of lexical verb
VVNK	past participle catenative

VVZ	-s form of lexical verb
WL	William Lyell
XR	Xinran
XX	not/n't
YY	Yang Hsien-yi & Gladys Yang
Z*	letter(s) of the alphabet
ZW	Zhu Wen

Chapter 1 Introduction

This chapter offers a brief introduction to the present study. Section 1.1 provides the context of translator style study as a developing aspect of translational stylistics. Section 1.2 explains the motivation for the study including the current limitations on translator style studies and the reason for choosing Julia Lovell and her translations as the research subject. Section 1.3 gives a general overview of the study by presenting its research questions, methodology and significance. Finally, Section 1.4 presents the basic structure of the thesis.

1.1 Context of the Study

Translator style is one aspect of translational stylistics, a sub-field of stylistics that was first identified by Malmkjær (2003), and has become a research issue since 2000, when Mona Baker (2000) carried out her seminal and exploratory study to identify two British literary translators' stylistic traits by using a corpus methodology. One important reason for the rise of translator style studies lies in the rapid development of corpus-based translation studies (CTS) since the 1990s when translation scholars began to draw on corpus linguistics' methods, i.e., corpora, to examine key issues of translation and interpreting such as universals (e.g., Baker, 1993; Laviosa, 2002; Olohan, 2004; Kruger et al., 2011; Ji et al., 2017), which confirmed the turn of translation studies from traditional prescriptive approaches to descriptive ones developed by scholars such as Itamar Even-Zohar or Gideon Toury since the 1970s (Tymoczko, 1998).

A more compelling reason consists in transformation of the role and status of the translator from invisible to visible over the last two decades. Translation used to be viewed as "a derivative rather than creative activity" and therefore in that view the translator "cannot have, indeed *should not* have, a style of his or her own" (Baker, 2000, p. 244). Most studies on style in literary translation before 2000 (e.g., House, 1997; Trosbor, 1997; Parks, 1998) were restricted to the style of the source text (ST) and how the translator dealt with it. Some scholars did discuss relevant translatorial subjects,

such as the translator's turn (Robinson, 1991), the translator's invisibility (Venuti, 1995), the translator's voice (Hermans, 1996), or the translator's subjectivity in feminist translation (Simon, 1996; von Flotow, 1997), but they were mostly theoretical rather than empirical studies without statistical significance. The exclusion of translators from translation studies has been changed by the "sociological turn" in translation studies (Wolf, 2009, 2014) since the 2000s when sociological concepts began to be introduced and translators are now perceived as individual agents with flesh and blood against a social and cultural background (Kaindl, 2021, p. 11). Within such a context, Baker (2000, p. 245) defined translator style as "a kind of thumb-print that is expressed in a range of linguistic—as well as non-linguistic—features". Saldanha (2011a) argued that translator style can be seen as the translator's artistry rather than a mere reproduction of the ST author's style, since the translator, as a distinctive individual living within a given socio-cultural context with both idiosyncrasies and shared ideology, cannot create a target text (TT) without leaving any personal imprints, be they conscious or subconscious. She further claimed that the translator's stylistic choices should be a space for "genuine creation, subjective choices, personal aesthetics and ideological principles" as well as "linguistic habits, socio-cultural and linguistic constraints, reconstruction of authorial mindstyle" and therefore translation can be seen as "art of a different nature" (Saldanha, 2021, p. 76).

1.2 Motivation for the Study

1.2.1 Current Issues Concerning Translator Style Study

Since Baker (2000), there has been a growing interest in the study of translator style (e.g., Bosseaux, 2004, 2006; Winters, 2004, 2007, 2009, 2010, 2013; Munday, 2008a, 2008b; Saldanha, 2011a, 2011b; Li et al., 2011; Huang & Chu, 2014; Nokele & Moropa, 2016; Mastropierro, 2018a); however, it still remains an area with scant attention as well as a number of uncertainties, due to its nature as an interdisciplinary field, the traditional misunderstanding of the translator's role and position as subservient and invisible, the complexity of translation process, and the conceptual and methodological

difficulties to define, identify and interpret translator style.

Limitations of previous studies on translator style mainly consist in three issues. Firstly, little attention has been paid to the consistent individual style of the translator that is distinct from *translation style* (one-off textual style) or ST author style. This is not only due to lack of clear and profound understanding of translator style, but also reflects neglect of the translator's creativity in translation activities. Another gap lies in the methodological issue that selection of linguistic/stylistic features (as potential indicators of translator style) in most studies often depends on the researcher's interest or intuition. These "partial description" (Li, 2017, p. 109) or "prior selection" (Rayson, 2008, p. 520) problems often lead to strikingly different or even contradictory pictures when describing the same translator or translation. Lastly, some studies stop at the quantitative description of corpus data and do not include a why-stage, i.e., to further explore the potential motivation behind statistical results within a broader context including both socio-cultural constraints and the translator's individual factors.

Besides the above limitations, as Saldanha (2011a, p. 25) stated, "there is no clear theoretical and methodological framework to guide research in this area". Though Baker (2000, p. 262) pointed out that it seems unlikely to "tease out a set of features that can be totally and unambiguously attributed to the translator", if theorists wish to justify their notion that translation is not only an imitative but creative activity, it is imperative to explore a working model including both linguistic and extralinguistic features to identify the translator's stylistic traits and to explain the potential motivation behind them.

1.2.2 Julia Lovell

Julia Lovell (born 1975) is a well-known British translator of Chinese literature, as well as Professor of Modern Chinese History and Literature at Birkbeck, University of London, and prize-winning author of four books about China.

Lovell completed both her undergraduate and postgraduate studies at the University of Cambridge, and studied for a year as an exchange student at the Hopkins-Nanjing

Center for Chinese and American Studies (HNC) at Nanjing University in China. She received her PhD in 2002 with a thesis on the Nobel complex of Chinese literature, and has been teaching and doing research at Birkbeck, University of London since 2007.

The decision to choose Julia Lovell and her translations as the research subject is mainly based on three reasons. First of all, Lovell's translations include works by China's most influential fiction authors of modern and contemporary times, such as Lu Xun, Eileen Chang, Han Shaogong and Yan Lianke. Her latest translation, *Monkey King: Journey to the West*, is from Wu Cheng'en's 《西游记》(*Journey to the West*), one of the Four Great Classical Novels of Chinese literature (the other three are Luo Guanzhong's 《三国演义》/ *Romance of the Three Kingdoms*, Shi Nai'an's 《水浒传》/ *Water Margin* and Cao Xueqin's 《红楼梦》/ *Dream of the Red Chamber*). Another reason is related to Lovell's multiple identities as author, scholar, historian, critic as well as translator. Besides translating, she also writes books and articles, teaches and conducts research on modern Chinese literature, culture and history. Therefore, it is feasible to gain a relatively clear understanding about Lovell's personal ideology, translation principles and aesthetic values from her large number of written works, both translated and original, which might help establish a connection between her stylistic choices and their potential motivation. In addition, to date outside China, little attention has been paid to the study of Lovell's translated works, her translation poetics, principles or strategies, let alone her translator style. In China, some, but not many studies are concerned with Lovell's translation, most of which are qualitative studies and focus on either her translation strategies in one specific translation (S. Wang, 2013; Zhu & Tang, 2015; Qin & Yan, 2016) or general discussion and interviews on her translation principles (B. Wang, 2013; Li & Yi, 2017; Zhang, 2019). Two exceptions are Li et al. (2018) and Lv and Wang (2019). They both used corpus methods to study Lovell's stylistic traits, but their limitations are also evident: the stylistic features they measured had already been preselected before research and were too general without meaningful functions in the local text. For example, the features discussed by Li et al. (2018) are the same with those used by Baker (2000).

1.3 Overview of the Study

1.3.1 Research Aim and Questions

The aim of this thesis is to identify the British translator Julia Lovell's translator style, by constructing multiple-complex corpora including both parallel and comparable models and employing a data-driven approach, and to explore the potential motivation behind the identified translator style. Its specific questions and steps are as follows:

RQ 1: What are the salient stylistic features of Julia Lovell's English translation of《鲁迅小说全集》(*The Complete Fiction of Lu Xun*)?

RQ 2: Which of the stylistic features identified could be potential indicators of Lovell's translator style?

RQ 3: Is the translator style identified consistent across Lovell's other English translations?

RQ 4: What factors might have influenced the shaping of Lovell's translator style as identified?

This study starts from a parallel corpus model including the three English translations of《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) by Julia Lovell, William Lyell and the Yangs (Yang Hsien-yi and Gladys Yang) as well as the source text, to look for some distinctive stylistic features in Lovell's translation as potential indicators of her translator style (RQs 1 and 2). Following this, a comparable corpus model containing all the eight English translations by Lovell to date (the JL corpus) and a larger range of reference corpus (the RF corpus) including 18 translations by seven other translators (see Appendix C) is further examined so as to verify the consistency of the translator style identified in the parallel model (RQ 3). Finally, I adopt Simeoni's (1998) *translatorial habitus*, a concept based on Bourdieu's (1977/2013, 1992) *habitus* and theory of practice to explore the potential motivation behind Lovell's translator style as identified (RQ 4).

1.3.2 Research Methodology

This study uses both methodological triangulation and data triangulation (Denzin, 1978). The methodological triangulation includes corpus methods (quantitative analysis), close reading and interpretation of typical examples (qualitative investigation), and a sociological perspective with the concept of *habitus* (Bourdieu, 1977/2013) as both a conceptual and descriptive tool, to identify and validate Lovell's translator style as well as to explain its potential motivation behind. It also triangulates by data sources, including data from parallel corpora, comparable corpora, translation paratexts (such as prefaces or notes), interviews with Lovell, and her original articles.

In this thesis, I propose a working model for translator style study that is based on Rayson's (2008) model for corpus linguistics study. Its main features include a data-driven approach (Rayson ibid.) in which no linguistic or stylistic features are preselected as potential indicators of translator style, but the whole text is to be examined first at the macro-level, so as to find specific meaningful features for further micro-level investigation in detail. In this study, the macro-level examination is a POS (part-of-speech) distribution analysis of the three translations of Lu Xun's fiction by Lovell, Lyell and the Yangs on the lexical level, and then if a certain salient feature is found, a research question on this feature will be put forward and a new retrieval is to be conducted thus to trigger further investigation, which often occurs at a higher linguistic level, such as the syntactic one. This *retrieval-feature-question-new retrieval* process (quantitative analysis) can be repeated from lower to higher linguistic levels until meaningful stylistic features are identified, and then the research can go to the next stage, interpretation (qualitative analysis), to search for typical examples of the features by close reading and interpret their meaningful functions in the local text, such as rhetorical effects or characterization.

Another feature is a multiple-complex model with both parallel and comparable corpora that is based on Huang and Chu's (2014). The parallel corpus (LX corpus) includes 17 Chinese stories selected from 《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) and their counterparts in its three translations by Julia Lovell, William Lyell and the Yangs (see Appendix A), and is aimed at identifying Lovell's salient stylistic features. The

comparable corpora contain a JL corpus including all the eight English translations by Lovell (see Appendix B) and a reference corpus including 18 English translations by seven other contemporary translators both from UK and US (see Appendix C), with the purpose of verifying that the stylistic features identified in one translation by Lovell are consistent in her other translations so that they can be indicators of her translator style. Such a self-compiled corpus model ensures representativeness that all the eight English translations by Lovell so far are included as well as other necessary elements for reference corpus design such as variety, balance and comparability.

1.3.3 Significance of the Study

The major contribution of this study can be generalized from three points of view. Firstly, its theoretical contribution lies in an interdisciplinary perspective to study translator style, covering descriptive translation studies, stylistics, and corpus linguistics, as well as a sociological perspective with Bourdieu's *habitus* concept to explain the potential motivation behind the translator style. A more significant contribution consists in its methodological exploration. This research adopts a multiple-complex corpus model that is partially based on the model proposed by Huang and Chu (2014) including both parallel and comparable corpora, and adds a large-scale self-built reference corpus as a benchmark for comparison. It also employs a data-driven approach (Rayson, 2008) in which no prior selection is made but decisions on which features to be investigated further are based on information extracted from the data itself. From a more general perspective, a working model for translator style study is proposed, which could provide valuable evidence and enlightenment for future studies in this area.

1.4 Structure of the Thesis

This thesis consists of seven chapters, whose contents are briefly illustrated as follows:

In Chapter 1, I provide the research context to the thesis, i.e., studying translator style from an interdisciplinary perspective combining corpus methods for style identification and sociological concepts for motivation exploration. This chapter also presents the main aim of the study—to identify the British translator Julia Lovell's translator style

and explore the potential motivation behind the style by examining her translatorial habitus. In addition, its ultimate aim is to propose a working model for translator style study combining data-driven approach and a multiple-complex corpus model.

In Chapter 2, I first review the place of style in translation from invisible to visible, by discussing its limitations in the past such as lack of interaction between stylistics and translation studies or vagueness in concepts and approaches. I then review the definitions of translator style by scholars in previous studies, and point out that one important attribute of translator style studies in recent years is interdisciplinarity, combining theories and approaches from translation studies, stylistics and corpus linguistics. I also discuss those corpus-based translator style studies since 2000, including their corpus models and selection of potential style indicators. Finally, by stating the inevitability of translation shifts and reviewing studies looking for voices behind style, I emphasize the necessity for a why-stage for translator style study with various elements under consideration such as socio-cultural contexts and the translator's individuality.

Chapter 3 illustrates the theoretical framework and methodology of the thesis in detail. In the former section, I first discuss the interdisciplinary attribute of this data-driven translator style study, and elaborate the definition of *translator style* by Saldanha (2011a) and the reasons for selecting it as the starting point of this study. I then introduce the concept of *translatorial habitus* (Simeoni, 1998) that is based on Bourdieu's (1977/2013, 1992) *habitus* and theory of practice. Such a habitus-governed model is based on a clear awareness of the complexity and plurality of the translator's practice and might be quite appropriate for the discussion of the potential motivation behind style in that it recognizes the mediating role of the translator as a socialized individual between text and agency. In the methodology section, I elaborate the texts, corpus design and various methods of data collection, compilation, retrieval and analysis. I also propose a working model for translator style study combining a data-driven approach (Rayson, 2008) and a multiple-complex corpus model (Huang & Chu, 2014).

In Chapter 4, I present and discuss findings of the data-driven examination of the parallel corpus (LX corpus) including the three English translations of《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) and the source text, with the aim of finding the salient stylistic features/patterns of Julia Lovell's translation of Lu Xun's fiction. The research of this model is based on a data-driven approach. It starts with a POS distribution analysis at the lexical level, and then turns to the syntactic level to focus on the *-ing* forms of lexical verbs and their functions. Finally, at the semantic level, negation as a meaning-construction device of the fictional world is also examined.

In Chapter 5, I present and discuss the data analysis results of the comparable model corpora containing a JL corpus with eight translations by Lovell and a reference corpus with 18 translations by others. The aim of this model research is to verify consistency of the translator style identified in the previous chapter. Therefore, I use the same stylistic features identified from the parallel model and test their consistency at the same three linguistic levels in the comparable model.

In Chapter 6, the discussion on the key findings of the previous two chapters is expanded to exploring the potential motivation behind the identified translator style. I discuss Julia Lovell's *translatorial habitus* and social trajectories including her *initial habitus* such as acquisition of bilingualism and biculturalism, *professional habitus* of multiple professions and positions in adjacent fields besides translation, and part of her *personal ideology* such as her view of language, view of literature, and view of culture and history. I also elaborate Lovell's translation principles of material and strategy selection, so that a clear connection between habitus and style can be established.

Chapter 7 concludes this thesis by summarizing its main findings. It also lists implications and limitations of the present study and puts forward constructive suggestions for future research.

Chapter 2 Literature Review

In this chapter, I first discuss the place of style in translation from invisible to visible as well as the definitions of translator style. Then, I compare two traditional models of corpus-based translator style studies and introduce a new one, i.e., the multiple-complex model (Huang & Chu, 2014) that is to be adopted by this study. Finally, I examine studies focused on exploration of the motivation behind translator style.

2.1 Style in Translation: From Invisible to Visible

This section examines the place of style in translation. It starts from examining the nature and principles of style, as well as the situation that stylistics and translation studies seldom interact with each other. Then it discusses the style-related issues in translation studies and translator style studies, especially the ones assisted with corpus methods in recent years, so as to present the place of style in translation from invisible to visible.

2.1.1 Style and Translation

Though style is a relatively vague term that could be referred to anything or anybody with a specific characteristic, several definitions have been made by scholars to enunciate its nature and principles in language, among which the one by Leech and Short (1981/2007) is quite pioneering and influential. In their seminal work *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, Leech and Short summed up a list of points concerning the term *style* in literary language:

> (1) Style is a way in which language is *used*: i.e., it belongs to *parole* rather than to *langue*; therefore it consists in *choices* made from the repertoire of the language.
>
> (2) A style is defined in terms of a *domain* of language use (e.g., what choices are made by a particular author, in a particular genre, or in a particular text).
>
> (3) Literary stylistics is typically concerned with *explaining the relation*

between style and literary or aesthetic function.

(4) Style is relatively *transparent* or *opaque*: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader.

(5) Stylistic choice is limited to those aspects of linguistic choice which concern *alternative ways of rendering the same subject matter*. (p. 31)

The above points can also shed light on the style issues in literary translation, as well as the notion of translator style that is to be discussed later in Chapter 3. First of all, *choice* is at the heart of style since the author/translator always has to select among different alternatives. This indicates that to choose a style is actually a subjective or even creative process, be it subliminal or deliberate. Second, style is not about what one *should* do, but what one actually *does*, which, to some extent, means that every author/translator's style is distinctive due to individual variations and given environments. In addition, stylistic analysis (especially a literary one) should go beyond mere statistics to take aesthetic or artistic effects into account, as well as the cognitive process or reception by the reader, a process from surface to what Halliday (1971; as cited in Leech & Short, ibid., p. 39) called the "value in the game", i.e., from statistical deviance to psychological prominence and foregrounding.

According to Boase-Beier (2014), the relationship between stylistics and translation is not only reciprocal but also mutually interdependent. On the one hand, they deal with many similar issues. For example, they are both interested in not only what is said but also how it is said, i.e., the meaning-form/style interrelation, as well as questions of authorship, voice and the reader's role. On the other hand, their research processes both rely on close reading and interpreting. The translator, in translating/reading the ST, is like a stylistician studying the meaning and form of the text; while the stylistician, when looking at textual features, is actually translating (interpreting) what others wrote, what Jakobson (1960, p. 139) called "intralingual translation".

However, little attention has been paid to translated language within the field of stylistics. Handbooks of stylistics published in recent years, such as *The Cambridge Handbook of Stylistics* (2014), *The Routledge Handbook of Stylistics* (2014), or *The Bloomsbury Companion to Stylistics* (2016), include chapters concerned with the blending of stylistics and translation, but they mostly focus on the translation of poetry, rather than fictional prose. Few exceptions are Mahlberg (2007), Ji (2009), and Mastropierro (2015, 2018a). On the other hand, as Boase-Beier (2004, p. 9) pointed out, insights and approaches from stylistics have rarely been brought to the developing discipline of translation studies. Some studies do mention the stylistic effects of certain linguistic features in the shift from ST to TT. Bosseaux (2006) discussed the stylistic effects of two French translations of Virginia Woolf's *The Waves* (1931) and found that different lexical choices on micro-textual level can affect the macrostructure and point of view of the novel. Ruano (2017) reported stylistic losses of speech verbs in the four Spanish translations of Charles Dickens's *Hard Times* (1854), which might affect the way readers understand the characterization. Mastropierro and Conklin (2019) conducted a reader response analysis of Joseph Conrad's novella *Heart of Darkness* (1899) and its two Italian translations to assess the effects of translation alterations on readers' perception of dehumanisation and racism in the texts. However, their principal research aim is not concerned with exploring stylistic approaches or models in translation studies. Few exceptions include Boase-Beier (2006), Pekkanen (2010), Shen (2017), Marco (2004), and Huang (2015). Boase-Beier (2006) discussed the role of style in translation theory and proposed a stylistic approach to translation in practice from the cognitive perspective. Shen (2017) explicated the nature and validity of literary stylistics as an intermediary discipline and explored a practical stylistic approach to fictional translation. Marco (2004, p. 75) proposed a "literary translation-oriented model of stylistic analysis" with "systemic functional lines" including concepts and categories from linguistics, literary studies and translation studies to serve translation scholars and analysts. While most book-length studies on the relation between style and translation are mainly concerned with the transposition of style from

the ST to the TT, Huang (2015) provided a different insight. With corpus-based approaches, he carried out four case studies of the English translations of modern and contemporary Chinese novels and discussed several stylistic features related to translator style such as STTR (standardized type/token ratio), discourse presentation or readability. He reported that some corpus statistics such as STTR could not effectively distinguish one translator's style from others' and argued that both the translator's deliberate strategies and subconscious linguistic habits should be considered in translational style study.

The lack of interaction between stylistics and translation studies can be attributed to at least three reasons. First, translation is traditionally viewed as a duplicative rather than creative activity, and therefore the style of a translation or translator is taken for granted as the style of the ST or the original author. Second, as Boase-Beier (2004, p. 9) claimed, the orientation of stylistics as a monolingual discipline results in its neglect of the value of studying translated language, an area where there is much more complexity than clarity, thus discouraging stylisticians' interest. More importantly, research interest of translation studies since the 1980s has mostly concentrated on cultural and sociological aspects, or postcolonial and feminist issues of translation, rather than linguistic or textual analysis which was once a trend of the 1960s. However, I contend that it is not enough to conduct analyses of translation studies without focus on the textual features. Therefore, in this thesis I choose to start from the stylistic features in translated texts and then search for those meaningful ones as potential indicators of translator style.

2.1.2 Tradition and Past: Invisibility, Voice and Presence

In the pre-linguistics period of translation studies, issues concerning style were often discussed in a general and vague sense. Most scholars held the view that style in translation mainly referred to the style of the ST and/or its author, while the translator should not have his or her individual style, nor should he or she alter the meaning of the ST, which was taken as a betrayal of *faithfulness* and *equivalence*, the dominant principles of translation of that time. Tytler, in his famous *Essay on the Principles of*

Translation that was first published in 1790, proposed three "general laws" for a good translation and stressed that "a perfect translation" should convey not only "the ideas and sentiments of the original author" but also "his style and manner of writing" including "the arrangement of his sentences' and even their "order and construction" (1978, pp. 14-16).

Style in translation remained mostly ST-oriented during the modern linguistic period. Nida and Taber (1969, p. 12) defined the nature of translating as "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". Though Huang and Chu (2014, p. 124) explained that this "style" for Nida and Taber actually refers to a combination of genre, text style, author's style and rhetorical devices rather than a mere form, it is still restricted to the range of the ST. As Nida and Taber (ibid.) further stressed, the translator "must strive for equivalence rather than identity".

Holmes's (1972/1988) seminal paper "The Name and Nature of Translation Studies" set the foundation of translation studies as an independent discipline. Since then, several scholars started to examine the place of style in translation from different perspectives. Venuti (1986, 1995) argued that the translator's crucial intervention in the text should not be effaced and called for visibility of the translator by adopting foreignization as a "strategic cultural intervention" (1995, p. 20). Hermans (1996) discussed the translator's discursive presence and claimed that translation is hybrid and there is always the "other voice", which is the translator's open intervention in the text. Schiavi (1996, p. 3) also pointed out the existence of the translator's voice and claimed that it is "in part standing in for the author's and in part autonomous".

There are some other works concerning stylistic issues in translation, such as House (1997), Parks (1998) and Trosborg (1997). However, their perspectives are mainly concentrated on the style of the ST rather than that of the TT or the translator.

Two limitations exist in the studies of style in translation before 2000. For one thing, some of them are more general or theoretical rather than concrete or practical. For

instance, as Winters (2013, p. 435) pointed out, Venuti's (1995) discussion of the translator's visibility was driven by cultural or ideological concerns, but he did not give an answer as to how this visibility manifests itself in the text. For another, most comparative analyses between the ST and the TT depend on manual examination, which, to some extent, is quite intuitive and reduces the reliability of research results.

2.1.3 New Age: Visibility From an Interdisciplinary Perspective

It was not until Baker (2000) that translator style started to become an empirical research issue in both stylistics and translation studies. In general, studies in this area since 2000 share four characteristics. Firstly, individual style, instead of the style of a ST or a certain group or genre, has become the central topic. Most studies have transferred their research focus from either the ST and/or source author or an abstract translator to the real translator and his or her choices in reality (e.g., Malmkjær, 2003; Bosseaux, 2004; Winters, 2004; Saldanha, 2011a; Munday, 2008b; Li et al., 2011; Wang & Li, 2012; Hou, 2013; Huang & Chu, 2014; Mastropierro, 2018a), though indeed some of them do not distinguish *translator style* from *translation style* since they examine the style in only one translation (e.g., Malmkjær, 2003; Li et al., 2011). Secondly, interdisciplinarity is one of the most important attributes in translator style studies. Most of the studies are assisted with corpus methods, thus prompting a new term of research area to be coined, i.e., corpus-based translational stylistics (Huang, 2015, p. 117), a combination of translational stylistics, corpus stylistics and corpus-based translation studies. Thirdly, studies of translator style since Baker (2000) have drawn on a variety of research approaches including both quantitative and qualitative investigations, and features at different textual levels from lexical choices to discourse presentation have been analysed as potential style indicators. Finally, some studies (Baker, 2000; Malmkjær, 2003; Munday, 2008a; Li et al., 2011) seek to relate micro-level stylistic features to a broader macro-level context to explore the potential motivation by the translator, including ideological, socio-cultural, or historical factors.

Baker (2000, p. 245) defined translator style as "a kind of thumb-print that is expressed

in a range of linguistic—as well as non-linguistic—features". She claimed that the study of translator style should encompass the translator's "individual profile of linguistic habits" that is distinct from others, which can be manifested in his or her "preferred or recurring patterns of linguistic behaviour" in the text, as well as material selection and "consistent use of specific strategies" in the paratext. Baker further stressed that she is more interested in the subconscious patterns of choices by the translator that are subtle and unobtrusive, rather than those conscious linguistic choices triggered by the ST and/or its source author. This seminal definition has made a profound impact, and many scholars (e.g., Winters, 2004, 2007, 2013; Li et al., 2011; Hou, 2013) stated to follow Baker's definition to carry out their studies.

Munday (2008a, p. 7) used a similar term to define translator style as "the linguistic fingerprint of an individual translator or translations" concerning "those linguistic elements that make a translated text or series of texts identifiably the work of a particular individual or indeed genre". However, there is a major difference between his definition and Baker's, concerning whether the choices by the translator are conscious or subconscious. As he further explained, the linguistic elements could be the result of either motivated choices under "context-specific constraints" or the translator's idiolect that might be subconscious. Thus style in translation "involves motivated and unmotivated patterns of selections in the TT that reveal the concealed or disguised discursive presence of the translator" (ibid., p. 35). To some extent, Munday's definition is more comprehensive than Baker's, but it also indicates one difficulty in unveiling the translator's style. If, as Munday argued, an individual element of style is triggered by the translator's conscious manipulation under a given context, it must be intertwined with the style of the translation, as well as that of the source author, and then how to distinguish the three styles (i.e., translator style, translation style, and author style) remains a big question.

Taking various points of view (e.g., Short, 1996; Halliday, 1971; Leech & Short, 1981/2007; Baker, 2000; Malmkjær, 2003, 2004; Munday, 2008a) on style in translation into account, Saldanha (2011a) made a revised definition of translator style as:

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. (p.31)

Compared with the previous two definitions by Baker and Munday, Saldanha's definition of translator style is relatively more comprehensive and systematic, as she stated that she was aimed at developing "a coherent theory of translator style" that could guide research in this area (ibid., p. 25). First of all, by borrowing Short's (1996) definition of authorial writing, Saldanha (ibid., p. 28) emphasized that translator style is a personal attribute whose essence lies in the notion of prominence, rather than a "textual attribute", so as to distinguish *translator style* (individual style) from *translation style* (textual style). Moreover, the first three points of Saldanha's definition indicate that the textual indicators of translator style should be consistent and distinctive patterns of choice, rather than one-off instances in isolation. In addition, by using the word "motivated", Saldanha explained that the stylistic patterns as style indicators should also have functional meanings related to aesthetic effects rather than mere regularity, or even, as she further argued, the motivation could go beyond the functional choices and delve into "explanations that can only be found in the translator's socio-cultural background and ideology" (ibid., p. 30). Lastly, Saldanha also pointed out a crucial issue in translator style studies, i.e., the complexity of style in translation as a combination of the translator's voice, the author's voice, the textual meaning, the given context, and linguistic constraints of both the source and target languages, which should be regarded as one essential consideration for any scholar who plans to conduct research in this area.

2.2 Corpus-Based Translator Style Studies

One challenge of translator style studies consists in the what- and how-questions, i.e., what stylistic features can be possible indicators of translator style, and how to identify these features. Many theorists and scholars (e.g., Venuti, 1995; Hermans, 1996; Schiavi, 1996; Baker, 2000; Bosseaux, 2004; Boase-Beier, 2006; Nokele & Moropa, 2016) affirmed the subjectivity of translation, and argued that the translator cannot merely reproduce the meaning or style of the ST without leaving personal imprints, since translation is a creative as well as cognitive process and no two translators can present identical style. Therefore, if there *is* the other voice as argued by Hermans (1996) and it should become visible (Venuti, 1995), the next step must be, as claimed by Baker (2000, p. 248), "how we might go about identifying what is distinctive about an individual translator's style".

In general, a variety of research approaches and models have been employed to identify multiple stylistic features as style indicators. Before a detailed elaboration, several points need to be stressed. Firstly, most studies focus on translator style in fictional prose, with few exceptions such as Nokele and Moropa (2016) or Ren and Wang (2012). The former selected the two translations of Nelson Mandela's autobiography *Long Walk to Freedom*, while the latter chose the classical Chinese narrative poem, *Chang Hen Ge* as the source text. In addition, both Baker (2000) and Saldanha (2011a) included (auto)biography in their corpora, but it did not account for a large proportion. Therefore, it can be said that most studies are concerned with narratives, especially, fictional narratives. Secondly, most studies adopt empirical, descriptive and comparative approaches, instead of those theoretical and abstract discussions of style in translation before 2000, which, indicates that one theoretical foundation of translator style analysis derives from Toury's (1995) descriptive translation studies. Lastly, one reason for the difficulty to identify indicators of translator style, as mentioned by many scholars, can be attributed to the complexity of translated texts in reality, which, as Munday (2008a, p. 13) described, is a "mix of source and target, an amalgam of author and translator, a ST mosaic overlaid with TT tesserae", and perhaps also includes intervention from

other agents, such as editors or patrons (Lefevere, 1992b).

Most studies concerned with translator style can be grouped into two categories: a comparable model or target-text oriented (TT-oriented) model, and a parallel model or source-text oriented (ST-oriented) model, according to the types of corpora used and comparative modes (Winters, 2009; Huang & Chu, 2014). The former group includes Baker (2000), Olohan (2003), Saldanha (2011a, 2011b), Huang and Chu (2014), while the latter consists of Bosseaux (2004, 2006, 2007), Winters (2004, 2005, 2007, 2009, 2010, 2013), Li et al. (2011), Hou (2013), Nokele and Moropa (2016), Ruano (2017), and Mastropierro (2018a).

2.2.1 Comparable Model

In a comparable (TT-oriented) model, like Baker (2000), the corpus only includes translated texts by two or more different translators, regardless of their source texts. And for each translator, there is usually a collection of several translations by him or her, so that consistent patterns among a range of different translations could be identified. Baker (2000) first innovated this model, and set an exploratory methodology for investigating individual translator style, in which she analysed two British translators' English translations, five by Peter Bush from Spanish and Portuguese, and three by Peter Clark from Arabic, as well as the British National Corpus (BNC) and Translational English Corpus (TEC) as reference corpora. She compared the standardized type/token ratio, average sentence length and the use of the English reporting verb *say* and its variations between the two sub-corpora, and found different patterns by the two translators that could present different fictional worlds for the target readers. For instance, Clark created a "vivid and passionate world" but it is far away from the target culture (ibid., p. 261).

Saldanha (2011a) followed this model and assumed that "the more diverse the style of the source texts, the more likely it is that any stylistic patterns identified across the translations can be attributed to the translator" (ibid., p. 33). Like Baker, she was also concerned with methodological issues, and called for a theoretical and methodological

framework to guide studies in this area. After proposing a working definition of translator style, she tested it by examining three stylistic features, i.e., emphatic italics, foreign words, and the use of the connective *that* after the reporting verbs *say* and *tell* in two British translators' English translations from Spanish and Portuguese. Besides the working definition of translator style, Saldanha's major contribution consists in her methodology of triangulation, in which the first step is a quantitative analysis of the above-mentioned features that are prominent in the corpora, followed by a detailed qualitative study examining the semantic functions of these features, while the third is to make use of "meta-textual material" such as "reviews of the translations and articles written about the translators" (ibid., p. 31) as well as interviews with the translators in order to explain the motivation for their different linguistic patterns. In such a way, her aforementioned working definition of translator style could be tested, through prominence, distinctiveness and consistency in step one, and motivation in step two and step three. She found that one translator (Margaret Jull Costa) was likely to use fewer foreign words, more emphatic italics, and more explicit renderings to create a more coherent TT, while the other (Peter Bush) preferred to confront his readers with foreignness and cultural differences.

Huang and Chu (2014) followed Baker's (2000) methodology to analyse Howard Goldblatt's translator style compared with that of Gladys Yang. They selected the same features with Baker's, i.e., standardized type/token ratio, average sentence length and use of the English reporting verb *say*, and compared their results with those of two previous studies (Baker, 2000; Liu et al., 2011), and a self-built corpus of 20 original English novels by four native English writers (Charles Dickens, Mark Twain, William Faulkner and Ernest Hemingway). The findings are interesting: the three features tested cannot be reliable indicators of individual translator style, since they are more like translation universals that are common in overall translated language, rather than the distinctive style of the translator as an individual. The main value of this study lies in its following discussion, in which Huang and Chu divided translator style into two categories: the S-type (source text type) and T-type (target text type), and illuminated

their distinctions. The S-type translator style is concerned with the "conscious, purposeful and consistent strategies" in a range of translated works by the same translator, which reflects his or her "particular way of transferring the ST features to the TT" (ibid., p. 136), while the T-type translator style concentrates on the "habitual linguistic behaviour of individual translators" (ibid.), which are linguistic patterns as the results from subconscious choices, regardless of the ST. Though Huang and Chu claimed that further investigation needs to be carried out, it seems that the T-type is more likely to be translation universals. This finding is opposite to Baker's (2000) that preferred the translator's subconscious linguistic habits rather than motivated choices as style indicators. To some extent, the contradiction between the results of the two studies indicates the limitation of the comparable model, as well as the necessity of taking the ST influence into consideration, which, is involved in the parallel model.

2.2.2 Parallel Model

In a parallel (ST-oriented) model, the corpus often consists of one source text and its several translations by different translators. According to Winters (2009, p. 79), one strength of this model is that by selecting translations of the same source text, variables such as author, source text, or certain target culture issues could remain relatively constant.

Bosseaux (2004) explored the translator's discursive presence through analysing linguistic features such as deixis, modality and transitivity that reflect the point of view in Virginia Woolf's *The Waves* (1931) and its two French translations. Bosseaux was concerned with how the two translators' choices could influence the transfer of narrative structures. She started by analysing the above-mentioned features in the ST first, and then turned to the two translations to compare their discrepancies. Her study revealed that both translators leave their personal imprints on the translations in different ways, which verified her earlier argument that "the *feel* of the text is attributable to the type of point of view it exhibits" (ibid., p. 263, emphasis added). Bosseaux (2006) followed this methodology and opted for the same source text and its two French translations,

and focused on the translation of the English personal pronoun *you*, which she thought could reflect the mind-style of the characters. It was found that the micro-level textual shifts, i.e., the choice between *vous* and *tu* (the French equivalents of *you*) could affect the macro-level structure and point of view of the novel. For example, one translator's preference of the formal *vous* over *tu* created a more formal and distant fictional world in the TT, while the other, by using the intimate *tu*, presented a world with "more familiarity between the characters" (ibid., p. 609).

Winters (2009, 2013) also related translators' micro-level linguistic choices to the stylistic effects in the macro-level fictional world. She analysed two German translators' use of modal particles in their translations of the English novel *The Beautiful and Damned* (1922), and found that they differed greatly in the "choice and use of individual modal particles" (Winters, 2009, p. 74). A further detailed qualitative analysis of one specific German modal particle *wohl* in wider context revealed the two translators' different styles and their different effects on the novel's macro-level world: one translator used *wohl* to foreground thought acts, shift narrative points of view and explicitate characters' interrelationships, and thus made readers feel closer to the source text's fictional world; while the other translator's strategy was mainly source-text oriented, which remained faithful to the ST and provided only minimal fictional information for readers to understand on their own.

Mastropierro (2018a) argued that key clusters are good indicators of translator style, since they could not only reveal translators' idiosyncrasies by filtering out shared items between translations such as content-related words, but also be grouped into related categories rather than individual words to suggest "the presence of a consistent tendency—a pattern" in the translator's stylistic habits (ibid., p. 255). He also distinguished clusters from lexical bundles since the former are not subject to strict frequency thresholds and thus are more suitable for corpus stylistic analysis of single texts. He analysed three groups of key clusters in the two Italian translations of H. P. Lovecraft's science fiction *At the Mountains of Madness* (1936), and found that one translator used the Italian euphonic *-d* (a dated usage), locative clitic *vi* (a formal but

less common form) and distal demonstratives more frequently than the other translator, which could indicate this translator's old-fashioned and formal style, as well as his preference to foreground the narrator's point of view as the narrative deictic centre.

However, Huang and Chu (2014) pointed out that according to Baker's (2000) theory, the parallel model cannot completely indicate individual translator style since it does not focus on the translator's subconscious choices. Moreover, it actually shows *translation style*, the style by the translator in only one translation, rather than *translator style* that is identified across a range of translations by the same translator, a distinction between what Saldanha (2011a, p. 26) called "textual attribute" and "personal attribute". Indeed, Baker (2000) discussed whether the ST should be involved in her methodology, but she also pointed out a major difficulty of the parallel model, i.e., "very few texts are translated more than once into the same target language and during the same period" (ibid., p. 262), and if translations of the same ST cover a long time span, then new variables such as language change or poetic differences will appear.

2.2.3 Multiple-Complex Model

It is difficult to say which of the aforementioned models is more suitable for identifying translator style. On the one hand, both the comparable and parallel models have certain limitations: the former runs a risk of being mixed with translation universals, while the latter might indicate *translation style* (textual style) that could not be consistent among the translator's other translations. On the other, in practice, some scholars do blend the two models more or less. For example, though Saldanha (2011a) compared the translations from different source texts by two translators, which definitely belongs to a comparable model, she also took the influence of the ST and the linguistic constraints of the source languages into account, in search for possible triggers to explain the translators' choices at the end of the study. Is there then a third type of potential model that could take the essence of the two present ones and also transcend their limitations at the same time?

Olohan (2004, p. 150) pointed out the necessity to distinguish between the translator's

subconscious linguistic habits consistent among a range of his or her translations and aspects of translation that "have been motivated by the source material", or his or her "perception of the target reader's needs". Therefore, she proposed that the translator's original/non-translated writings could also be analysed, and corpora of these texts could be added to the existing model.

Wang and Li (2012) followed this methodology. They argued that the translator inevitably leaves traces of his or her individual style in translation, such as favourite words, preferred syntactical structures or rhetoric, no matter how much he or she desires to reproduce the authorial style (ibid., p. 82). In order to seek for these idiosyncrasies, especially those on lexical and syntactic levels, they designed a multiple-complex model of bilingual corpus that consists of both a parallel sub-corpus and a comparable sub-corpus. The former included James Joyce's novel *Ulysses* (1922) and its two Chinese translations, and the latter was made up of one translator's (Xiao) Chinese translation of *Ulysses* and his original Chinese writings (a novel and twenty-three short stories). They first carried out a keyword analysis of the two Chinese translations of *Ulysses* in the parallel sub-corpus and found that Xiao had a tendency towards colloquialism. Then they performed a qualitative comparative analysis of the Chinese character 踱 (*duo*, stroll or walk slowly) in the two translations and found that it was likely to be Xiao's lexical idiosyncrasy; finally, they compared Xiao's translation with his Chinese writings in the comparable sub-corpus, together with a large-scale Chinese reference corpus, and confirmed that Xiao did have a tendency to use this character frequently. This study provides a more comprehensive insight into translator style by combining the parallel and comparable models.

However, one limitation exists in the above methodology, i.e., there is only one translation by Xiao, compared with his several original Chinese writings in the comparable sub-corpus. Wang and Li also realized the problem and pointed out that more translations need to be added so as to "balance out the possible biases in the current design" (ibid., p. 84).

Huang and Chu (2014, p. 138) proposed another multiple-complex model for investigating translator style. It has two scenarios. The first is concerned with the S-type translator style as mentioned above. It starts with a parallel model with one source text and its several translations by different translators. Once distinctions are detected between the translations, comparable corpora including the translators' other different translations respectively are employed to verify whether the preliminarily found translator style remains consistent. The second scenario concentrates on the T-type translator style, which draws on a comparable model composed of collections of translations by two or more translators respectively first. When different linguistic patterns are found between the collections, parallel corpora including source texts are then employed to filter out the influence of the ST. In addition, Huang and Chu claimed that a complementary step could be added to both the two scenarios, in which originally writings of the same genre by each translator could be compiled as another comparable corpus to verify the consistency of their individual styles. However, Huang and Chu did not adopt or test any scenario of their multiple-complex model, but just proposed it in their conclusion after following Baker's (2000) methodology with comparable corpora only and reporting that the features they tested such as STTR or patterning of the reporting verb *say* are more likely to indicate translation universals rather than individual styles.

In this thesis, I choose to adopt and test the multiple-complex model by Huang and Chu (2014) and follow their first scenario, i.e., to start from parallel corpora for distinctive patterns and then turn to comparable corpora so as to verify the consistency. The main reason to start from the parallel model is that it could rule out influence from the ST/ author style by concentrating on translations from the same original text. In addition, a parallel model usually includes relatively fewer texts, i.e., one ST and its several TTs, than a comparable model that often contains all translations by the same translator. Both the above factors could save time and effort at the beginning research stage when identifying the salient stylistic features of the translator.

2.2.4 Two Other Issues

Besides the different types of research models, two other issues need to be stressed when analysing translator style. The first is concerned with the criteria of selecting potential style indicators. Though Baker (2000, p. 262) pointed out that it seems unlikely to "be able to fix all the variables in order to tease out a set of features that can be totally and unambiguously attributed to the translator, and to the translator alone", valuable insights could still be gained from previous studies. For one thing, instead of either conscious strategies or subconscious linguistic habits, a plurality of factors affecting the shaping of style in translation process have to be considered, such as the ST style, the translator's choices in response to the ST, his or her subconscious linguistic habits, or linguistic constraints of both the source and target language systems. As Saldanha (2011a, p. 33) suggested, "taking both linguistic habits and deliberate rhetorical choices into account would thus seem to be the best approach to pursue". For another, the stylistic features selected should not only indicate statistical deviance, but also meaningful functions that can trigger stylistic effects or literary relevance in the TT, thus relating the micro-level linguistic shifts to the macro-level fictional world. For instance, Ruano (2017) analysed the speech verbs in Charles Dickens's *Hard Times* (1854) and its four Spanish translations and found that they contribute to the creation of fictional personalities, and thus affect the reader's perception of characters. Other examples include Bosseaux (2006), Winters (2009, 2013) and Mastropierro (2018a). Moreover, non-linguistic features such as the use of meta-textual data or paratexts, as well as the selection of translation material, could be a valuable source of further discussion on style indicators. For instance, Li et al. (2011) found that translators' different attitudes towards the use of footnotes or endnotes, as well as textual patterns, contribute to their different styles. In addition, intuition and close reading still play an important role as to where to start to seek for possible stylistic features as style indicators. Saldanha (2011a, p. 34) followed Spitzer's (1948) famous "philological circle" in which he argued that literary analysis should proceed from "awareness of having been struck by a detail" (ibid., p. 27), and found that she was struck by "the considerable lack of correspondence between the use of italics in the source and target

texts" (Saldanha ibid., p. 35) while reading. Thus, she decided to take italics as a starting point in search for the translator styles of Peter Bush and Margaret Jull Costa.

Secondly, it is essential for translator style studies to combine both quantitative and qualitative investigations, since quantitative statistics themselves do not hold much meaning and it is the qualitative investigation that points out their meaningfulness. When discussing the strength of quantitative analysis, Bosseaux (2006, p. 609) claimed that corpus tools allow both breadth and depth of coverage on the whole text level that was impossible to achieve with only manual analysis in the past, but she also pointed out the necessity to double check the results generated by computer software, because "it is the researcher who carries out the analyses, selects the interesting patterns and interprets them" (Bosseaux 2004, p. 272). As McIntyre and Walker (2019, p. 164) argued, "statistical significance does not necessarily equate to interpretative significance…. Salience is important as a marker of likely candidates for qualitative analysis, and… as a potential marker of thematic issues". If, as Munday (2008a, p. 20) argued, both creative linguistic choices and repeated linguistic selections are related to the translator's presence and could be manifestations of his or her individual style, then one danger of mere quantitative analysis is that it would cut out some creative linguistic features with low frequency but distinctive contribution to the shaping of translator style. A better approach is to combine both quantitative analysis and qualitative interpretation. As Carter (2010, p. 67) claimed, "corpus stylistic analysis is a relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation".

2.3 Motivation Behind Style

According to Baker (2000), it is not enough just to identify linguistic habits and stylistic patterns of the translator. More important is to explore the potential motivation for these patterns. As she emphasized, "it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, … or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour" (ibid., p. 258).

Munday (2008a, p. 41) held a similar view and stated that the functional linguistic realization of style is "only part of the whole picture", and "a link needs to be made to a broader discursive framework" in order to explain the motivation behind the style identified. Indeed, as claimed by Saldanha (2011a, p. 31), "it is at the level of extratextual explanations that the more interesting aspects of style may be revealed". Therefore, it is essential for translator style studies to involve a "why-stage" as proposed by Malmkjær (2003, p. 38), which actually lies in the heart of translational stylistics.

2.3.1 Translation Shifts, Manipulation and Polyphony

Shifts are inevitable in the process of translation from the ST to the TT. Catford (1965, p. 73) introduced the concept of translation shifts as "departures from formal correspondence in the process of going from the SL to the TL". Indeed, it is an intrinsic feature of translated texts due to the nature of translation as a mediation process in which different languages, contexts, purposes, cultures, as well as poetics and ideologies converge. It has been widely accepted among theorists and scholars that complete equivalence is impossible: in some cases there is a lack of equivalents in the target language due to linguistic constraints; in other cases the original context cannot be transferred because of cultural differences; or sometimes the translator opts to evade motifs or issues from the ST that might lead to misunderstanding or offence in the TT, such as racial or religious terms.

Pekkanen (2010, p. 37) divided translation shifts into three categories: (1) obligatory shifts; (2) optional shifts, and (3) non-shifts. She explained that the first group is triggered by linguistic constraints or cultural necessity, while the second indicates the translator's freedom of choice among several alternatives, and even non-shifts could have "shift-like impacts" since they might "act as a means of foreignization or be regarded as source-language interference" in the TT (ibid.). She further claimed that all the three categories could increase or decrease the distance between the ST and the TT, especially the optional shifts, because they are most likely to reflect the translator's "individual propensities" and always "involve the agency of the translator in the form

of choice" (ibid., p. 38). Therefore, if shifts are inevitable and would make an impact to change the relationship between the ST and the TT, then the translator, as the agent of this process, must play a critical role.

According to Munday (2008a, pp. 13-14), the translator is in a powerful position. He or she might either "deliberately manipulate the message" to "re-mould the TT to fit a pre-existing personal or public ideological framework", or subtly and even unconsciously alter the wording or stylistic features of the ST which might also change the "voices of the ST author". Munday further stressed that "this is not betraying, … but creating something new with a subtly distinct voice" (ibid., p. 14). For instance, by analysing Hans Christian Andersen's fairy tales and their English translations, Malmkjær (2003) found that one translator (Henry William Dulcken) did manipulate his texts consciously and radically to set apart the secular and the divine worlds as opposed to the ST and thus to fit the texts into his religious view. Mastropierro and Conklin (2019, p. 312) argued that the translator cannot avoid taking a stance by reading the ST and its critical reviews, since his or her interpretive choices, be they intentional or subconscious, would help shape the TT and affect its reception by the reader.

All the above arguments indicate, as claimed by Hermans (1985/2014, p. 11), "from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose". Lefevere (1992b, p. xi) called translation "a rewriting of an original text", and further elucidated that "all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way". Sometimes the translator's manipulation could be unintentional. Venuti (2013) used a psychoanalytic term, i.e., the unconscious, to describe this unintentional manipulation, which is "beyond the translator's cognitive grasp and is available only to another investigator—or perhaps to the translator at a later moment and in another, analytical situation" (ibid., p. 54). The translator's unconscious, as he argued, "might operate somehow in the translator's choices and be visible in the translated text" (ibid., p. 33).

Indeed, the translator's manipulation is far from being a single voice; in most cases it reflects a collection of different voices from the others such as the character or the source author, as well as the translator himself or herself. The view of translated text as polyphonic manipulation can be traced back to Bakhtin's (1981) concepts of *polyphony* and *dialogism* in his philosophy of language and theory of the novel, which belongs to a more fundamental concept of *heteroglossia*. Bakhtin regarded the nature of language as being dialogic: language is not a neutral medium, and all discourse has a "dialogic orientation" (ibid., p. 275). Utterance cannot be monological as the only voice, "in some register isolated from all social, historical, and ideological contexts" (Mambrol, 2018).

Similarly, Robinson (2001) claimed that an individual translator's agency is shaped by multiple forces both inside and outside, a construction that can be seen as an image of the *self* projected by *otherness*. He (1991) applied Bakhtin's theory of dialogism and regarded translation as a two-way dialogue by the translator with both the author of the ST and the reader of the TT, where the two languages "meet, conflow, commingle" (ibid., p. 259). Later he expanded the notion and illuminated that it is actually a dialogue between the translator and the "imagined others", including the imaginary source author, target readers, and even editors, clients, and reviewers (2001, p. 164). According to Robinson (ibid., p. 193), translation closely resembles spirit-channeling since they both transmit another voice, and the translator is like a channeler who channels not only the "words and ideas" of the source author, but also some other voices such as ideology (ibid., p. 10). It's worth noting that the channeling here is not a passive process by instrumentalism in which the translator is taken only as a vessel, but much more like an active "meeting of minds" in the translator's agency (ibid., p. 15), which channels a variety of complex impulses/forces, unknown, unknowable, and rational, which can often be seen as collective selves, or what he called "disaggregated agencies" (Zhu & Robinson, 2015, p. 52).

2.3.2 Exploration of the Motivation

Among the relatively small group of stylistic studies of translator style, few are

concerned with exploring the motivation for the identified stylistic patterns, especially from a multi-voiced perspective that combines both a broader macro-level socio-cultural context and the translator's individuality and idiolect.

Baker (2000) argued that seeking for potential motivation is as important as identifying individual translator style, and its difficulty lies in how to "disentangle" the multiple variables between the "two authors, two languages and two sociolects involved" (ibid., p. 258). She related two British translators' linguistic habits to their social and cultural positioning by analysing their personal backgrounds, material selection strategies, as well as the physical and linguistic environments they were immersed in, and explained that their different use of vocabulary and syntactic structures might be attributed to the nature of the source texts they selected to work with and their different implied target readers: one text is quite difficult with philosophical notions because it is targeted at highly educated readers, while the other mainly contains "ordinary narratives with a social message" (ibid., p. 260). Though Baker's explanation is concerned with the genre of the ST, one major limitation of her study consists in overlooking the influence of the ST on the TT. Since the translations by the two translators are from different source texts and cultural systems (one is Arabic and the other Spanish and Portuguese), it is very difficult to exclude the possibility that some stylistic patterns might be triggered by the ST influence, rather than individual idiolect.

Different from Baker's methodology, Malmkjær (2004, p. 13) argued that it is through observation of the relationships between the ST and the TT that most interesting questions about translator motivation could be raised. She stressed the mediation nature of translated texts, and pointed out several factors constraining the translator's choices, including linguistic constraints, contextual details, the translator's interpretation of the ST, the TT purpose as well as its difference from that of the ST, and the target audience. She compared Hans Christian Andersen's *Den lille Pige med Svovlstikkerne* ("The Little Match Girl", 1848) and its English translation by Henry William Dulcken, and found that the translator deliberately and "carefully" avoided blending the secular, the divine and the supernatural worlds that were especially promoted by Andersen in the

ST (ibid., p. 20). In accordance with the aforementioned factors, Malmkjær attributed Dulcken's manipulation to his understanding of the target English audience living at the Victorian age and their criteria of "acceptable reading to share with children" (ibid., p. 22). She explained that Dulcken might think the target audience's attitudes towards religious belief would be offended by Andersen's mingling of the divine and the secular, given that the church in England at that time had "parted company with several supernatural phenomena" (ibid., p. 23). In an earlier study, Malmkjær (2003) presented similar findings that the religious language and issues were translated differently by Dulcken from Andersen's original, and proposed that both the two writers' (the author and the translator) personal histories and general socio-cultural contexts should be taken into account to seek for potential explanation. She then attributed Andersen's tendency to mingle the secular and the divine worlds in the ST to his religious beliefs as well as his parents'. As to Dulcken's opposite tendency in the TT, she explained that it might be motivated by the target Victorian audience's attitude to Christianity, or certain sociohistorical events such as the Oxford movement. In a word, by adopting a translational stylistic approach, Malmkjær related the micro-level stylistic patterns to the macro-level socio-cultural and historical contexts.

Munday (2008a, p. 8) assumed that the language of all translators, as well as all individuals, can reveal certain ideology, which is part of their background. Different from the Marxist definition, he defined ideology from a wider, semiotic perspective, as "a system of beliefs that informs the individual's world view that is then realized linguistically" (ibid.). He emphasized the necessity for in-depth discussion from a macro-context perspective so as to "place the translator's stylistic choices within a coherent framework", including a wide range of "historical, social, cultural, literary, and educational factors" concerned with the translation process (ibid., p. 50). According to Munday (ibid., p. 43), literary works cannot exist in an "informational vacuum", so he connected the linguistic and narratological factors of several Latin American works and their English translations with the socio-cultural environment and ideology, by using a critical discourse analytical approach. He focused on different groups of factors:

some are concerned with institutional patronage and the role of professional players in deciding the dominant poetics as proposed by Lefevere (1992a), while others are related to the translator's individual and social background, such as his or her training and educational experiences. In a case study, Munday (2008b) related three stylistic features of Harriet de Onís, a prominent translator of Latin American works, i.e., condensed pre-modifiers, variety of verb/process forms and prosodic elements, to her macro-level ideological beliefs and intervention. A major contribution by Munday's studies consists in his understanding of ideology from a multidisciplinary perspective. He pointed out that a mere perspective of socio-cultural context or power relations is insufficient to explain the translator's stylistic choices, and more attention should be paid to the cognitive aspect of ideological influence on individuals that could be both conscious and unconscious (ibid., p. 4). He linked Leech and Short's (1981/2007) stylistic concepts such as statistical deviance with Hoey's (2005) lexical priming theory, and explained that the translator's lexicogrammatical selection is "always ideological" because his or her lexical priming could indicate and be influenced by individual backgrounds such as educational or social experiences, as well as social beliefs shared by members of a group (ibid., p. 4).

Li et al. (2011) revealed the complexity of the cause and motivation of translator style. Based on two general-level features, i.e., type/token ratio (TTR) and average sentence length, they mainly focused on making sense of the statistics and exploring the reasons for the translators' stylistic choices from socio-political, cultural and ideological perspectives. It was found that the British translator from the target culture, David Hawkes, preferred to use a paraphrase strategy with more words, longer sentences but a relatively lower level of lexical complexity (e.g., standardised type/token ratio) in his English translation of the Chinese classical novel 《红楼梦》 (*Hongloumeng*), because his goal of translation was to explain the cultural concepts and meanings in plain and straightforward language to make reading interesting and enjoyable (ibid., p. 158). This motivation is summed up from Hawkes' (1979, p. 46) preface of the translation, which actually reflects his translation principle. However, the other group of translators, i.e.,

the Chinese scholar Yang Hsien-yi and his British wife Gladys Yang, chose a literal and faithful translation strategy and added notes to explain the cultural terms (ibid., p. 158). Li et al. contended that such choices are indeed ideological decisions, and further examined the translation process under historical context including the translators' personal experiences, their social positioning, and the publisher's political background. Therefore, it can be assumed that motivation for translator style is indeed a combination of complicated factors. On the one hand, it could be the translator's personal preference triggered by his or her translation poetics/principles or a specific purpose in consideration of the target reader, such as Hawkes's (ibid.) intention to convey to the reader the pleasure of the Chinese novel. On the other hand, the cause might reflect very deep and complex ideological context, which involves not only the translator but also other agents like patrons or editors, and needs to be viewed from socio-cultural, historical and even political perspectives. As argued by Bassnett (1998, p. 3), "…translations are never produced in a vacuum, and that they are also never received in a vacuum", and therefore non-linguistic factors, such as power and patronage, ideology, and poetics, as proposed by Lefevere (1992b, p. 10), should also be taken into account.

Some scholars sought for potential motivation of translator style through analysis of meta-textual data or paratexts. For instance, Saldanha (2011b) carried out interviews with translators and found that their different strategies for the use of foreign words might be related to the target readership, translation purposes and principles. This approach provides a new perspective to examine the motivation for translator style, which is worthy of further application in future studies.

Another instance is Yannakopoulou (2014), but it is more than the use of translation paratexts in search for the motivation behind style. Yannakopoulou argued that explanation for style should take the "complex factors that influence the translator as an agent" in the translation process and Bourdieu's concept of *habitus* can be used as both a theoretical and descriptive tool for that explanation since it influences the translator's interpretation of the ST as a reader as well as his or her choices in producing

the TT as a writer (ibid., pp. 168-171). She proposed a "macro-micro approach" including a macro-level sociological investigation into the translator's life trajectories at its outset and then a micro-level stylistic analysis of the recurrent patterns and deviance in the TT that could be textual reflection of the translator's habitus (ibid., pp. 171-172). She tested the validity of this methodology through the case of Yorgos Himonas' translation of William Shakespeare's *Hamlet* (1988) into Greek. By examining the translator's habitus developed from his life trajectories such as class, education, social positioning or personal ideology and relating them to his stylistic choices in the TT, she found a close link between the translator's stylistic features as well as interpretation of the characters and his own ideology and historical context. The main contribution of this study lies in a new perspective, i.e., the sociological concept of *habitus*, for exploration of the motivation behind style. But its limitations are also evident, that there is a risk of the researcher's subjectivity, especially when examining the translator's social trajectories or contextual background at the beginning of the research. In addition, the style identified from only one translation seems not sufficient to be attributed to an individual style that should be consistent and could distinguish the translator from others.

2.4 Summary

This chapter discusses the concept of translator style, the prevailing methodologies of corpus-based translator style studies, and the motivation behind style in translation. It starts from the place of style in translation from invisible during the pre- and modern linguistic periods to visible in the new age since 2000. It also compares the parallel and comparable models that are commonly used in corpus-based translator style studies in order to introduce a multiple-complex model (Huang & Chu, 2014) combining them both. In addition, it reinforces the criteria of selecting potential style indicators that both deliberate choices and subconscious linguistic habits should be considered, and the features selected should also reflect literary or aesthetic functions rather than mere regularity. Finally, it emphasizes the necessity of a why-stage in undertaking research in this area that a variety of constraints, including socio-cultural, historical, and

ideological issues, as well as the translator's individuality and habitus, should be considered when exploring the motivation behind translator style.

Chapter 3 Theoretical Framework and Methodology

This chapter introduces the theoretical framework of the study, and its texts, corpora and methods in detail. From a broader perspective, it also proposes a working model for translator style study, so as to contribute a methodological framework for research in this area that could be duplicated and developed by future studies. Section 3.1 elaborates the theoretical framework of this data-driven translator style study: it is an interdisciplinary subject of corpus-based translational stylistics; translator style is a personal attribute with consistency and distinctiveness at its core; the motivation behind style is also noteworthy and it can be interpreted from the sociological perspective by using the concept of *habitus* by Bourdieu (1977/2013). Section 3.2 explains the methodology in detail. It starts by introducing the texts for analysis (3.2.1), and then turns to shed light on a multiple-complex model of corpora based on the model by Huang and Chu (2014) to study Lovell's translator style (3.2.2). Part 3.2.3 proposes a working model for translator style study, and then presents the detailed analytical steps of this study including data collection, corpus compilation, annotation, data retrieval and analysis. Finally, Section 3.3 concludes the chapter with its main contributions to study in this area.

3.1 Theoretical Framework

This thesis concentrates on data-driven translator style study, an interdisciplinary subject in the field of corpus-based translational stylistics, and it goes beyond the text-based investigation to explore the motivation behind the translator's stylistic choices by using Bourdieu's (1977/2013, 1992) concept of *habitus* as both a conceptual and descriptive tool in the sociology of translation and translator studies.

3.1.1 Corpus-Based Translational Stylistics

Wang and Liu (2017, p.108) proposed a theoretical framework of corpus-based translational stylistics. It consists of three meta-disciplines, i.e., translation studies, stylistics, and corpus linguistics, as well as three inter-disciplines, including

translational stylistics, corpus stylistics and corpus-based translation studies, which is presented as follows:
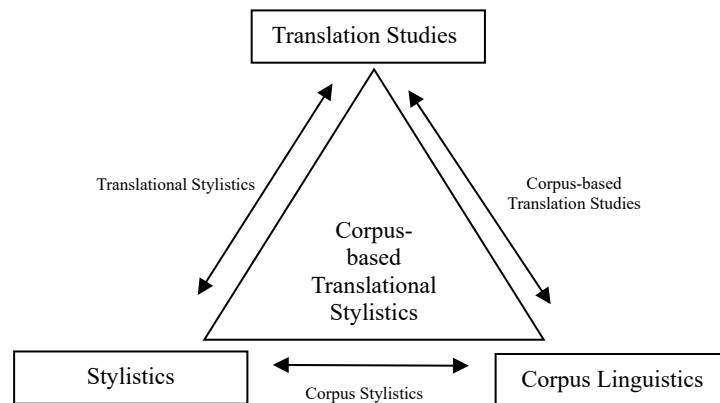
Wang and Liu (2017, p. 108)

From the perspective of meta-disciplinary layers, Wang and Liu (ibid.: 108) explained that the framework is based on translation studies (especially descriptive translation studies) as ontology, stylistics as epistemology, and corpus linguistics as methodology. They further argued that research in this area should follow a "trend of synthesis, symbiosis and synergy" (p. 105). With regard to the interdisciplinary layer, conditions are more complex. Malmkjær (2003, p. 39) first coined the term "translational stylistics" that is concerned with explaining "why, given the source text, the translation has been shaped in such a way that it comes to mean what it does". She argued that "translational stylistics can be an important component in comparative cultural studies" since not only linguistic constraints, but also non-linguistic constraints, such as the translator's voice, ideological factors, or general historico-cultural conditions, have to be taken into account (ibid., pp. 37-39). Another sub-field, corpus stylistics, was defined by McIntyre and Walker (2019, p. 315) as "a particular focus of corpus linguistics, one in which the research questions being investigated and/or the analytical frameworks used are primarily concerned with issues of style". A major distinction between corpus stylistics and corpus linguistics is that the former often takes small corpora or single texts as research object, which may seem at first sight to contradict the definition of corpus by the latter. However, since the major purpose of corpus stylistics is to make functional

or aesthetic examinations of the stylistic patterns rather than discovering mere regularity in large quantities, it is reasonable to use relatively smaller corpora in this field, compared with those over-million-words corpora in corpus linguistics. McIntyre and Walker further pointed out that between stylistics and corpus linguistics, there should be "a symbiotic relationship" that corpus linguistics offers theories and methods for stylistics to explore a large amount of data to find patterns, while in turn, stylistics provides corpus linguistics theories, models and analytical frameworks that "may be deployed in the interpretation of corpus data and corpus-derived results" (ibid.).

The application of corpus methods to translation studies goes back to Baker's (1993) seminal paper in which she explicated the necessity to develop corpus techniques as a useful device to identify the universal features of translated texts (ibid., p. 243). Tymoczko (1998) pointed out that the true value of corpus-based translation studies does not only consist in pursuing the so-called "objectivity" or uncovering universal laws, but its potential to move beyond similarity (e.g., universals) to perceive "difference, differentiation, and particularity" (ibid., p. 6), such as various individual styles. Therefore, in this thesis, I decided to focus on the above-mentioned "particularity" of the translator and the driving forces behind it from a sociological perspective, since it is the variety of natural languages, the differences between individuals, and the complexity of social and cultural constraints that together produce the distinctive style of a translator.

3.1.2 Translator Style

Translator style has emerged as a subfield of corpus-based translation studies since Baker (2000) published her seminal paper on identifying individual translators' stylistic features. Several scholars have given their definitions of translator style such as Baker's (2000) "thumb-print" of the translator's subconscious linguistic habits, or Munday's (2008a) "fingerprint" as both motivated and unmotivated patterns of linguistic choices. In this thesis, I decided to follow Saldanha's (2011a) definition of translator style as:

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. (p. 31)

It is worth reiterating my reasons for selecting such a definition as the central starting point of this thesis. One important contribution of Saldanha's definition is that she pointed out the necessity to distinguish *translator style* from *translation style*, because *translator style* is a "personal attribute" that can be taken as the effect of choices determined by the translator's subjective interpretation of the text and remains consistent across his or her different translations, while *translation style* is a kind of "textual attribute" as one-off instances in isolation (ibid., pp. 26-27). Her definition also emphasized several key elements in the recognition of translator style. Firstly, the first two points in the above definition indicate that consistency and distinctiveness are at the core of translator style as a personal rather than textual attribute, which, as stated in the third point, can be manifested in the text as "consistent and distinctive patterns of choices" that are also known as "prominence" in stylistics (ibid., p. 28). In addition, by using the word "motivated" in the fourth point, Saldanha stated that the linguistic patterns identified as style indicators should not only have regularity, but also meaningful functions that are related to Halliday's (1971; as cited in Leech & Short 1981/2007, p. 39) "literary relevance" or the Prague School's notion of foregrounding as "artistically motivated deviation", such as "an aesthetic point" to their prominence, though they are not necessarily conscious (Saldanha ibid., pp. 29-30). She further argued that it is the "extratextual explanations" of the motivation for the functions that are "the more interesting aspects of style" since they could reflect the translator's "mind style or world view" (ibid., pp. 30-31). Finally, Saldanha also pointed out the

complexity of the style in translation that it is often a mixture of the translator's style, the author's style and result of linguistic constraints. Therefore, it is difficult but necessary to make sure that the stylistic features are attributed to the translator rather than others.

According to Saldanha (ibid., pp. 32-33), translator style has both subconscious and deliberate aspects. The former refers to the translator's non-deliberate linguistic habits that are often manifested at lower syntactic level, such as average sentence length used by Baker (2000). The latter can be the translator's deliberate and motivated choices that could be more related to meaning and reveal more information about the translator, such as syntactic calquing used by Munday (2008a) or speech and thought presentation used by Winters (2010). She further proposed that taking both the translator's linguistic habits and deliberate rhetorical choices into consideration seems to be the best approach for research in this area.

3.1.3 Translatorial Habitus

In this study, I assume Bourdieu's (1977/2013, 1992) concept of *habitus* as an effective conceptual and descriptive tool for explaining the potential motivation behind translator style. The principal reason lies in its mediating role between text and agency as well as the fact that it exists in the whole translation process, including the translator's selection of authors and material, their interpretation of the ST and production of the TT. According to Bourdieu (1984, p. 170), the dispositions generated by one's habitus can influence both the capacity to "produce classifiable practices and works" and the capacity to "differentiate and appreciate these practices and products (taste)". From the cognitive perspective, the translator is the reader of the ST as well as the writer of the TT (Boase-Beier, 2006, p. 74). As a reader, the translator's selection and interpretation of the ST is closely related to his or her taste and aesthetic values that could have been shaped by factors such as education, class or prior experiences, and thus the meaning of a text becomes negotiable rather than intrinsic (Verdonk, 2002, p. 70). On the other hand, when reproducing the TT, the translator's stylistic choices such as use of words,

rhetorical devices or strategies could also be motivated by their professional and personal habitus shaped through their whole life trajectories (Yannakopoulou, 2014, p. 167). Therefore, at the micro-level, the close relation between style and habitus could provide a useful cognitive approach to explain Lovell's stylistic features and deviance identified from the previous data-driven analysis.

From a more general perspective, the "sociological turn" (Wolf 2014: 8) of translation studies over the last two decades has shed light on the fact that translation is a social act (Sela-Sheffy, 2005; Gouanvic, 2005, 2010; Wolf, 2007) and the translator, as a socialized individual and intercultural mediator (Meylaerts, 2008, 2013) who plays a pivotal role in it, cannot be invisible. The necessity for the sociological turn firstly consists in the interdisciplinarity of translation studies as combining a wide range of human sciences such as linguistics, cultural studies, literary studies, history, sociology or philosophy. It also lies in the complexity and dynamics within translation practice that translation, especially literary translation can be taken as a "relational space" where various agents (the translator and others) interact with each other and with the fields (various contexts) in which they are located to compete for symbolic goods (translated texts) as well as different forms of capital (economic, cultural, social, symbolic etc.) (Sayols, 2018, p. 202). In addition, a sociological turn can provide a useful methodological framework that transcends limitations of previous approaches such as the overdependence on the ST and its fidelity by the linguistic approach, or the disregard of the translation agents and their internalization of the external structures due to overemphasis on translation norms (descriptive translation studies/DTS, Toury, 1999, 2012) or on external cultural contexts ("cultural turn", Bassnett & Lefevere, 1990).

However, the introduction of sociological approaches to translation is to enrich and diversify the present toolbox of translation studies rather than overturn the existing ones. Text as well as the agent still plays a fundamental role, as warned by Wolf (2007, p. 27) about the "danger of a sociology of translation existing without translation". Therefore, if the sociological turn is an inevitable trend in that it places translation studies within broader socio-cultural contexts, it is imperative to delve into its central agent, the

translator, and the pivotal status of their habitus in the shaping of the TT.

The origin of habitus can be traced back to an Aristotelian root as the Latin translation of the concept of *hexis* that denotes "a quality of being or disposition" (Simeoni, 1998, p. 15). However, the contemporary usage of habitus and its most widely spread elaboration started from Bourdieu (1972) who defined *habitus* as "systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures… which generate and organize practices and representations… without presupposing a conscious aiming at ends…" (ibid., 1992, p. 53). The above-mentioned dispositions refer to "common schemes of perception, conception and action" (ibid., p. 60) that are generated through the agent's internalization of external structures. Therefore, habitus is an issue of "embodied history" (ibid., p. 56) that is quite practical rather than conscious. The core of habitus lies in the logic of practice guided by neither pure rationalism nor pure empiricism, but "a feel for the game" that is acquired through socialization, or a "a taken-for-granted sense" as the world is embodied in oneself (ibid., p. 66; Sela-Sheffy, 2014, p. 44; Inghilleri, 2014, p. 186). Such ingrained disposition systems could influence one's mindsets and guide his or her present and future practice, and thus habitus also has generative capacities. In addition, habitus is durable and stable in that "the inculcation of social structures is a life-long process of interactions between structure and agency" (Meylaerts, 2008, p. 93). For instance, the translator's childhood experiences or early trajectories could be deeply ingrained and to some extent dominate his or her later choices and actions. On the other side, habitus is also transposable and dynamic rather than necessarily invariant. Some specific habitus acquired by the translator in one domain may have similar effects in another domain of experience. As argued by Gouanvic (2014, p. 39), the habitus of literary translators is often "destabilized" and could be dominated by other primary professions besides translation, and it also evolves and develops slowly due to the change of social constraints.

By introducing Bourdieu's habitus to translation studies with the intention of adding a novel dimension to DTS and translation norms, Simeoni (1998) foregrounded the role of the translator and his or her habitus as the "true pivot around which systems of social

order revolve" (p. 24) and argued that *translatorial habitus* is the "elaborate result of a personalized social and cultural history" (p. 32). A major contribution of this paper consists in its discussion on the relation between norms and habitus. According to Simeoni, there is a distinction of focus between Toury's norms and translatorial habitus in that the former concentrate on "what controls the agents' behaviour" while the latter "emphasizes the extent to which translators themselves play a role in the maintenance and perhaps the creation of norms" (ibid., p. 26). He claimed that the limitation of Toury's norms lies in its neglect of the internalized norms as "agentive structures" of the translator, and pointed out the need to integrate the notion of habitus to the approach of descriptive translation studies, in that norms and habitus complement rather than contradict each other and the latter could add "a novel dimension' to the former" (ibid., pp. 21-22). It is from this seminal article that the socio-cognitive approach of habitus with its essence that "human cognitive patterns are socially acquired" (Sela-Sheffy, 2005, p. 2) came into view of translation scholars and allowed them to shift their focus from the text to the socialized agent who reproduced it (Gouanvic, 2005; Inghilleri, 2005; Sela-Sheffy, 2005; Meylaerts, 2008, 2010; Vorderobermeier, 2014; Buzelin, 2014; Wolf, 2014; Sayols, 2018). However, Simeoni's concept of translatorial habitus has also been criticized for its deterministic view of the translator's behaviour, i.e., "the precedence of structure over agency" (Meylaerts, 2008, p. 94). Such criticism seems to connect with Simeoni's (1998) overemphasis on the translator's ingrained subservience to others such as the author or the client as a universal component of translatorial habitus, and might leave no room for understanding the translator's choices and variability (Sela-Sheffy, 2005; Meylaerts, 2010; Sayols, 2018). Another criticism consists in the vagueness of the notion of habitus itself and its homogeneousness that gives precedence of collective/group habitus over individual habitus without focus on the plurality of individual translators' dispositions (Lahire, 2003, p. 329).

All the above statements and criticisms indicate the need for a habitus-governed model for exploring the motivation behind translator style. The core of such a model lies in a clear awareness of the complexity of translatorial habitus, including its dynamism that

habitus is always "open to a field of possibles" (Yannakopoulou, 2014, p. 170) rather than deterministic, and its plurality combining both individual creativity and collective values and habits of the same group shaped by past forces as well as external structures. Even within the individual translator, there is multi-positionality (Meylaets, 2013, p. 109) including both their multiple professions such as author, critic or editor as well as translator, and their various social trajectories in different cultural contexts as bilinguals or multilinguals.

3.2 Methodology

In this study, I propose a working model for translator style study that employs a multiple-complex corpus model that is mainly based on Huang and Chu's (2014) model combining both parallel and comparable corpora, together with a large-scale self-built reference corpus as an addition. It is also based on a data-driven approach (Rayson, 2008) with no linguistic features preset at its initial stage to investigate Julia Lovell's translator style. This working model also has a why-stage including perspectives from other disciplines such as sociology to explore the motivation behind style. The detailed methodological issues are to be discussed as follows.

3.2.1 Texts

This section introduces the texts selected for analysis in the thesis. It first focuses on the texts selected for the parallel model research stage, i.e., Lu Xun's《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) and its three English translations by Lovell, Lyell and the Yangs. It then introduces all the eight English translations by Lovell to date that are used for the comparable model research stage.

3.2.1.1 Lu Xun's Fiction and Its English Translations

The first stage of this study is under a parallel corpus model, including the Chinese modern writer Lu Xun's《鲁迅小说全集》(*The Complete Fiction of Lu Xun*, Lu 2015) and its three English translations by Julia Lovell (2009), William Lyell (1990) and the Yangs (Yang Hsien-yi & Gladys Yang, 1960/1972), as shown in Appendix D. Since the

three (groups of) translators didn't translate exactly the same stories of Lu Xun, this thesis focuses on the 17 stories (one preface, fifteen short stories and one novella) that have been translated by all of them, as shown in Appendix A. In this thesis, all the books/translations are abbreviated to the initials of their authors/translators plus the years of publication (e.g., JL09, the translation of《鲁迅小说全集》by Julia Lovell published in 2009), and the story abbreviations in Appendix A are according to Lovell's translation.

A main reason for choosing Lu Xun's fiction and its translations (rather than other STs of Lovell's translations) as the starting point in the parallel model is due to the ST author's distinguished reputation and significance both in China and abroad. Lu Xun (or Lu Hsun, pen name of Zhou Shuren, 1881-1936) is one of the greatest modern writers of 20th-century Chinese literature. Widely regarded as the founder of the modern Chinese vernacular literature (baihua/白话), he is a distinguished short story writer, critic, essayist, and translator whose works have influenced many later generations of Chinese writers and readers. Lu Xun is well-known for his strong individual writing style of being lucid, sharp and satirical, which was later considered closely connected with his background and early experiences (Wang, 1998). He was born in a traditional scholar family with a strong Confucian background. The family later fell into decline in his teens due to his father's illness and the accusation against his grandfather for political reasons. This fall made his family move back to the countryside of Shaoxing where he was exposed to the suffering of the Chinese peasants, which was later considered as the source of the themes in many of his works such as pessimism or sensitivity (Wang, ibid.). He went to Japan in 1902 to study medicine but later realized that what China really needed was someone who could treat her with spiritual medicine rather than those to look after her "physical health" (Lyell, 1990, p. xi), so he decided to devote himself to literature and writing as the major hope of China's future.

Lu Xun is best known for his short stories. In 1911, two years after his returning from Japan back to China, he wrote his first short story, "怀旧" ("Nostalgia"). Though

written in classical Chinese, it was regarded as a new work of modern literature due to its succinct plot structure that was distinct from the traditional works (Prusek, 1981, p. 466). In 1918, he published "狂人日记" ("Diary of a Madman"), the first short story written in vernacular Chinese, which was a scathing criticism of the traditional Confucian feudalism and made him well-known. Between 1918 and 1925, he wrote 25 short stories, published as two collections, 《呐喊》(*Outcry*, 1923) and 《彷徨》(*Hesitation*, 1926), most of which were concerned with the condemnation of traditional social systems and feudalism. Another influential story was the novella "阿 Q 正传" ("The Real Story of Ah-Q"), a satire mixed with both humour and pathos on the outdated Chinese bureaucrats, which also added the term "Ah-Q-ism" to modern Chinese language denoting the "penchant for rationalizing defeat as a spiritual victory" (Wang, ibid.). According to Perkins (2013, p. 297), Lu Xun's lucid and vernacular style originated from the May Fourth Movement (1919), in which the Chinese intellectuals tried to shake off the stifling classical Chinese writing of literature and create a new modern literature by "using traditional Chinese characters to write down the language used by the Chinese in ordinary life". What distinguished Lu Xun from other traditional Chinese writers lies in his value system in which a writer should take his or her works as a device to enlighten others, as well as his unique mode of thinking with conflicts combining both contempt for the traditional system and objection to total westernization, all of which shaped him into a writer of profound national character (Song, 2011, p. 33).

In this thesis, I choose a relatively new version, 《鲁迅小说选集》(*The Complete Fiction of Lu Xun*, 2015) as the source text of the three translations, since it collects all the fiction works of Lu Xun including 《呐喊》(*Outcry*) and 《彷徨》(*Hesitation*) that cover all the 17 stories as the research objects under the parallel model, and has a good printing quality for corpus compilation at the next stage. Another reason is that its publisher, People's Literature Publishing House, is one of the most influential and professional literary publishing institutions in China.

The selection of Lu Xun's fiction in the parallel model is also due to the wide

dissemination and reception of his works and their translations both in China and abroad, which can provide a wide range of translation versions to be selected for the parallel corpus building. Several scholars (Yang & Sun, 2010; Gu, 2012; Cai, 2015; Wang, 2011; Zhang, 2018) have reviewed the English translation history of Lu Xun's fiction. According to Yang and Sun (ibid., p. 49), since 1926, 18 translators and scholars both in China and abroad have translated and published Lu Xun's fiction works, and its translation history can be divided into three phases. The first is from 1926 to 1949, with George Kin Leung's *The True Story of Ah Q* (1926) as the first English translation of Lu Xun's fiction. Another important translator of Lu Xun during this period is Wang Jizhen, who translated eleven of Lu Xun's stories and published them in the collection *Ah Q and Others* (1941) through Columbia University Press that was considered as the most professional and successful translation of Lu Xun during this phase (Wang, 2011, p. 254). Some other translators include E.H.F. Mills, George A. Kennedy, and Edgar Snow, whose story selection was limited and mainly due to their personal interest. The second phase is from 1953 to 1981, hen a series of Lu Xun's works translated by the Yangs were published as collections in series such as *Selected Works of Lu Hsun* (1956-1961), *Selected Stories of Lu Hsun* (1960/1972) and *Old Tales Retold* (1961). These collections were regarded as faithful, fluent and precise to the STs by Lu Xun (Hegel, 1983; Yang & Sun, 2010; Wang, 2019), but were also criticized for being stiff and too formal due to their British renderings that had alienated the American readers (Denton, 1993, p. 174). It is worth noting that the Yangs' translations were published against a background of the Cold War and McCarthyism when the reader's evaluation on the translations might be easily influenced by the political situation and ideology of that time. As a result, their dissemination and reception in the West did not go well. The third phase is from 1990 to this day. With the improvement of China's relations with the US and other Western countries, patronage of the translation of Lu Xun's fiction developed from domestic publishers/government-sponsored programs of China to some mainstream Western commercial or academic publishers. In 1990, University of Hawaii Press published *Diary of a Madman and Other Stories* by American scholar William

Lyell, including all the 25 stories of 《呐喊》 (*Cheering from the Sidelines*) and 《彷徨》 (*Wondering Where to Turn*), as well as "怀旧" ("Remembrances of the Past") by Lu Xun. This translation is characterized by its American English as well as the copious footnotes and in-text interpretation (Zhang, 2018; Denton, 1993), as claimed by Lyell himself in his Introduction (2009, p. xlii) that it is "the first to translate all of Lu Xun's stories into the American branch of the language". In 2009, Julia Lovell's translation *The Real Story of Ah-Q and Other Stories of China: The Complete Fiction of Lu Xun* was published by Penguin Classics. This version covers all the 34 fiction works by Lu Xun, including "怀旧" ("Nostalgia"), 《呐喊》 (*Outcry*), 《彷徨》 (*Hesitation*) and 《故事新编》 (*Old Stories Retold*), and was regarded as fluent, succinct and flexible (Gu, 2012, p. 8; Yu & Xiang, 2018, p. 74), with only a minimum of footnotes and endnotes to avoid "extensive interruption" and a purpose to introduce Lu Xun to the general Western readers "beyond the specialist circle of Chinese studies" (Lovell, 2009, pp. xliv-xlv).

The selection of the translations by Lyell and the Yangs as reference to Lovell's is mainly based on three reasons. The first is concerned with the completeness of the stories selected. Besides Lovell's translation (all the 34 stories), Lyell's and the Yangs' cover most of the fiction works of Lu Xun (25 and 18 respectively), and thus are considered as more systematic and complete than translations by the other translators of Lu Xun. The second is about language variation. Both Lovell and the Yangs translated Lu Xun into British English, while Lyell's version rendered American English. Lovell and Lyell's selection is based on their nationalities, and for the Yangs' translation, it is due to Yang Hsien-yi's education background at the University of Oxford in the 1930s and his British wife Gladys Yang. Thus, it will be interesting to discuss language variations and their corresponding effects, as well as their influence on the shaping of different translator styles and the reception by the target reader. The third reason is concerning diachronic and synchronic factors. Though published at different times, the translations by Lyell (1990) and the Yangs (1960/1972) are relatively closer to Lovell's (2009) than the other translations, especially Lyell's, which

could provide a good opportunity to contrast contemporary American English with Lovell's contemporary British English. In conclusion, all the above factors, as well as the translators' distinct backgrounds and experiences, could provide enormous valuable resources for interpreting the translators' textual patterns and styles in the following chapters.

3.2.1.2 English Translations by Julia Lovell

In her professional career as a literary translator so far, Julia Lovell has translated eight fiction works by seven Chinese writers, as shown in Appendix B. Several characteristics of Lovell's translations can be summarized as follows. First of all, most translations come from modern and contemporary works of Chinese literature (JL07b and JL09 as modern, JL03, JL04, JL07a, JL08, JL13 as contemporary), covering short story collections, novellas, and novels, except her latest translation (JL21) of《西游记》(*Journey to the West*), one of the Four Great Chinese Classical Novels by Wu Cheng'en. Distinct from translators such as Howard Goldblatt who preferred to focus on certain specific authors (e.g., Mo Yan), Lovell's selection of ST authors is not fixed, with Zhu Wen and his two short story collections as the only exception. Secondly, most translations occurred over a relatively short time span of ten years (2003-2013), except JL21 that was published eight years after Lovell's last translation (JL13), thus to make Lovell a productive literary translator. In addition, the patronage of Lovell's translations includes both mainstream commercial publishers such as Penguin Books and academic publishers like Columbia University Press, indicating that both academic value and popularity might be included in her translation principles, which, makes it interesting to explore to what extent the two factors combine or depart from each other.

3.2.2 Corpora

This section elaborates application of the multiple-complex model of corpora (Huang & Chu 2014) when examining the translator style of Julia Lovell in this thesis. First, architecture details of the model including its different layers and components are explained in 3.2.2.1. Then, a reference corpus and its building criteria are introduced in

3.2.2.2. Finally, some critical issues when designing such a multiple-complex model for translator style study are discussed in 3.2.2.3.

3.2.2.1 A Multiple-Complex Corpus Model for Exploring Julia Lovell's Translator Style

As discussed in the previous chapter, research on translator style often employs either a parallel corpus/ST-oriented model (e.g., Bosseaux, 2004, 2006, 2007; Winters, 2004, 2007, 2009, 2010, 2013; Macro, 2004; Mastropierro, 2018a) or a comparable corpus/TT-oriented model (e.g., Baker, 2000; Saldanha, 2011a, 2011b; Huang & Chu, 2014). A parallel model often includes the same ST and its several translations by different translators. It assumes that the stylistic features identified from the translated texts are a combination of both the "ST interference and the translator's choices" (Li, 2017, p. 105). A comparable model consists of translations that have no translational relationship (Zanettin, 2014, p. 11), i.e., ones by several translators from different source texts that are not collected in the corpus. Researchers following such a model contend that the more diverse the source texts are, then the stylistic patterns identified in the translated texts are more likely to be a personal attribute of the translator rather than a textual attribute (with ST interference) (Saldanha, 2011a, p. 33). Despite the types of corpora and comparative modes, another major distinction between the two models is that the parallel model translator style is more concerned with the conscious and deliberate strategies of the translator when transferring the ST features to the TT (Huang & Chu, 2014), while the comparable model mainly focuses on the translator's individual linguistic habits that are subconscious and consistent among several of his or her TTs regardless of their STs. However, both the two models have certain limitations. For the parallel model, the identified style is often a mixture of the translator style, the source text style as well as the ST author style. For the same translator, if only one translation is studied, then the stylistic patterns identified are more likely to be a translation style (one-off textual style) rather than a consistent translator style (personal/individual attribute) as argued by Saldanha (2011a). On the other side, for the comparable model, it is unreasonable to completely exclude the ST influence when

discussing the translated texts. As reported by Huang and Chu (2014), the identified features cannot always be reliable indicators of translator style since they are likely to be translation universals that are common in most translated texts.

Figure 3.1

A Multiple-Complex Corpus Model for Exploring Julia Lovell's Translator Style
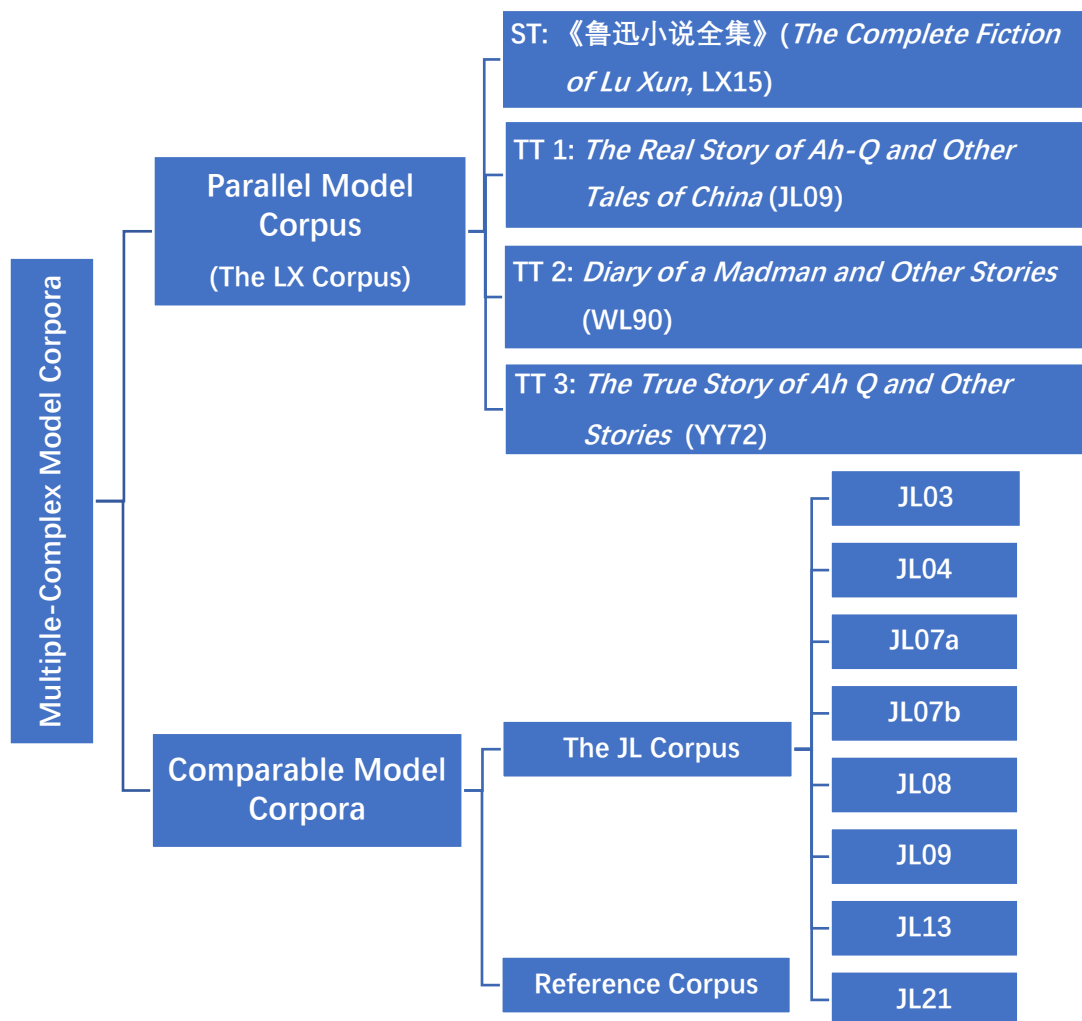
In this thesis, I adopt a multiple-complex model of corpora that is mainly based on Huang and Chu's (2014) model to investigate the translator style of Julia Lovell. As shown in Figure 3.1, this multiple-complex model consists of two types of corpora: a parallel model and a comparable model. The parallel model (LX corpus) includes the 17 Chinese stories selected from《鲁迅小说全集》(*The Complete Fiction of Lu Xun*, LX15, see Appendix A) and their counterparts in the three translations by Julia Lovell (JL09), William Lyell (WL90) and the Yangs (YY72). The comparable model contains

a JL corpus that includes all the eight English translations by Lovell (JL03, JL04, JL07a, JL07b, JL08, JL09, JL13 and JL21, see Appendix B) in her translator career so far. What makes the corpus model of this study one step forward than that proposed by Huang and Chu (2014) lies in the addition of a large-scale self-built reference corpus (1,677,052 tokens) to the comparable sub-model as a benchmark for comparison. The reference corpus is made of 18 English translations by seven other contemporary translators both from UK and US, and its details are to be discussed in the next part.

Compared with the previous single-model (either parallel or comparable) translator style studies, such a multiple-complex model makes valuable steps forward. For one thing, a more complete and accurate translator style could be recognized since it covers both the deliberate strategies (ST-oriented) and the subconscious linguistic habits (TT-oriented) as a balanced profile, which could reflect consistent personal attributes of the translator rather than one-off textual attributes (translation style) or the ST style. For another, this multiple-complex model could be a useful approach to address the growing criticism against the comparable model for their total neglect of the ST, as pointed out by Bernardini (2015, p. 519) and Pym (2008, p. 311) that the source text and its specific effects should not be ignored by design. Fortunately, "more composite corpus designs" such as the one adopted in this study as well as more advanced data analysis techniques could help counteract the "excessive downplay of the ST" by the comparable model (Bernardini, ibid.), which follows the triangulation of data, and is regarded by Zanettin (2014, p. 12) as one of the greatest profits of corpus-based translation studies. In addition, the variation between the translations of the comparable model in their original styles should not be taken as a limitation for the identification of translator style, because translator style should be consistent individual style that is not affected by the author or ST style. As argued by Saldanha (2011a, p. 33), "the more diverse the style of the source texts, the more likely it is that any stylistic patterns identified across the translations can be attributed to the translator".

3.2.2.2 Reference Corpus

As discussed above, a comparable model of corpora is an essential and integral part of the multiple-complex model, since it could verify the consistency of the prominent linguistic patterns identified in the parallel model corpus and thus to distinguish translator (individual) style from translation (textual) style. Therefore, a reference corpus is necessary in such a comparable model as a benchmark for comparison thus to highlight Lovell's linguistic patterns.

Leech (2002, p. 1) described the term *reference corpus* as a corpus designed and built to function as "a standard of comparison, to compare with some other variety of the language or some other language", and further proposed representativeness as a fundamental notion for designing a reference corpus. He claimed that though language is infinite and it seems impossible to build a one-hundred-percent perfect reference corpus, researchers could try to make the corpus as representative as possible, and thus three factors must be considered when constructing a reference corpus, i.e., diversity, balance and size (ibid., pp. 3-5). Diversity means that a wide range of varieties of the language (variation) should be sampled, such as genre/text type, time, space, demographic/individual elements (e.g., gender, age, social class) or thematic categories. Balance is mainly concerned with proportionality, that "the subsamples or the subcorpora of different language varieties must in some sense be proportionate to their importance in the language" (Leech, ibid., p. 5, 2007, p. 136). As to size, it is commonly agreed that a reference corpus should be large enough to represent language varieties. For instance, Saldanha (2004, p. 102) claimed that a reference corpus should be five times that of a node text (target text) when studying keywords. However, as argued by some scholars (Leech, 2002; Xiao & McEnery, p. 2005; Scott & Tribble, 2006; Scott, 2009), size is not as important as factors like diversity or balance. In other words, the content of a reference corpus is more important than the size of it.

In this study, I designed a reference corpus (RF corpus) in the comparable model corpora as the basis for comparing Lovell's translations with those of other contemporary translators. It contains 18 English translations from Chinese by seven translators, as shown in Appendix C. The criteria for such a RF corpus are mainly based

on the following points, so as to make it as representative as possible. (1) Synchronicity. Most of the RF corpus translations were published between 2000 and 2014, the same time span with that of the JL corpus (see Appendix B), except the translations by William Lyell. The reason to choose Lyell's in the RF corpus is that he is also a translator of Lu Xun, so that I can compare his translations with the JL corpus both in the parallel model corpus (Chapter 4) and the comparable model corpora (Chapter 5). (2) Gender (see Appendix E). Except the Yangs, three translators in the RF corpus are male and the other three are female. (3) Nationality (see Appendix E). Except the Yangs, two translators are British, three are Americans, and one (Allan H. Barr) has dual nationality. (4) Text type (see Appendices 2 and 3). Both the JL corpus and the RF corpus cover novels, novellas and short story collections. (5) ST author (see Appendices 2 and 3). Some translations in the RF corpus share the same ST authors with the JL corpus (but not the same ST), such as JL07b, KK07 and KK14 (from Eileen Chang), or JL04 and ET02 (From Xue Xinran), so that the ST author influence could also be considered.

3.2.2.3 Relevant Issues Concerning Corpus Design

One important issue to be borne in mind when designing a corpus, as discussed in 3.2.2.2, is representativeness. According to Zanettin (2014, p. 46), representativeness should be taken not only as a "descriptive concept", but also a "normative one", i.e., "of what" and "according to whom" a corpus is representative. In the multiple-complex model adopted in this study, all the eight English translations by Lovell published so far are included, and thus the prominent stylistic patterns identified through such a model could be regarded as solid evidence to represent Lovell's individual translator style.

In addition, when designing the reference corpus, varieties like time, publisher, text type, and the translators' demographic categories such as gender and nationality, as well as the ST author factor that is peculiar to translation studies, are all taken into account, so as to make the reference corpus as diverse as possible. Therefore, the RF corpus

could be regarded as a reasonable representative of the general contemporary translators of Chinese modern and contemporary fiction.

Balance is also a critical factor for designing and compiling a corpus. In the multiple-complex model of this study, both parallel and comparable corpora are included to ensure the consistency of findings. Moreover, proportions of the text types as novel, novella and short story collection between the JL corpus and the RF corpus are also balanced, that the JL corpus contains four novels, one novella and four short story collections, while the RF corpus consists of eleven novels, two novellas and five short story collections, which could be considered as two groups of relatively similar proportions.

Another crucial issue concerning corpus design lies in comparability. For a parallel corpus model like the one of Lu Xun's fiction and its three English translations in this study, it is reasonable to assume that the three translations are completely comparable since they come from the same source text. However, the comparability of a research model with comparable corpora (from different TTs) is much more complex. One relevant factor is corpus size. Though there is pretty solid agreement that a reference corpus should be large enough, Zanettin (ibid., p. 47) pointed out that specialized corpora, such as translation-driven corpora, could be smaller in size than general corpora such as the BNC. In this study, the RF corpus contains 1,677,052 tokens and 135,926 types, which is roughly three times of the JL corpus (575,761 tokens and 57,405 types), and this is considered as a reasonable ratio of reference corpus to target corpus in translation specialized corpora.

Besides size, Zanettin (ibid., p. 48) argued that composition should also be a significant factor. However, due to objective constraints such as time, space or genre evolution (as discussed in Leech & Smith, 2005) as well as the designer's subjective limitations, it is very difficult to attain a reference corpus whose composition perfectly match its target corpus. This is true for translation-driven corpora, as explained by Zanettin (ibid.) that a corpus of translated fiction might represent fiction translated into the target language,

but a parallel corpus including its source text might not be representative of fiction of the target literature or the source one due to their different criteria and literary traditions. Thus, as argued by Leech (2007, p. 142), comparability, like representativeness, is an issue of scale, rather than "a goal to be achieved 100 percent". He further pointed out that representativeness and comparability are actually two conflicting and incompatible goals in corpus design, since "as one nears to perfection in comparability, one meets with distortion in terms of representativeness, and vice versa" (ibid.).

In conclusion, as argued by Leech (ibid., p. 144), although issues like representativeness, diversity, balance and comparability cannot be completely achieved, they should still be taken as "crucial desiderata of corpus design". And it is advisable for the researcher to realize that they are not all-or-nothing goals, but issues of scale. Therefore, it is better to gradually seek for "realistically attainable positions on these scales", rather than reject them at all.

3.2.3 Methods

One common methodological limitation of corpus-based translation studies was pointed out by Li (2017, p. 114) as "mystery of corpus", that little description has been given on issues like orientation, sampling, criteria and composition in corpus research, and thus he called for "thick description" proposed by Geertz (1973) to be employed in translation empirical studies such as translator style study. In this section, the detailed research methods are going to be explained so as to ensure accuracy of findings as well as replicability for future studies. In 3.2.3.1, a working model for translator style study with its general research steps is to be presented. Then, in the following parts of this section, the above-mentioned research steps will be elucidated in detail.

3.2.3.1 A Working Model for Translator Style Study

According to Li (2017, p. 109), one major limitation of the present translator style study is that most studies actually present only a "partial description" of translator style, because the selection of potential style indicators or operators mainly depends on the researcher's intuition or interests, i.e. "the prior selection of which linguistic features to

study" as identified by Rayson (2008, p. 520), and is often constrained by current corpus techniques as well as the analytical approaches he or she adopts. In consequence, investigations into the same translator or translated text by researchers who choose different linguistic features as their indicators might present different partial pictures of the style, which brings to the foreground the corpus-based versus corpus-driven dispute in corpus linguistics.

Linguists following a corpus-based paradigm use corpus data to test or explore a (pre-existing) theory or hypothesis with a purpose to validate, refute or refine it, and they often use corpus annotation technology (Gries, 2010; McEnery & Hardie, 2012). On the other side, corpus-driven linguists such as Tognini-Bonelli (2001) object to the definition of corpus linguistics as a methodology and contend that corpus itself represents a theory of language (McEnery & Hardie ibid.). Therefore, they aim to "build theory from scratch, completely free from pre-corpus theoretical premises", and often reject corpus annotation (Gries, ibid.). McEnery and Hardie (ibid., pp. 151-161) pointed out that the major distinction between the two schools consists in their contrasting stances of corpus as method (Bowker & Pearson, 2002; Meyer, 2002; McEnery et al., 2006; Rayson et al., 2017) versus corpus as theory (Stubbs, 1993; Tognini-Bonelli, 2001; Sinclair, 2004; Teubert, 2005), but they also argued that such a corpus-based/corpus-driven dichotomy is actually misleading and unhelpful since it is almost impossible to approach a corpus without any preconceptions of language, and thus the emphasis lies in a matter of degree, i.e., "*how much* that prior understanding is relied on rather than *whether* that prior understanding is relied on" (p. 161).

Rayson (2008, p. 521) proposed a data-driven approach combining both the corpus-based and corpus-driven paradigms in which "decisions on which linguistic features are important or should be studied further are made on the basis of information extracted from the data itself", and elucidated the approach in five steps as follows:

(1) Build: Corpus design and compilation

(2) Annotate: Manual or automatic analysis of the corpus

(3) Retrieve: Quantitative and qualitative analyses of the corpus

(4) Question: Devise a research question or model (iteration back to Step 3)

(5) Interpret: Manual interpretation of the results or confirmation of the accuracy of the model (ibid.)

Rayson (ibid., pp. 520-527) explained that such an approach starts from examining characteristics of the whole text on a macro-level, and then selects specific interesting linguistic features to further investigate in detail on a micro-level. In such a way, it could combine both the macroscopic and the microscopic types of analysis, the two traditional approaches under the corpus-based paradigm. He also pointed out that this model is different from the corpus-driven paradigm since it is not aimed to question the "well-established theoretical positions" as argued by Tognini-Bonelli (2001, p. 48), or to re-establish a new theory with corpus as the only informant. In addition, a data-driven approach could rely on corpus annotation such as a part-of-speech (POS) tagging system as a starting point of the macro-level analysis.

In this study, I choose to follow this data-driven approach. At the beginning stage, instead of a prior selection of certain linguistic features, I first focus on the whole translated text of Lovell's translation of *The Complete Fiction of Lu Xun* by employing several corpus tools such as Wordsmith 7.0 (Scott, 2016) or the CLAWS POS tagging system (Lancaster University) so as to provide a relatively complete overview of the linguistic features of the translation. A more important purpose is to look for specific distinctive stylistic features that could be potential indicators of Lovell's translator style, and to trigger a micro-level investigation further in detail. One major contribution of such a data-driven approach consists in its representativeness, a relatively more scientific way in the choice of style indicators, i.e. to use corpus evidence rather than prior intuition/interest to drive the selection of specific features for further in-depth investigation. It reflects Sinclair's (2004) notion to "trust the text", but is not as extreme as the neo-Firthian school of corpus linguistics that corpus is the only source of a theory of language. Another advantage lies in its systematicness that a data-driven approach covers both the macroscopic and microscopic levels of translator style study. It actually

presents a progressive process, in which different levels of linguistic features, lexical, syntactic and semantic, etc. could all be included, in order to trigger meaningful qualitative discussion at more advanced levels. This to some extent provides a compelling answer to the criticism against corpus methods from other disciplines for concentrating on frequencies or numbers only.

As presented in Figure 3.2, the first research stage is under a parallel corpus model (Chapter 4), in which the 17 Chinese stories selected from 《鲁迅小说全集》 (*The Complete Fiction of Lu Xun*, LX15) and their counterparts in the three English translations by Lovell (JL09), Lyell (WL90) and the Yangs (YY72) are examined to search for prominent stylistic features as potential indicators of Lovell's translator style. One distinctive feature of this parallel model consists in the third and the fourth steps, where there is an *iteration* back from the fourth to the third, which, as claimed by Rayson (ibid., p. 521), "enables refinement of the research question following a retrieval step". This iteration starts from a macro-level investigation into the POS (part-of-speech) distribution of the three translations on the lexical level (Retrieval 1), and then if certain salient features could be found, a research question or hypothesis on this feature (Q 1) would be put forward. To address such a question or hypothesis, a new retrieval has to be conducted thus to trigger microscopic investigation (Retrieval 2), which often occurs at a higher linguistic level, such as the syntactic one. Then, another new question/hypothesis could be proposed (Q2) and the process would be repeated once again at an even higher level (e.g., semantic). Such iteration repeats until sufficient data could be collected to present the stylistic features of the translator, and then the research could go to the next step, the interpretation, to explore more in-depth qualitative evidence or typical examples of the features, with a focus on their meaningful functions in the local text, be they rhetorical, literary, aesthetic, or ideological.

Figure 3.2

A Working Model for Translator Style Study

Stage 1: Parallel Model
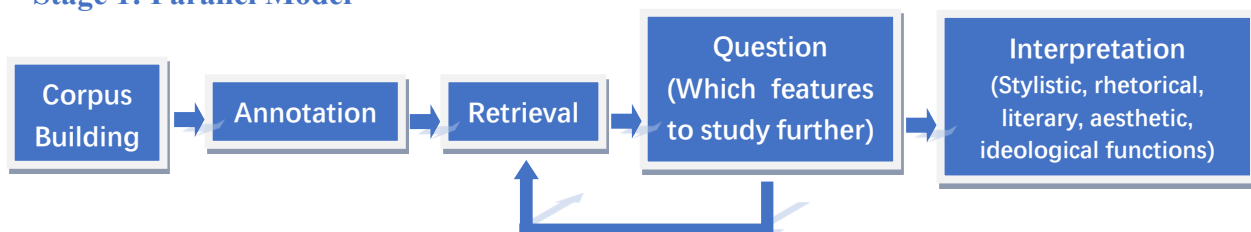
Stage 2: Comparable Model
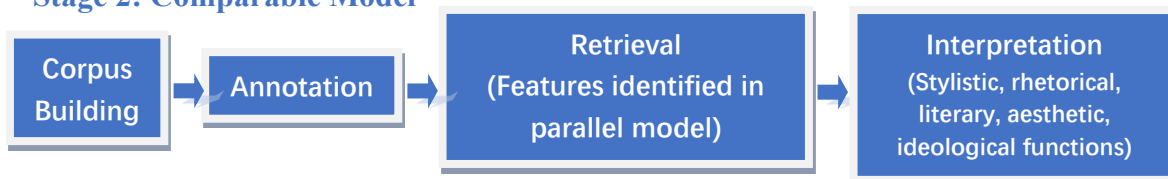
Stage 3: Exploration of the Motivation Behind Style
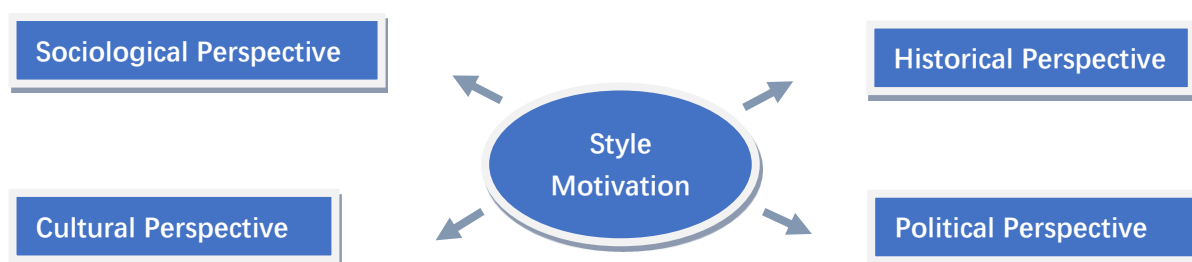
The second research stage is under a comparable corpus model (Chapter 5), in which the prominent stylistic features identified from the parallel model are tested in the JL corpus (all the English translations by Lovell) as well as in the reference corpus, to look for consistency and thus to verify Lovell's translator style. Its distinction from the parallel model is that in the comparable model, there is no need to carry out a new data-driven investigation to decide which features are important, because it uses the same features identified from the previous stage so as to verify the consistency of translator style.

Both quantitative and qualitative analyses are carried out in the first two stages. The translator's textual patterns and stylistic features are firstly identified through corpus tools and their statistical significance should also be tested. However, such quantitative findings should not be the end of corpus research. Instead, they function as a trigger for

in-depth qualitative investigation, that the textual features/patterns should not only be significant at the statistical level, but also perform certain meaningful functions, be they rhetorical, literary, aesthetic or even ideological. Thus, more specific local examples of the features and their meaningful functions should be further examined and discussed qualitatively. Such examples might not be recognized through quantitative methods but could be what really matters.

At the third stage, the translator's motivation behind the identified style can be explored from diverse perspectives, such as the sociological approach employed in this study that is based on Bourdieu's (1977/2013, 1992) *habitus* concept to discuss Lovell's *translatorial habitus* according to multiple sources including her translation paratexts, interviews and original articles, thus indicating the pivotal role of habitus in shaping translator style. It is worth noting that translation paratexts have been proved to be an effective device to explore the motivation behind style (e.g., Li et al., 2011; Yannakopoulou, 2014). Genette (1997) divided paratext into *peritext* (textual elements within a book published together with the body part such as cover material, prefaces, or notes) and *epitext* (texts beyond but still related to the book such as interviews, letters or articles), and argued that it can reflect "the most socialised side of the practice of literature" (ibid., p. 14). Therefore, it is reasonable to assume that multiple forms of translation paratexts from reliable sources such as published interviews or articles can be a relatively more comprehensive means than a single method (e.g., one-time interview) to gain insights into the translator's social trajectories, aesthetic values and ideology so as to explore the motivation behind style.

In this model, the quantitative analyses (corpus methods), the qualitative investigation (close examination of typical examples) and the sociological exploration together constitute between-method triangulation (Denzin, 1978) or multiple operationalism (Campbell & Fiske, 1959), in which "more than one method is used as part of a validation process that ensures that the explained variance is the result of the underlying phenomenon or trait and not of the method" (Johnson et al., 2007, p. 113). Besides methodological triangulation, this study also triangulates by data sources, what Denzin

(1978, p. 295) called "data triangulation", through exploring data from both parallel and comparable corpora as well as translation paratexts to discover and validate translator style. As argued by Webb et al. (1966, p. 3), "once a proposition has been confirmed by two or more independent measurement processes, the uncertainty of its interpretation is greatly reduced". Therefore, the triangulation, or the use of multiple methods and data sources, could function as a useful methodology to make sociology transcend subjective intuition and biases to develop in a more scientific way.

3.2.3.2 Data Collection and Corpus Compilation

All the corpora used in this study are self-compiled. The texts of all the 26 English translations (of the LX corpus, the JL corpus and the RF corpus) and the Chinese source text《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) have been obtained from their e-book versions that were purchased from online e-bookstores such as Amazon Kindle Store. An e-book manager software named Calibre 4.3 was used to convert the Kindle format into PDF format, and then all the PDF files were converted into DOCX format and then into TXT format through the WPS Office software, since most corpus tools require the plain text format. These TXT files were further edited so that parts like covers, contents, introductions, prefaces and notes, etc. were all deleted, and then a text-editing software named TextEditor 5.0 was employed to clean the texts in bulk and remove noise like unrecognized codes.

When building the parallel model corpus (the LX corpus), an online aligner named Tmxmall (https://www.tmxmall.com/products/aligner) was used to align the source text and its three translations at the sentence level. The files have been stored in Microsoft Excel format (by story), so that 17 sub-corpora were built, in which each sentence from the Chinese source text could match its three English translations.

3.2.3.3 Annotation

Leech (1997, p. 2) defined corpus annotation as "the practice of adding interpretative, linguistic information to an electronic corpus of spoken and/or written language data" and regarded it as an "added value" to corpus research since it could enrich its

information sources so that retrieval or extraction could be performed by the researcher later. According to Rayson (2015, p. 38), annotation could take different forms based on the linguistic features to be explored, such as lexical, syntactic, semantic or pragmatic, and can be generally classified into two groups: manual annotation and automatic annotation.

In this data-driven study, in order to find out which stylistic features are salient in Lovell's translation and worth further examination at a higher linguistic level, a macro-level investigation into the part-of-speech distribution in the three translations of Lu Xun's fiction was carried out, in which, each word in the LX corpus was annotated with its specific part-of-speech in the text. Part-of-speech (POS) tagging is often regarded as the most common form of corpus annotation, in which a tag (label) is "assigned to each word in the text representing its major word class and further morpho-syntactic information" (Rayson ibid., p. 39). It is worth noting that POS tagging could not only produce grammatical information, i.e., the parts-of-speech per se, but also inflectional and lexico-semantic information, thus to function as the basis of investigation at different linguistic levels (Voutilainen, 2003, p. 219). Most current POS taggers are automatic taggers, and can be categorized as either probabilistic or rule-based according to their different computational methodologies.

The automatic POS tagging software employed in this study is CLAWS4 (the Constituent Likelihood Automatic Word-tagging System) developed by the Lancaster University. It is regarded as a hybrid tagger with both probabilistic and rule-based elements (Garside & Smith, 1997, p. 107), and its accuracy in written texts can achieve 96%-97% (Leech & Smith, 2000). A free version of the CLAWS4 POS tagger can be accessed at http://ucrel-api.lancaster.ac.uk/claws/free.html (last retrieved on 20-04-2021), and Figure 3.3 is one example of it using the C7 tagset to annotate the parts-of-speech of the words in the LX corpus.

Figure 3.3

Example of CLAWS4 POS Tagger (LX Corpus)

KONG_NP1 YIJI_NP1

The_AT taverns_NN2 in_II Luzhen_NP1

were_VBDR rather_RG particular_JJ in_II their_APPGE layout_NN1 ._.

Facing_VVG out_RP to_II the_AT street_NN1 was_VBDZ a_AT1 substantial_JJ

bar_NN1 ,_, squared_VVN off_RP at_II the_AT corners_NN2 ,_, behind_II

which_DDQ hot_JJ water_NN1 was_VBDZ always_RR at_II the_AT ready_JJ for_IF

warming_VVG up_RP wine_NN1 ._.

Besides the LX corpus, the texts in the JL corpus and the RF corpus were also annotated via the CLAWS4 POS tagger automatically, so that the comparable model research at the second stage could also start with a POS distribution analysis thus to follow the methods of the parallel model research at the first stage and verify the consistency of the style identified. In addition, I also adopted manual annotation to further categorize the findings of the POS distribution analysis as well as other relevant investigation, such as categorizing the *-ing* form lexical verbs in their syntactic roles, positions, and semantic meanings, or classifying the negative translation strategies. These details will be discussed in the following chapters so as to ensure the integrity and fluency of the data-driven research process.

3.2.3.4 Data Retrieval and Analysis

In this part, several commonly adopted indicators of previous translator style studies are to be introduced, which is also included in this study at the preliminary stage before the parallel and comparable model analyses. It is worth noting that they are not taken as the potential indicators of translator style in this study, but only function as a basis or reference for the data-driven investigation later. More importantly, both the retrieval tools and statistical methods of data analysis adopted by this study are to be explained in this part.

3.2.3.4.1 Basic Terms and Common Indicators

This part introduces the basic terms and common indicators that are to be used for statistical analyses in Chapters 4 and 5. As mentioned in the above, this study starts from a POS distribution analysis, where a core term is *frequency*. According to Brezina (2018, p. 42), there are two frequency measures, absolute (or raw) frequency (AF) and relative (or normalized) frequency (RF). The former refers to "the actual count of all occurrences" of a particular word or item in a corpus, while the latter is used when comparing two or more corpora with different sizes, and can be calculated through dividing the absolute frequency by the total number of tokens in a corpus. Its calculation formula is as follows:

$$RF = \frac{\text{absolute frequency}}{\text{total no. of tokens}} \times \text{basis for normalization}$$

In regard to the basis for normalization, one million is a common baseline in corpus linguistics, but for corpora in corpus stylistics or translation studies, smaller bases less than one million are considered more appropriate, such as 10,000 or 1,000 words, which is easier for readers to grasp (ibid., p. 43). In this study, I use RF (normalized statistics) rather than AF to compare the translation corpora and adopt 1,000 as the normalization basis, since their sizes are different and not very large, compared with those huge corpora in corpus linguistics such as the BNC.

Another two central terms are *token* and *type*. According to McEnery and Hardie (2012, p. 50), the term *token* refers to "any instance of a particular wordform" in a text, corpus, etc., while *type* means "a particular, unique wordform" in the text or corpus. The difference between the two terms is that whenever one encounters a word, regardless of how often it is repeated in the text, it is counted as one token, while on the other hand, if one asks about the word types in a text, he or she is asking about how many distinct word forms there are in the text. For instance, in the sentence *why did you run away when I called you*, there are nine tokens but only eight types, since the word *you* is repeated and counted as only one type.

Types and tokens can be used to calculate statistics of *lexical diversity*, a term first coined by American psychologist John B. Carroll (1938, p. 379) as "the relative amount of repetitiveness or the relative variety in vocabulary". One simple lexical diversity statistic is the *type/token ratio* (TTR), which expresses the proportion of types relative to the proportion of tokens (Brezina, ibid., p. 57) and can be calculated by dividing the number of types by the number of tokens. However, TTR is very sensitive to the sample size (Malvern et al., 2004; Jarvis, 2013a, 2013b; Huang & Chu, 2014; Brezina, 2018), since it decreases as the text length gets longer. Thus, it is difficult to compare the TTR of a small text against a large one (Li, 2017, p. 118). An alternative measure of TTR is the *standardized type/token ratio* (STTR), which is the mean value of the TTRs based on every thousand words of a text so that the result is not influenced by text length. STTR is regarded as a relatively more reliable indicator of lexical diversity, and it is generally considered that the higher the value of STTR is, the more diverse and complex the words are in a particular text.

Another way to evaluate a text at the lexical level is *lexical density* (LD), which is defined as the proportion of lexical words (nouns, lexical verbs, adjectives and adverbs) within a text or corpus (Ure, 1971; Stubbs, 1986), and can be calculated as follows:

$$LD = \frac{\text{lexical words}}{\text{total no. of tokens}} \times 100\%$$

It is generally accepted that a text with higher lexical density contains more content/information-bearing words and is likely to be more challenging for readers to decode (Wingrove, 2017, p. 81).

3.2.3.4.2 Retrieval Tools

Frequency profiling and *concordancing* are two fundamental retrieval methods in corpus linguistics, based on which, some other approaches such as keywords, collocations or n-grams, could be performed. *Frequency profiling* refers to listing "all the items in the corpus and a count of how often they occur and in some cases how widely dispersed the items are across multiple sections of a corpus" (Rayson, 2015, p.

41). *Concordancing* means to list "each occurrence of a word (token) in a corpus along with the surrounding context" (Rayson et al., 2017, p. 29).

The main corpus tools employed in this study to retrieve data and their patterns in the texts are WordSmith 7.0 (Scott, 2016), Readability Studio 2019 (Oleander Software, 2019) and AntConc 3.5.7 (Anthony, 2018). The former two are mainly used for frequency profiling, so that a general overview of the corpora at the word, sentence and paragraph levels can be presented at the preliminary stage of the study. The well-known WordSmith tool is mainly used to provide basic data and indicators like types, tokens, STTR, and mean word/sentence/paragraph lengths. Such types of data have been repeatedly discussed in previous studies (e.g., Baker, 2000; Vajn, 2009; Li et al., 2011; Ren & Wang, 2012; Li, 2017). Three new indicators are added to this overview via the Readability Studio 2019 software, i.e., *complex words*, *difficult sentences* and *passive voice*. A *complex word* is a polysyllabic word that has three or more syllables, while a *difficult sentence* is the one with 22 or more words. The two terms are defined by the software as indicators to reflect the complexity and readability features of a text. Although the above-mentioned indicators might not reflect the specific stylistic features of the translator, they will still be briefly discussed at the beginning of this study, since they could offer a brief and reliable profile of the whole corpora. This general overview would not disturb the data-driven POS distribution analysis or its feature selection process for further investigation. In fact, it might provide some useful clues or reference that could be further confirmed at the following stages.

The AntConc tool is used for both frequency profiling and concordancing. It is a typical representative of the third-generation corpus retrieval software (the other being WordSmith) and is regarded as a source of "meaningful statistical analyses" that goes beyond mere description (McEnery & Hardie, 2012, p. 40). In this study, it is mainly used to retrieve the frequency of a specific item, such as the distribution of each word class in the corpora. For instance, to search for the total number of verbs in a POS-tagged corpus, the wildcard characters *_V* is entered in the search bar, and then the concordances of all the verbs including their total number will be shown in the window.

For a more specific term such as the past participles of lexical verbs, the wildcard characters are *_VVN. And it could also retrieve the different forms of a specific word such as *book*_* that could be *booking*, *booked* or *books*. One example is shown in Figure 3.4. Through this retrieval method, the number of the lexical words in a corpus can be collected and calculated, and thus the lexical density can be further calculated. More importantly, the basic data for the POS distribution analysis can be collected through this approach, and the relevant concordance lines would also provide detailed contextual information for further investigation.

Figure 3.4

Example of AntConc Concordance (Lexical Verbs in LX Corpus)
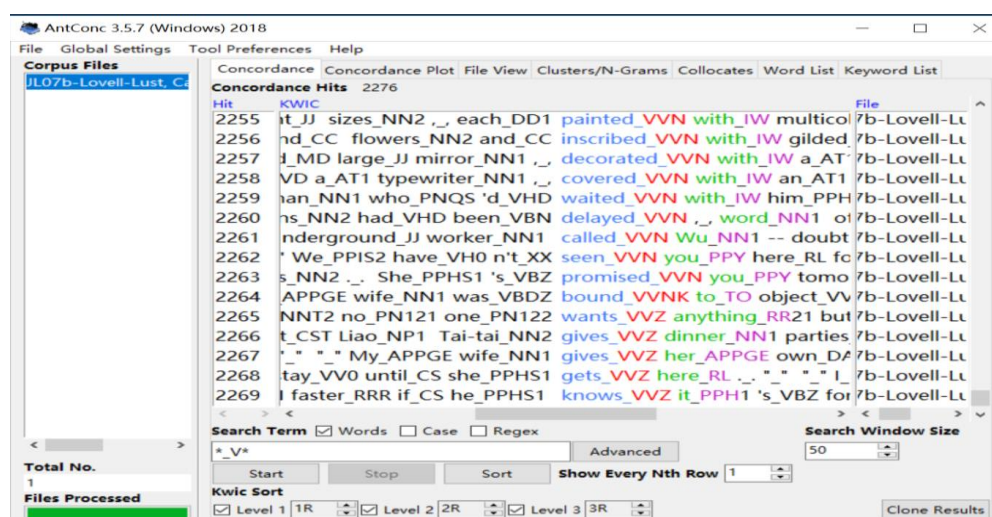
3.2.3.4.3 Statistical Methods

In this study, two statistical methods, *mosaic plot* and *Correspondence Analysis*, are adopted to compare the corpora and visualize their differences in the POS distribution analyses. A main reason for using these two approaches consists in the sizes of the corpora. A direct comparison of the linguistic variables is not objective, because it ignores the impact of the different sample sizes and might not have statistical significance at all.

Mosaic plot is a popular tool for examining and visualizing the relationship among two or more categorical variables. In a mosaic plot, the observed frequencies of variables

and their corresponding Pearson residuals are presented with colour of shading, whose intensity shows its relative importance: the more intensive, the greater the deviation (Levshina, 2015, p. 219). In statistics, *residuals* refer to "the differences between the observed and fitted values of the response variable" (ibid., p. 120). The residuals in a contingency table are also called *Pearson residuals*, which are "the differences between the observed and expected frequencies divided by the squared root of the expected value" (ibid., p. 218). It is calculated according to the following formula:

$$e_{ij} = \frac{O_{ij} - E_{ij}}{\sqrt{E_{ij}}}$$

In the above formula, O_{ij} denotes the observed frequency in a given cell in a row *i* and a column *j* of a contingency table, while E_{ij} stands for the expected frequency. If the observed frequency is greater than the expected frequency, the Pearson residual will be positive, and if it is smaller than the expected frequency, the residual will be negative. The greater the absolute value of a Pearson residual, the broader the difference between the observed and expected frequencies, and thus the more it contributes to the test statistic (ibid.).

In this study, mosaic plot is mainly used to compare the texts in the parallel model (the LX corpus, Chapter 4), since it is convenient for research where the number of categories is not very large, and in the LX corpus there are only three translated texts. In a mosaic plot, positive residuals are indicated by blue rectangles, which means the variables are overrepresented, while negative residuals are indicated by red rectangles and denotes underrepresentation (ibid., p. 219). In addition, the plot also reflects the total proportions of the rectangles, so as to make possible a general visual comparison among the variables. One example is Figure 3.5, in which the distribution of lexical words in the LX corpus is presented. It can be found that nouns are overrepresented in Lovell's translation (Pearson residual > 4) while adverbs are underrepresented (Pearson residual < -4), compared with the other two translations.

Figure 3.5

Example of Mosaic Plot (Distribution of Lexical Words in LX Corpus)
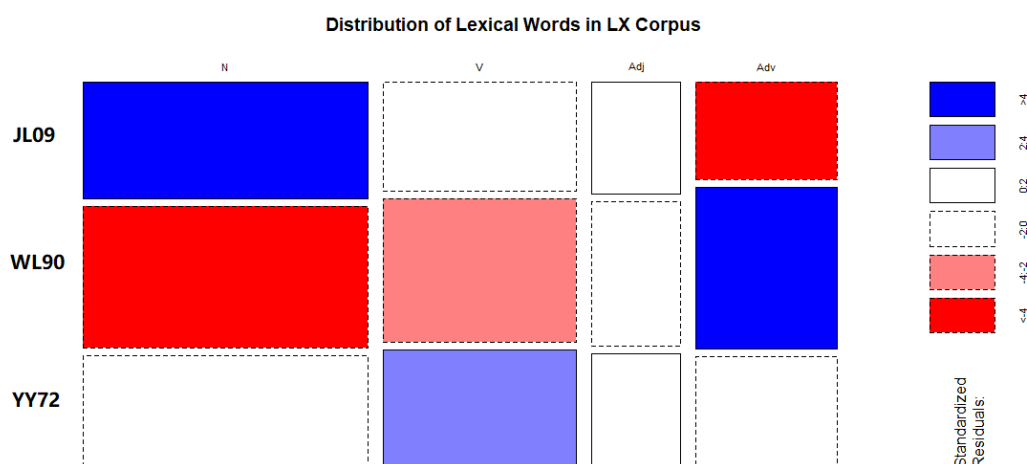
However, mosaic plot becomes inconvenient when it turns to the comparable model (Chapter 5) where there are eight translations in the JL corpus and 18 ones in the RF corpus. Another limitation is that it could not present any common dimensions of variation among the different translators, and thus a more suitable method, *Correspondence Analysis*, was adopted in Chapter 5. *Correspondence Analysis* (CA) is a statistical technique designed for exploring and visualizing categorical data through identifying "systematic relationships between variables and capturing the main tendencies in several dimensions" (Levshina, 2015, pp. 367-369). Brezina (2018, pp. 200-202) regarded CA as a useful and effective device to investigate individual style that could help discover hidden linguistic regularities that could not be found through qualitative approaches.

Similar to PCA (Principal Components Analysis), FA (Factor Analysis) and MDS (Multidimensional Scaling), the core concept of CA is to use as few dimensions as possible to represent the relationships between variables. Thus, in order to visualize these associations, a *correspondence plot* can be generated, which was defined by Brezina (ibid., p. 200) as the "depiction of a cross-tabulation table which is projected in a (typically) two-dimensional space using the chi-squared distance as a measure of closeness/remoteness of the categories listed in the table". But CA is considered as

superior to a chi-squared test in that it could provide a more detailed picture with complex associations including both similarities and differences, while the latter only answers a simple YES/NO question about statistical significance without showing what the exact differences are (ibid., p. 202).

In a CA plot, two main principal inertias (eigenvalues) are presented on the horizontal and vertical axes respectively in the form of percentage, thus to show how much variation could be explained by each dimension (Levshina, 2015, p. 369). According to Brezina (ibid., p. 206), a satisfactory result could be achieved if the two dimensions together explain a variation that is over 70%.

One unique characteristic of the CA plot is that it could present both the column and the row categories in the cross-tabulation table in the same plot, in which the column and row labels are shown in two different colours. Row labels cluster more closely to each other if they have similar proportions of counts in each column, i.e., their profiles are similar, and the same is for column labels (Levshina, 2015, p. 370). Thus, in a CA plot of the POS distribution among translations by different translators, if translations by the same translator cluster together in the plot, it is reasonable to claim that POS distribution could be a useful device to distinguish translators. One example can be shown in Figure 3.6, in which the general distribution of verbs (*be*-verbs, *do*-verbs, *have*-verbs and lexical verbs) is examined. It is shown that the eight translations by Lovell (JL) cluster on the right side of the plot while the translations by Lyell (WL) are mostly located on the lower left part. Dimension 1 explains 66.1% and Dimension 2 explains 20.1% of variation, indicating that overall the correspondence plot explains 86.2% of variation (> 70%), which is a satisfactory amount.

Figure 3.6

Example of Correspondence Analysis Plot (Verb Distribution Between JL and RF Corpora)
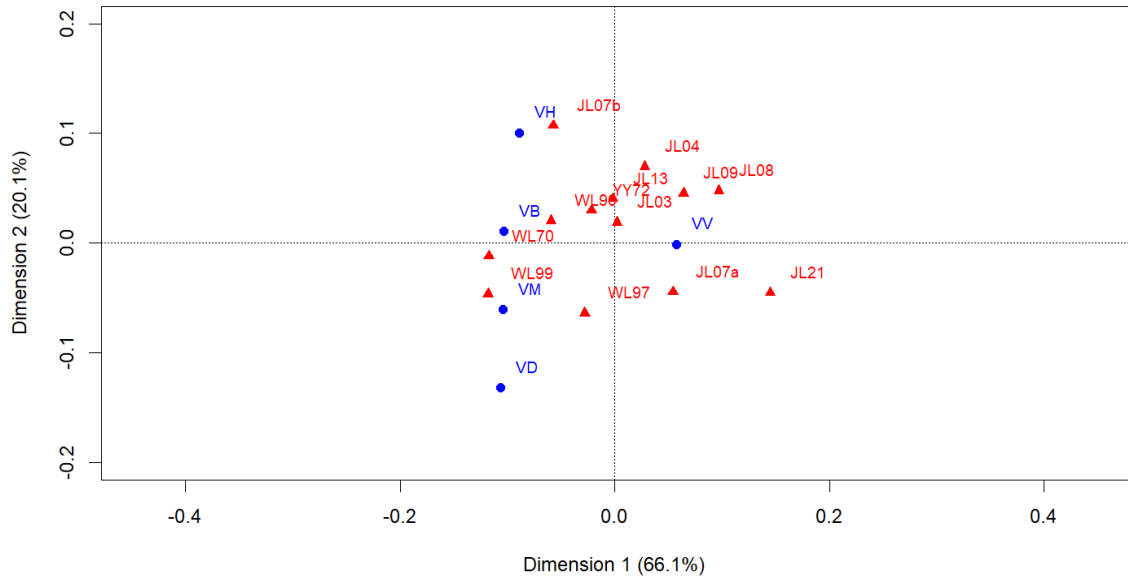
In this study, both the mosaic plots and correspondence plots are generated through the R statistical language. Developed at the University of Auckland by Robert Gentleman and Ross Ihaka in 1993, *R* is a language and environment for statistical analysis and graphic creation. Compared with some other statistical tools that are either for individual use like SPSS or Excel or for professional purpose such as C++, R is considered as a more balanced tool that is both interactive and robust (Lander, 2017, p. xvii), and thus plays an increasingly indispensable role in data science. A main reason for selecting R as the major statistical tool in this study lies in its diversity and flexibility. It provides a variety of packages and functions developed by statisticians for different specific statistical tasks. It is not only good at data mining and analysing, but also at creating graphics and reports with ease, which enables the user to "melt a data set into its components and then cast it into a desired shape" (Siirtola et al., 2010, p. 35). Another reason consists in its popularity. Levshina (2015, p. 21) regarded it as "the de facto standard tool" in many fields of linguistics, such as corpus linguistics or computational linguistics, and is used by many leading quantitative linguists as a main

tool of their methodology. In addition, R can be downloaded as free software from https://www.r-project.org/, and runs on a wide range of UNIX platforms and systems, such as Windows or MacOS.

3.3 Summary

This chapter discusses both the theoretical framework and methodology of the present study. In general, its contribution could be generalized from two points of view. For one thing, its theoretical contribution lies in an interdisciplinary perspective to study translator style, covering descriptive translation studies, stylistics, and corpus linguistics, as well as a sociological approach to explain the motivation behind translator style. A more significant contribution consists in methodological innovation. This study adopts a multiple-complex model combing both parallel and comparable corpora based on Huang and Chu (2014), as well as a data-driven approach (Rayson, 2008) in which no prior selection is made but decisions on which features to be investigated further are based on information extracted from the data itself. In addition, this study employs statistical methods such as mosaic plots and Simple Correspondence Analysis to compare and examine the corpora, as well as the R statistical language to visualize the research findings. More importantly, a working model for translator style study is proposed, which provides valuable evidence and enlightenment for future studies in this area.

Chapter 4 The Parallel Model: Stylistic Features in Julia Lovell's English Translation of Lu Xun's Fiction

In this chapter, I present and discuss findings of the parallel corpus model research that is based on a data-driven approach. It starts with a part-of-speech distribution analysis of the three translations of Lu Xun's fiction at the lexical level without presetting linguistic features. With the finding that *-ing* form lexical verbs are overrepresented in Lovell's translation, it then turns to the syntactic level to concentrate on the *-ing* form lexical verbs especially the *-ing* absolute clauses in the three translations and their textual functions and effects. Finally, it examines the negative expressions that could function as a meaning-construction device of the fictional world at the semantic level.

4.1 Overview

The purpose of this section is to present a general profile of the three English translations of 《鲁迅小说全集》 (*The Complete Fiction of Lu Xun*, LX's fiction) by Lovell, Lyell and the Yangs. Some commonly adopted features of previous studies (e.g., Baker, 2000; Li et al., 2011; Ren & Wang, 2012; Huang & Chu, 2014) are tested, such as *STTR* or *lexical density*, as well as three other features, i.e., *complex words*, *difficult sentences* and *passive voice*, that are embedded in the Readability Studio 2019 software as introduced in Chapter 3. It is worth noting that this overview only functions as a preliminary sketch of the translations. It might present some general stylistic features that can be double-checked later, but it does not interfere with the following data-driven analysis or the feature selection for in-depth investigation *per se*.

Table 4.1

Overview of the 3 Translations of LX's Fiction

		Lovell	Lyell	Yangs
Word level	**Tokens**	73,960	102,284	79,000
	Types	8,045	8,251	6,689
	STTR	46.49	43.08	42.59
	Mean word length	4.34	4.21	4.20
	Complex words (3+ syllables)	6,354 (85.9‰)	7,457 (72.9‰)	5,675 (71.8‰)

	Lexical density	50.43%	48.15%	47.83%
Sentence level	**Sentences**	4,765	6,196	5,103
	Mean sentence length	15.52	16.51	15.48
	Difficult sentences (22+ words)	1,017 (213.4‰)	1,463 (236.1‰)	1,127 (220.9‰)
	Passive voice	201	269	265
Paragraph level	**Paragraphs**	1,389	1,477	1,483
	Mean paragraph length	3.4	4.2	3.3

At the word level, as shown in Table 4.1, there is a big difference in the *tokens* between Lovell's translation (73,960) and Lyell's (102,284), though they dealt with the same 17 stories of the same ST. Another finding consists in the issue of lexical diversity and complexity. Despite a relatively smaller text size, Lovell's usage of words reveals the highest degree of diversity and complexity, as indicated through her *STTR* (46.49), *mean word length* (4.34), *complex word* proportion (85.9‰), and *lexical density* (50.43%), all of which rank the highest among the three translations.

At the sentence level, Lyell's translation contains the largest number of sentences (6,196), the biggest proportion of *difficult sentences* (236.1‰), and the longest *mean sentence length* (16.51 words), while Lovell's is of the smallest sentence number (4,765). In addition, it seems that Lovell used fewer *passive voice* (201) than the other two translators (269 and 265).

At the paragraph level, the Yangs' and Lyell's translations contain more paragraphs (1,483 and 1,477) than Lovell's (1,389), and Lyell's is of the longest *mean paragraph length* (4.2 sentences).

So far at the preliminary stage, the major distinctions among the three translations can be summarized as follows:

(1) Lovell's translation is more distinguishable from the other two translators', mainly due to her more diverse and complex usage of words and brevity style at word, sentence and paragraph levels.

(2) Lyell's translation contains more tokens and sentences as well as longer mean

sentence and paragraph lengths, but a lower level of variety (*STTR*) and content bearing (*LD*) than Lovell's.

(3) The Yangs' version seems to be the easiest text for readers to grasp, since its *STTR*, *complex words* and *lexical density* are among the lowest degree of the three translations.

It is interesting to point out that Lovell's and Lyell's translations seem to belong to two opposite poles of style, with the former concise but informative while the latter explanatory but less diverse. However, these preliminary findings are far from enough for translator style identification. For one thing, the direct comparison of the variables among the three translations is not scientific enough from the perspective of statistics, in that some distinctions might not present statistical significance to be salient. For another, as argued by Jarvis (2013b, p. 18), some lexical diversity indices calculated solely from type and token frequencies reduce the actual diversity of a text and its properties such as richness, disparity or dispersion to just two categories of words, i.e., first occurrences and repetitions. Therefore, it is essential to carry out in-depth quantitative analyses and qualitative investigation so that more typical and salient features could be identified as effective and significant indicators of translator style.

4.2 Lexical Level: Part-of-Speech (POS) Distribution in the LX Corpus

4.2.1 POS Distribution

In this study, I adopt a data-driven approach (Rayson, 2008) that starts from concentrating on the whole-text-level features and then turns to those salient and meaningful ones in further detail, thus to allow macro-level analysis to inform in-depth micro-level investigation. The macro-level analysis is a part-of-speech (POS) distribution analysis of the three translations of Lu Xun's fiction (Table 4.2, Figure 4.1). One reason for the POS distribution analysis is that it can provide a complete picture of the basic lexical layer of the translations, as well as a more detailed examination of those linguistic features that might be overlooked by a general overview. For another, it is more likely to find consistent individual style indicators among the syntactic habits

of a translator, which would not change from one translation to another.

Table 4.2

Part-of-Speech Distribution in 3 Translations of LX's Fiction

Tag	Part-of -speech	Lovell	Lyell	Yangs
APPGE	**possessive pronoun**	2,321	2,436	2,009
AT*	**article**	5,966	7,754	5,775
BCL	**before-clause marker**	2	38	26
C*	**conjunction**	3,713	6,658	5,369
D*	**determiner**	1,995	3,407	2,604
EX	**existential there**	131	283	282
FO	**formula**	1	14	3
FU	**unclassified word**	7	19	15
FW	**foreign word**	9	5	10
GE	**germanic genitive marker**	757	432	424
I*	**preposition**	7,899	10,211	7,067
J*	**adjective**	4,764	6,149	4,768
M*	**number**	828	1,313	965
N*	**noun**	15,883	19,122	14,961
P*	**pronoun**	7,068	9,704	7,764
R*	**adverb**	6,607	10,847	7,378
TO	**infinitive marker**	1,301	2,043	1,465
UH	**interjection**	169	562	471
V*	**verb**	15,056	21,603	17,039
XX	**not/n't**	610	1114	888
Z*	**letter(s) of the alphabet**	44	126	116

(*The asterisks denote more subdivided categories of the tag in the original CLAWS tagset, e.g., NN for common noun and NP for proper noun under the N* tag.*)

Figure 4.1

Mosaic Plot of POS Distribution in 3 Translations of LX's Fiction

POS Distribution in 3 Translations of LX's Fiction
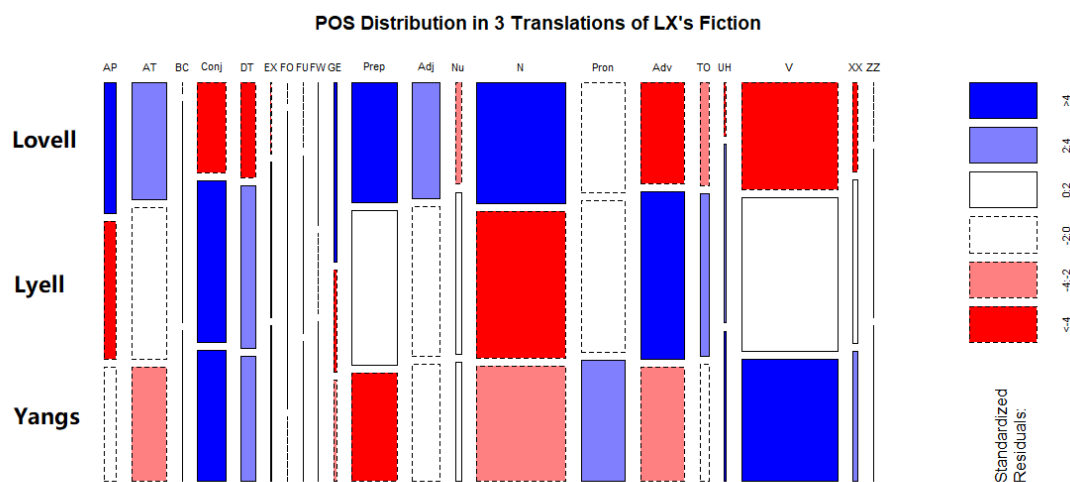
As shown in Figure 4.1, the first noteworthy feature is the verb category. The three translations show totally different verb usages: verbs are strongly underrepresented in Lovell's translation (Pearson residual < -4) and overrepresented in the Yangs' (Pearson residual > 4), while for Lyell, though the residual is positive, the difference is not significant, which means there is not an obvious distinction between the observed and expected verb frequencies in his translation. The noun category is also worthy of attention. There is a strong contrast between Lovell's usage of nouns and the other two translators': the former greatly overused nouns (Pearson residual > 4), while the latter two showed a clear underuse tendency. Such a sharp contrast between Lovell and the other two also exists in the categories of conjunction and determiner, but this time, Lovell's is the one with strong underrepresentation (Pearson residual < -4), while Lyell's and the Yangs' with overrepresentation. Moreover, there are also clear differences in the use of prepositions and adverbs among the three translators that Lovell used more prepositions but fewer adverbs, while the Yangs used fewer prepositions and Lyell used more adverbs.

Despite deriving from the same ST, the three translations present many discrepancies in the POS distribution, which cannot be attributed to sheer chance without showing

any signs of the translators' idiolects or individual styles. To sum up, Lovell's translation reveals clear tendencies to overuse nouns but underuse verbs, conjunctions and determiners, which is completely opposite to the usages by the other two translators. Moreover, marked distinctions also exist in the use of prepositions and adverbs among the three.

4.2.2 Verb Distribution

In this section I move further into one of the parts of speech, i.e., the verb category, to seek possible explanations for the discrepancies and try to establish connections among the categories. The reason for selecting verbs as a starting point is that they are highly frequent and changeable among all the parts of speech with various forms and syntactic functions in the text. For example, to present the same event or information from the ST, the translators might choose different kinds of verbs in completely different forms, e.g., active or passive voice, present or past tense, perfect or progressive aspect, finite or non-finite clauses. From these different forms and choices, their distinctive styles and even cognitive patterns would gradually become visible. Table 4.3 and Figure 4.2 show the verb distribution of the three translations.

Table 4.3

Verb Distribution in 3 Translations of LX's Fiction

Tag	Verb	Lovell	Lyell	Yangs
*VB**	**be**	2,366	3,893	3,160
*VD**	**do**	411	842	530
*VH**	**have**	1,287	2,067	1,458
*VM**	**modal verb**	949	1,665	1,215
*VV**	**lexical verb**	10,043	13,136	10,676
	Total	**15,056**	**21,603**	**17,039**

(*The asterisks denote more subdivided categories of the tag in the original CLAWS tagset, e.g., VVD for past tense and VVG for -ing participle of lexical verb under the VV* tag.*)

Figure 4.2

Mosaic Plot of Verb Distribution in 3 Translations of LX's Fiction
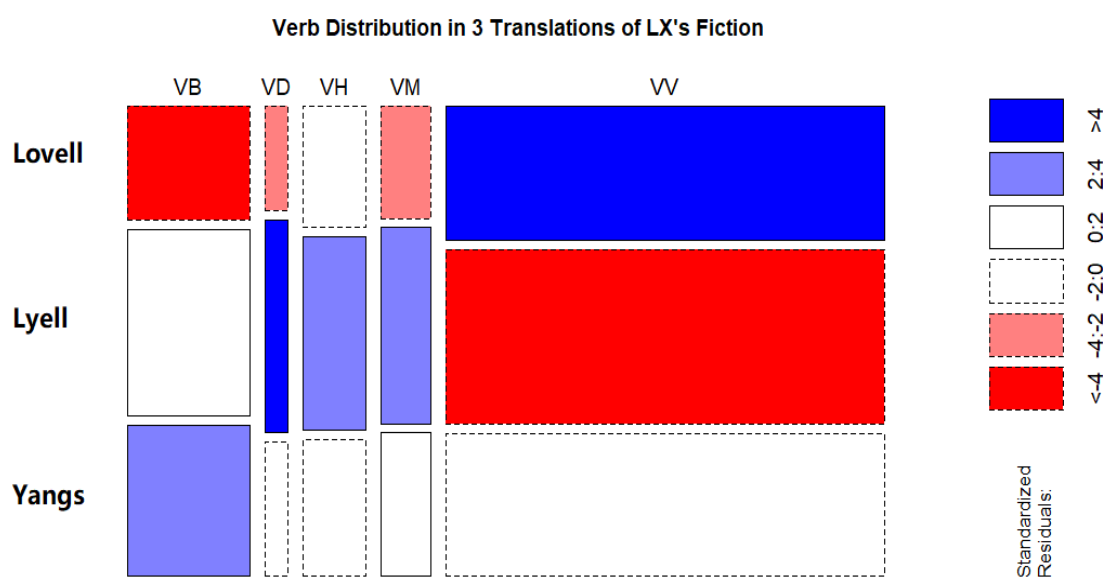
As shown in Figure 4.2, verb distributions among the three translators are quite diverse and complex. In general, the three translators have distinct preferences for verb usage: Lovell preferred lexical verbs, Lyell used more auxiliary and modal verbs, while the Yangs overused the verb *be*. In addition, there is a striking contrast between Lovell and the other two translators, especially in the categories of lexical verbs, *be* and modal verbs. For instance, lexical verbs are strongly overrepresented in Lovell's translation (Pearson residual > 4) but underrepresented in Lyell's (Pearson residual < -4) and the Yangs' (Pearson residual -2~0). As for the verb *be* and modal verbs, the opposite is true: both the two categories were underused by Lovell but overused by Lyell and the Yangs. Another interesting finding is that in all the five categories of verbs, the usages by Lovell and Lyell are exactly opposite, and all the differences have reached significant levels (Pearson residuals > 2 or < -2) except the verb *be* category of Lyell. Thus, there is good reason to speculate that the stylistic patterns of verbs or even narrative styles between Lovell and Lyell might be very different.

To explore the above-mentioned speculation in more detail, I made a more detailed mosaic plot of the verb distribution of the three translations with further subcategories,

and the results are shown in Table 4.4 and Figure 4.3.

Table 4.4

Detailed Verb Distribution in 3 Translations of LX's Fiction

Tag	Verb form	Lovell	Lyell	Yangs
VB0	**be** (base form)	1	5	1
VBDR	**were**	260	410	368
VBDZ	**was**	1,031	1,664	1,384
VBG	**being**	20	41	47
VBI	**be** (infinitive)	244	510	375
VBM	**am**	60	88	79
VBN	**been**	199	314	217
VBR	**are**	176	223	200
VBZ	**is**	375	638	489
VD0	**do** (base form)	115	201	129
VDD	**did**	159	336	251
VDG	**doing**	17	34	14
VDI	**do** (infinitive)	58	163	79
VDN	**done**	40	53	28
VDZ	**does**	22	55	29
VH0	**have** (base form)	172	283	206
VHD	**had** (past tense)	805	1,182	908
VHG	**having**	23	62	23
VHI	**have** (infinitive)	187	355	208
VHN	**had** (past participle)	43	61	38
VHZ	**has**	57	124	75
VM	**modal auxiliary**	929	1,608	1,192
VMK	**modal catenative**	20	57	23
VV0	**base form of lexical verb**	912	1,079	826
VVD	**past tense of lexical verb**	3,402	4,118	3,857
VVG	***-ing* participle of lexical verb**	1,726	1,684	1,425
VVGK	***-ing* participle catenative**	11	71	13
VVI	**infinitive**	2,037	3,253	2,497
VVN	**past participle of lexical verb**	1,808	2,485	1,886
VVNK	**past participle catenative**	3	4	1
VVZ	**-s form of lexical verb**	144	442	171

Figure 4.3

Mosaic Plot of Detailed Verb Distribution in 3 Translations of LX's Fiction
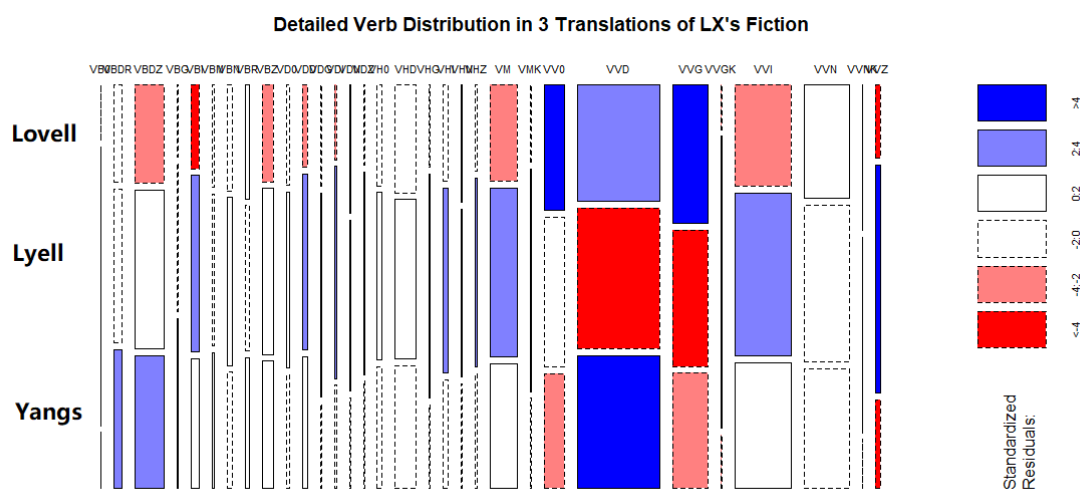
The more detailed mosaic plot of the verb distribution not only highlights those salient and frequent verb subcategories that are worth close textual examination, but also rules out categories whose differences among the three translations are not statistically significant, thus to make the following close reading more targeted. As shown in Figure 4.3, the most salient differences exist in the *VVD* (past tense of lexical verb), *VVG* (*-ing* participle of lexical verb) and *VV0* (base form of lexical verb) subcategories. Despite an overall underrepresentation tendency in verb use, Lovell overused the *-ing* and base forms of lexical verb (both Pearson residuals > 4), which is quite distinct from Lyell and the Yangs.

Taking all the above subcategories and their diversity among the three translators into account, I decided to carry out a close examination of the *-ing* forms of lexical verbs in the three translations, which is mainly based on two reasons. The *-ing* forms of lexical verbs are very complicated in the English language. Traditionally they can be classified as either present participles or gerunds, existing in different positions of the sentence such as part of the main verb or non-finite clause, and performing various syntactic functions such as subject, object, adverbial, postmodifier or complement in the text. Thus, a close examination of the diverse *-ing* forms in the translated texts is very likely to provide more useful clues to discover the translators' syntactic habits and stylistic

features. Therefore, an in-depth exploration of the *-ing* forms of lexical verb is to be conducted in the next section.

4.2.3 Summary

In this section, three mosaic plots have been employed to examine the POS distribution of the three translations of Lu Xun's fiction at the lexical level, and the findings can be concluded as follows:

(1) Lovell's translation continues to present a clear difference from the other two translators', that she overrepresented nouns but underrepresented verbs, conjunctions and determiners, while for Lyell and the Yangs, the opposite is true.

(2) The three translators have totally different preferences for verb usage: Lovell preferred lexical verbs, Lyell used more auxiliary and modal verbs, while the Yangs overused the verb *be*.

(3) There is a strong tendency in Lovell's translation to overrepresent the *-ing* forms of lexical verb, which, is noteworthy of in-depth investigation in the next section.

Based on the above findings, I made further speculation that Lovell's translation might feature complex non-finite clauses due to her overuse of the *-ing* forms and underuse of conjunctions. Lyell might give additional information or explanation in his translation in that he used more modal verbs and his text is much longer than the others'. As to the Yangs' version, there might be more plain narrative in past tense without much change, due to their overuse of the past tense of lexical verb and underuse of most other lexical verb subcategories.

4.3 Syntactic Level: *-ing* Forms of Lexical Verbs in the LX Corpus

4.3.1 *-ing* Forms of Verbs

In the English language, the *-ing* form refers to any verb form with *-ing* as the ending. A main issue concerned with the *-ing* form is its complexity and uncertainty. One complexity consists in the word class it belongs to. According to Biber et al. (2002, p.

24), word endings with *-ing* can be categorized into any of the following classes: verb (*ing*-participle), noun (gerund) or adjective (participle adjective).

Another ambiguity is concerned with the classification and its corresponding names. Traditional grammars often divide the *-ing* forms into participles and gerunds. When used as verbs or adjective, they are often called *present participle*, and if they are used more like nouns, they are called *gerunds* (Swan, 2005, p. 293). However, the term *present participle* is often regarded as misleading since in some cases the forms do not refer to the present only. Some grammarians avoid using the names present particle and gerund in their works (e.g., Quirk et al., 1985; Greenbaum & Quirk, 1990; Biber et al., 2002). Instead, they prefer terms that are more general or descriptive of the morphological forms only, such as "*-ing* participle" (Quirk et al., 1985).

A greater uncertainty lies in the wide range of syntactic roles the *-ing* forms play. Word endings with *-ing* can serve as (part of) any of the five main clause elements proposed by Biber et al. (2002), i.e., subject, verb phrase, object, predicative, and adverbial, as well as other roles such as modifier or complement. Another case is the *-ing* form in an absolute clause, a special construction defined by Quirk et al. (1985, p. 1120) as "nonfinite and verbless adverbial clauses that have an overt subject but are not introduced by a subordinator and are not the complement of a preposition", such as *tears rolling down her face, Mary ran out*. And the syntactic functions assumed by an absolute clause could be identified according to its relation to the superordinate clause, such as clausal adjuncts or attendant circumstances (He & Yang, 2015b, p. 143).

Despite the considerable uncertainties as to word class, classification and syntactic functions, it is the complexity property of the *-ing* forms that could help present the translators' different stylistic choices and effects, as well as provide various possibilities to explore and interpret their motivation behind the choices. Thus, I decided to retrieve all the *-ing* forms of lexical verbs in the three translations, annotate and classify all of them into corresponding categories, and then identify those consistent patterns for in-depth investigation.

4.3.2 *-ing* Form Distribution

The retrieval results of the *-ing* forms of lexical verbs are shown in Table 4.5. The next step is to annotate and classify the retrieved terms into different categories. My classification criterion is mainly based on the syntactic roles proposed by Biber et al. (2002). See Appendix F for the detailed categories, tag names and examples. All the syntactic categories of *-ing* form lexical verbs were annotated manually.

Table 4.5

-ing Forms of Lexical Verbs in 3 Translations of LX's Fiction

Tag	Lovell	Lyell	Yangs
*_VVG	1,726	1,684	1,425

Table 4.6

-ing Form Distribution in 3 Translations of LX's Fiction

Tag	Syntactic role	Lovell	Lyell	Yangs
P-pa	**progressive aspect** (in main verb)	293	359	289
P-prm	(noun) **premodifier**	12	14	14
P-pom	(noun) **postmodifier**	78	103	72
P-prd	(subject) **predicative**	4	6	8
P-ad	**adverbial**	639	431	507
P-oc	**object complement**	91	85	76
P-sc	**subject complement**	3	9	3
P-ab	**absolute clause**	123	20	26
P-wab	***with*-augmented absolute**	14	12	3
		1,257	**1,039**	**998**
G-sbj	**subject**	14	31	13
G-obj	**object**	392	529	377
G-prm	**premodifier**	3	10	3
G-prd	(subject) **predicative**	9	11	7
		418	**581**	**400**
Others		50	64	27
Total		**1,725**	**1,684**	**1,425**

Figure 4.4

-ing Form Distribution in 3 Translations of LX's Fiction
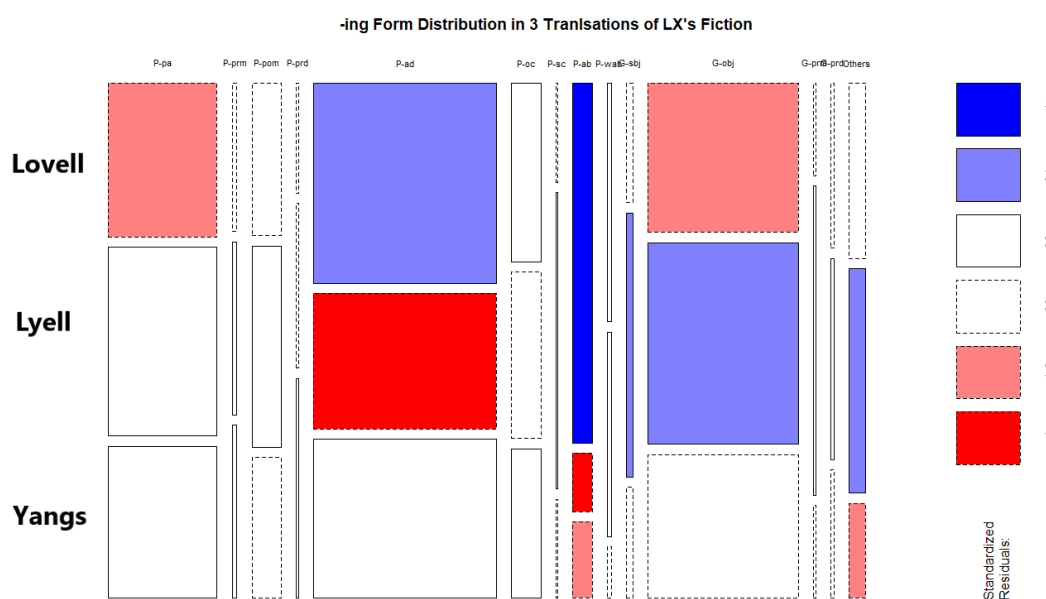
Table 4.6 and Figure 4.4 show the distribution of the *-ing* forms of lexical verbs in the three translations. Some striking contrasts are presented through the above mosaic plot. The most noticeable difference lies in the *P-ab* category in which the *-ing* participles are part of absolute clauses. Lovell strongly overused the *-ing* form absolute clauses (freq.=123, Pearson residual > 4), while in Lyell's and the Yangs' translations, the opposite is true that they used only 20 and 26 *-ing* form absolute clauses with Pearson residuals smaller than -4 and -2 respectively. This is solid evidence to suggest that the *-ing* absolute clauses are a salient stylistic feature of Lovell's translation of Lu Xun's fiction, which is worthy of further detailed investigation.

4.3.3 *-ing* Form Absolute Clauses

4.3.3.1 Absolute Clauses

Absolute clauses refer to "nonfinite and verbless adverbial clauses that have an overt subject but are not introduced by a subordinator and are not the complement of a preposition" (Quirk et al., 1985, p. 1120). According to Kortmann (1991, p. 10), absolute clauses can be classified into two types "with respect to the nature of the head

of their predicative element", i.e. a verbal non-finite form and a non-verbal (verbless) form. There is also another type of absolute clauses, the augmented absolutes, in which the traditional binary structure of absolute clauses is introduced by a linking word (e.g., with or without) (Stump, 1985, p. 13). In this section I mainly discuss the *-ing* form (verbal non-finite form with present participle) absolute clauses, but the -ed form (past participle) and augmented absolutes are also included, in that the absolute clauses as a whole are very likely to be one salient indicator of Lovell's translator style. Three examples of such forms are shown as follows:

EXAMPLE 4.1:

离平桥村还有一里模样，船行却慢了，摇船的都说很疲乏。("社戏")

(**Literal translation/LT:** From the Pingqiao Village there was still a mile, but the boat was slow, *the rowers said they were very tired*.) ("Village Opera")

Lovell: Around half a mile from Pingqiao, the boat slowed, *our rowers complaining* of hunger and fatigue. (LX-Lovell-VO)

EXAMPLE 4.2:

迎出去时，(她)却已经走过紫藤棚下，脸上带着微笑的酒窝。她在她叔子的家里大约并未受气… ("伤逝")

(**LT:** When (I) came out, (she) had passed under the wisteria shed, (*her) face was dimpled with a smile*. She might not have suffered at her uncle's home…) ("In Memoriam")

Lovell: By the time I had come out to meet her, she would be under the wisteria canopy, *her face **dimpled** with smiles*, safe (that day, at least) from her uncle's fury. (LX-Lovell-IM)

EXAMPLE 4.3:

冬季又逼近得这么快，火炉就要成为很大的问题；它的食量，在我们其实早是一个极易觉得的很重的负担。("伤逝")

(**LT:** *With winter approaching so fast, the stove would be a great problem*; its food intake, for us was already an easily-found heavy burden.) ("In Memoriam")

Lovell: ***With** winter **bearing** down on us and the stove hungry for fuel*, his appetite

became a heavy daily burden of which we were all too conscious. (LX-Lovell-IM)

Traditionally, the syntactic function of absolute clauses is regarded as adverbial adjuncts, which can be classified into two categories: clausal adjuncts and attendant circumstances (He & Yang, 2015a, p. 251). The former can be paraphrased into adverbial clauses introduced by subordinating conjunctions, such as EXAMPLE 4.1, whose absolute construction can be expanded to *because our rowers complained of hunger and fatigue*. The latter can be changed into "prepositional phrases introduced by *with* or coordinating clauses linked by conjunction *and*" (He & Yang, 2015b, p. 19), such as EXAMPLE 4.2. However, besides adverbial adjuncts, He and Yang (2015a, p. 251) also pointed out another syntactic role of absolute clauses, i.e., appositives, which is also supported by the findings of Kortmann (1985, p. 99). For instance:

EXAMPLE 4.4:

老栓又吃一惊, 睁眼看时, 几个人从他面前过去了。一个还回头看他…("药")

(**LT:** Old Shuan was shocked again, when he opened his eyes, several men passed him. *One looked back at him…*) ("Medicine")

Lovell: Another shock: Shuan now noticed passers-by, *one of them **turning** to glance back at him*. (LX-Lovell-MD)

Though Quirk et al. (1985, p. 1120) pointed out that in general absolute clauses are "formal and infrequent", several studies (Fuhre, 2010; Todorova, 2013; He & Yang, 2015a, 2015b) have proved that their actual distribution is much more complex and diverse than expected. For one thing, absolute clauses are mainly used in the genre of fiction but fairly infrequent in spoken (He & Yang, 2015a), and most of them tend to occur in the final position of a sentence (Todorova, 2013). For another, the *-ing* non-finite forms are the most frequent patterns of absolute clauses (ibid.), and attendant circumstances are the dominant syntactic functions among the three mentioned above (He & Yang, ibid.).

Based on the above findings, I carried out an in-depth investigation into the *-ing* non-finite form absolute clauses in the three translations. In addition to the above-mentioned

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factors, such as position or syntactic function, I added two more dimensions, i.e., semantic classification and stylistic effects of the *-ing* absolute clauses, so as to make the examination more intensive as well as extensive.

According to Todorova (2013, p. 182), the preference for absolute clauses by some fiction writers can be mainly attributed to their "concise form and stylistic markedness". She contended that absolute clauses are a useful device for experienced writers to unobtrusively insert details in narration and description, thus to present a higher degree of "expressiveness" (p. 183). Another major stylistic effect of absolute clauses lies in their syntactic compression and compactness, since they are non-finite clauses without modal auxiliaries or subordinating conjunctions (Quirk et al., 1985, p. 995). They are also very flexible and diverse, in that they can be placed in any position in the sentence, the initial, the medial or the final, thus to add new information to the matrix clauses. In some cases, they can be used as an efficient organizational means to foreground certain semantic content in the text, or to "guarantee the highlight of the primary proposition in the development of discourse" (He & Yang, 2015a, p. 265). In addition, the *-ing* non-finite forms of absolute clauses can make sentences more vivid and dynamic, especially those with the function of attendant circumstances, which could improve the fictional characterization or highlight certain atmosphere.

In respect of semantic classification, I adopted the semantic classification of lexical verbs by Biber et al. (2002, p. 106) to group the *-ing* participles in the absolute clauses into six classes, i.e., activity verbs, communication verbs, mental verbs, causative verbs, verbs of occurrence, and verbs of existence and relationship. The purpose for such classification is to get a clearer picture of the content of the absolute clauses, as well as their functions in the production of certain local stylistic effects, and even the creation of the fictional world.

4.3.3.2 *-ing* Absolute Clause Distribution

As shown in Table 4.7 and Figure 4.5, the distributions of the *-ing* absolute clauses in the three translations are quite different. In Lovell's text, the *-ing* absolute clauses occur

in all the stories except the "Preface", while in the other two translators' texts they are not continuously distributed at all. A Pearson Correlation analysis (Figure 4.6) shows that the correlation between the story length and the number of *-ing* absolute clauses in Lovell's translation is positive, strong and statistically significant ($r = 0.857$, $df = 14$, $p<0.001$), which indicates that the longer the text is, the more *-ing* absolute clauses would occur. Though the sample size (17 stories) is not very large, it is reasonable to assume that the *-ing* absolute clauses are continuously distributed in Lovell's translation.

Table 4.7

-ing Absolute Clause Distribution in 3 Translations of LX's Fiction

Abbr.	Story	Lovell	Lyell	Yangs
PR	Preface	NA	NA	NA
DM	Diary of a Madman	4	NA	NA
KY	Kong Yiji	3	NA	1
MD	Medicine	11	1	3
TM	Tomorrow	7	NA	NA
MI	A Minor Incident	1	NA	NA
PS	A Passing Storm	7	1	NA
OH	My Old Home	6	NA	1
AQ	The Real Story of Ah Q	19	4	9
VO	Village Opera	10	2	2
NS	New Year's Sacrifice	10	NA	3
UT	Upstairs in the Tavern	4	1	1
HF	A Happy Family	3	NA	NA
SP	Soap	8	1	1
TL	The Loner	12	3	3
IM	In Memoriam	13	4	1
TD	The Divorce	5	3	1
Total		123	20	26

(The story names are according to the translation of Lovell)

Figure 4.5

-ing Absolute Clause Distribution in Lovell's Translation of LX's Fiction

-ing Absolute Clause Distribution in Lovell's Translation of LX's Fiction

	PR	DM	KY	MD	TM	MI	PS	OH	AQ	VO	NS	UT	HF	SP	TL	IM	TD
Freq.	0	4	3	11	7	1	7	6	19	10	10	4	3	8	12	13	5
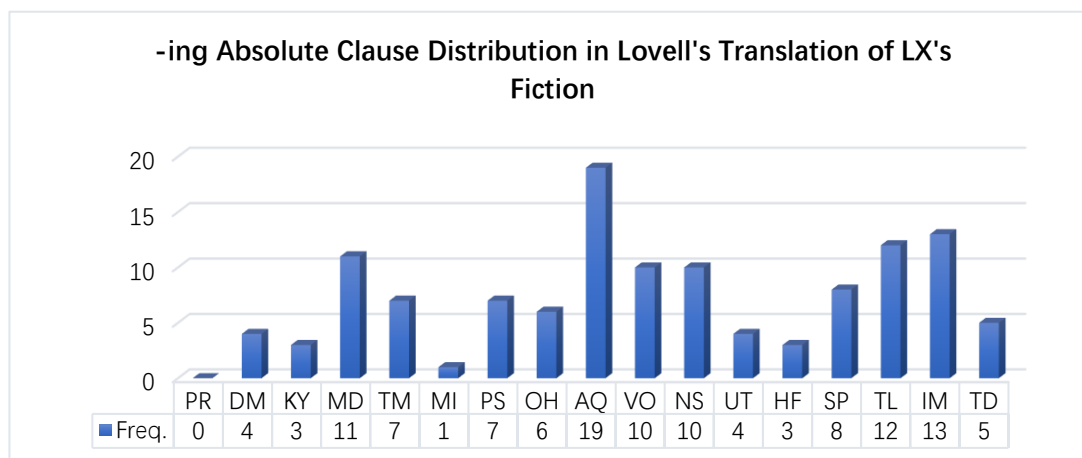
Figure 4.6

Scatter Plot of Story Length and -ing Absolute Clauses in Lovell's Translation of LX's Fiction

Scatter Plot of Story Length and -ing Absolute Clauses
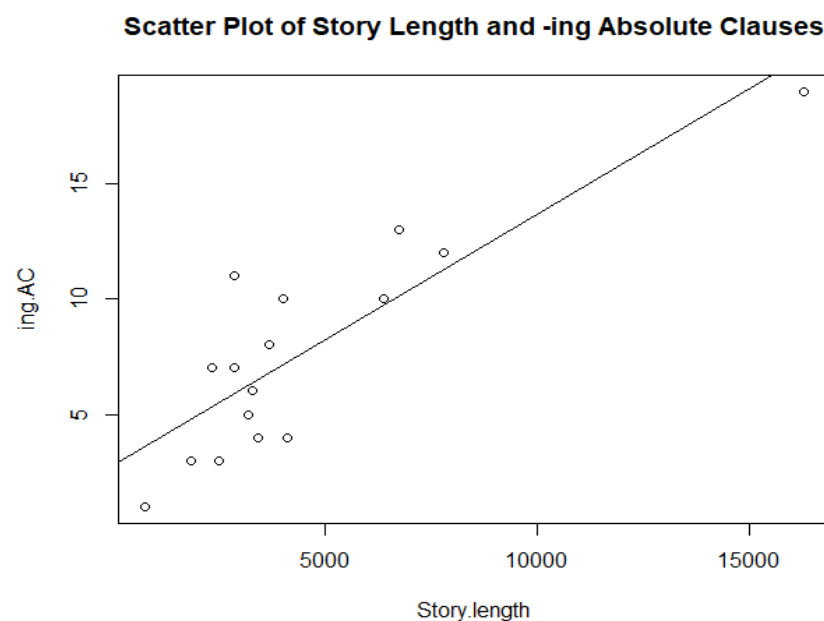
4.3.3.3 *-ing* Absolute Clauses at Syntactic Level

In this part, two factors concerning the *-ing* absolute clauses are analysed at the syntactic level, with a purpose to provide a basis to explore their stylistic effects in the following parts. The first is position. Absolute clauses can be placed at the beginning, at the end or within complex sentences. It is reported that the final position is the most

frequent while the medial is the least (Todorova, 2013, p. 180). Figure 4.7 shows the positions of the *-ing* absolute clauses in the three translations. Another factor is the three syntactic functions of absolute clauses as mentioned in 4.3.3.1, i.e., clausal adjuncts, attendant circumstances, and appositives. To be more specific, I further classified the clausal adjunct function into seven sub-functions: time, cause, condition, manner, concession, contrast and result. Figure 4.8 presents the overall syntactic functions of the *-ing* absolute clauses in the three translations.

Figure 4.7

Positions of -ing Absolute Clauses in 3 Translations of LX's Fiction

	initial	medial	final
Lovell	5	39	79
Lyell	3	9	8
Yangs	1	8	17
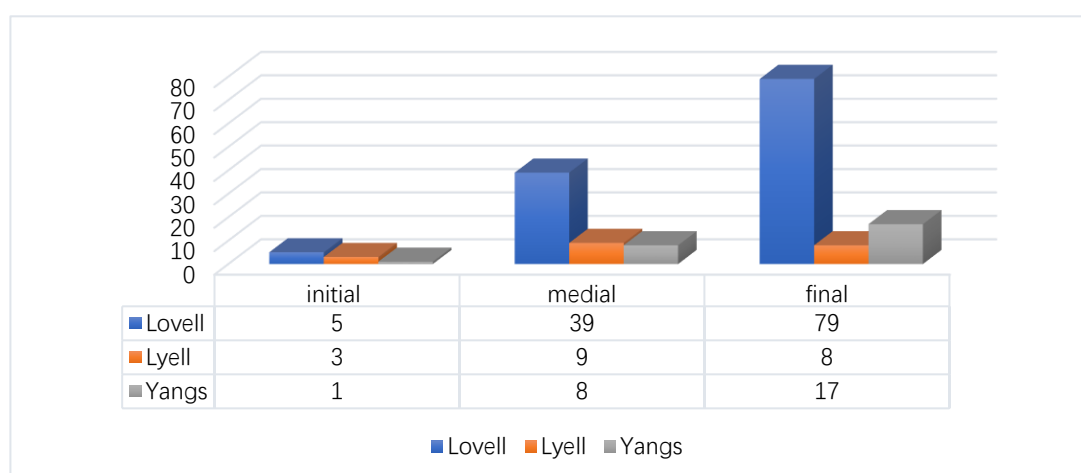
Figure 4.8

Syntactic Functions of -ing Absolute Clauses in 3 Translations of LX's Fiction

	time	cause	contrast	result	attendant circumstance	appositive
Lovell	4	8	3	2	85	21
Lyell	0	3	0	0	13	4
Yangs	1	0	1	0	19	5
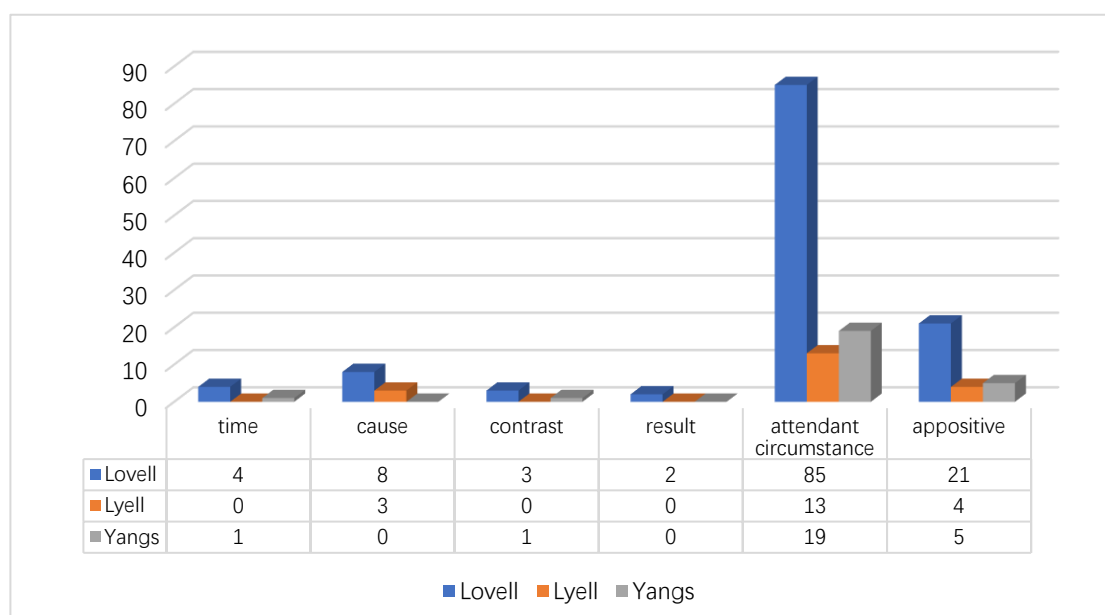
As revealed in Figure 4.7, more than half of the *-ing* absolute clauses are found in the final positions in Lovell's (freq.=79, 64.23%) and the Yangs' (freq. = 17, 65.38%) translations, which corresponds with the findings by Todorova (2013). However, the second most frequent positions are not found at the initial as expected, but the medial, and in Lyell's translation, the number of medial positions is larger than that of the final. One possible reason is that in fiction, writers often use more complex and long sentences than in the other genres such as technical texts or speech, especially when portraying characters. Thus, absolute clauses could be a useful means by translators to insert details of the characters naturally and at the same time keep the sentence compact and dynamic. One example is as follows:

EXAMPLE 4.5:

但我只要看见她两眼注视空中，出神似的凝想着，<u>于是神色越加柔和，笑窝也深下去</u>，便知道她又在自修旧课了… ("伤逝")

(**LT:** But as soon as I saw her two eyes gazing into the air, thinking in a trance, *and (her) look softened, (her) smile deepened, (I) then knew she was taking her old lessons again*…) ("In Memoriam")

Lovell: But whenever I saw her staring into space, lost in thought, *her expression **softening**, her dimples **deepening***, I knew she was returning to it. (LX-Lovell-IM)

As regards the syntactic roles, an obvious distinction can be revealed between absolute clauses and typical adverbial clauses through Figure 4.8 that attendant circumstances rather than clausal adjuncts dominate the functions overwhelmingly in all the three translations, which is consistent with the findings of previous studies again (He & Yang, 2015a, 2015b; Todorova, 2013). The second most frequent function lies in appositives, but they are much fewer than attendant circumstances. Both the above two findings prove previous statements that most absolute clauses do not "play a standard adverbial role" (as clausal adjuncts) but function more like "appositions or coordinate clauses" (Kortmann, 1991, p. 99; Stump, 1985, p. 334). Two typical instances are as follows:

EXAMPLE 4.6a:

"咳开啦！" 桩家揭开盒子盖，<u>也是汗流满面的唱</u>。("阿 Q 正传")

(**LT:** "It's open!" The banker opened the lid of the box, was also singing with sweat.) ("The Real Story of Ah-Q")

Lovell: 'There… we… go!' the banker would sing out, lifting the lid on his box, *his face also **swimming** in sweat*. (attendant circumstances, LX-Lovell-AQ)

EXAMPLE 4.6b:

…屋子不但太静，而且也太大了，东西也太空了。<u>太大的屋子四面包围着他，太空的东西四面压着他，叫他喘气不得</u>。("明天")

(**LT:** …the room was not only too quiet, but also too big, things were too empty. *The too-big room surrounded him on all sides, the too-empty things pressed him on all sides, so that he could not breathe.*) ("Tomorrow")

Lovell: …the room was too quiet, too big, too empty—*an enormous void **enveloping** her, **bearing** down on her, **stifling** the breath out of her*. (appositive, LX-Lovell-TM)

The above examples represent two most frequent functions of the *-ing* absolute clauses in the three translations, i.e., character portrayal and environment description. In EXAMPLE 4.6a, the absolute construction not only supplements additional details to the banker's facial expression in a condensed form but also makes the sentence dynamic by using the present participle *swimming*. EXAMPLE 4.6b is extracted from the end of the story "Tomorrow" concerning a poor lower-class widow losing her only young son due to a quack cure. It presents an even more intense effect that the three continuous absolutes, especially the three participles, *enveloping*, *bearing (down)* and *stifling*, together with the three preceding parallelisms of *too…too…too…*, build up an increasingly overwhelming sense of despair when the mother lost her son, and its subtlety is that such an effect is not created through direct description of the character's mood, but the environment.

Another interesting finding is that among the five absolute clauses located at the initial positions of Lovell's translation, four function as the clausal adjunct of cause, while for Lyell and the Yangs, none of their initial absolutes function like this. This indicates a

possible connection between the positions and syntactic roles of absolute clauses in Lovell's translation, which is worthy of further examination in the following parts. For instance:

EXAMPLE 4.7:

我的心地就轻松起来，坦然地在潮湿的石路上走，月光底下。("孤独者")

(**LT:** *My heart relaxed*, (I) calmly walked on the wet stone road, under the moonlight.) ("The Loner")

Lovell: *My heart **easing** beneath the moonlight*, I strode freely through the damp cobbled streets. (LX-Lovell-TL)

Lyell: ***And** then my heart began to lighten*. Completely at ease now, I walked forward through the moonlight on the damp cobblestone road. (LX-Lyell-TM)

Yangs: *Then my heart felt lighter*, **and** I paced calmly on under the moon along the damp cobbled road. (LX-Yangs-TM)

One point to be stressed when discussing the syntactic roles of absolute clauses is concerned with their referential indeterminacy. As argued by Stump (1985, p. xiv), the logical connection between absolute clauses and their matrixes is determined by "the inferences of language users" in most cases, but not only the semantic properties of certain operators in the sentence. Thus, Lovell's translation might be paraphrased as *because my heart eased…, I strode freely…*. It is the last sentence of "The Loner", a story about the degradation of a young revolutionary from ambition to hesitation, compromise and a final death, and such a compressed construction without extra subordinator could make the whole sentence more coherent, since the focus by the translator (or author) here is not to highlight the logical relationship, but to create a mood of relief on the narrator from the depressing atmosphere of the revolutionary's funeral. Beneath the surface of relax, there is actually a determined mind for the narrator to continue his road to revolution. Sometimes the fewer words used, the more powerfully an impact is created. In addition, this also partially explains a previous finding that Lovell used fewer conjunctions than the other two, and I speculated at this stage that Lovell might have a rewording tendency in her translation.

4.3.3.4 *-ing* Absolute Clauses at Semantic Level

Two semantic factors are analysed in this part: the contents/targets described by the absolutes, and the semantic classification of the *-ing* participles. The former is shown in Figure 4.9 (the categories were designed by the author of this study, see Appendix G for the tag names and their classification). The latter is based on the categories of Biber et al. (2002, pp. 106-109), including activity (e.g., *go*), communication (e.g., *say*), mental (e.g., *think*), causative (e.g., *enable*), occurrence (e.g., *develop*), and existence or relationship (e.g., *appear*) verbs, as shown in Figure 4.10. All the above categories were annotated manually.

Figure 4.9

Content Classification of -ing Absolute Clauses in 3 Translations of LX's Fiction

	dec.a	dec.e	dec.p	dec.d	dee	deo	na	sp
Lovell	7	38	11	15	27	11	10	4
Lyell	1	8	1	5	0	3	2	0
Yangs	1	8	0	10	1	4	2	0
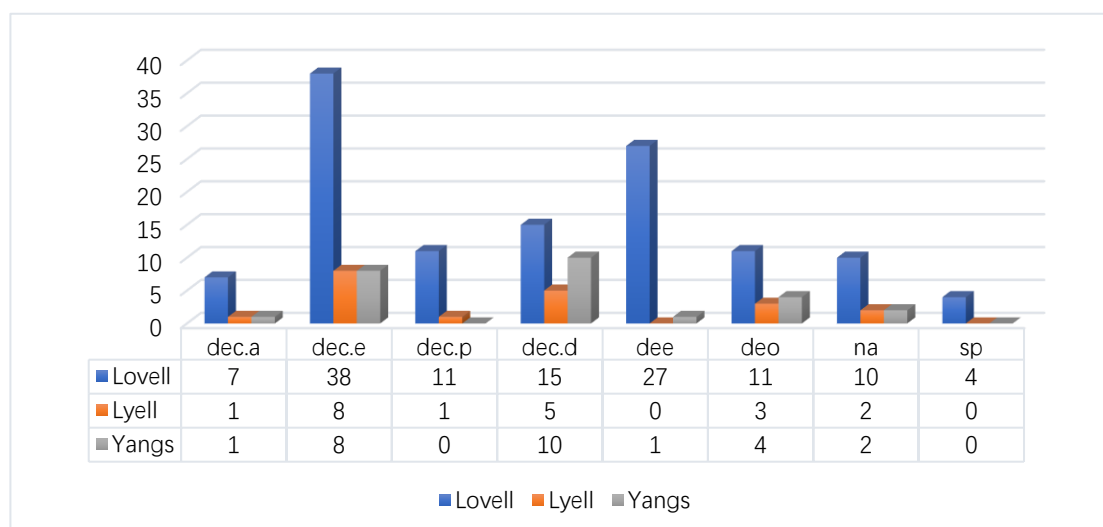
As revealed in Figure 4.9, the majority of the *-ing* absolute clauses are used for description rather than narration or speech. All the three translators used more than half of the *-ing* absolutes in their texts to describe characters, and a large proportion of such structures is focused on the facial expressions of the characters, such as Lovell's (*dec.e*=38, 30.89%) and Lyell's (*dec.e*=8, 40%) texts, which indicates that absolute clauses can be a useful device for fictional characterization through adding details in an unobtrusive but vivid manner. The following is one instance:

EXAMPLE 4.8:

孔乙己便涨红了脸，<u>额上的青筋条条绽出</u>，争辩道，"窃书不能算偷……窃书！……读书人的事，能算偷么？"("孔乙己")

(**LT:** Kong Yiji flushed, *the veins on his forehead broke out*, (he) argued, "stealing books is not stealing... Stealing books! ... A scholar's business, can count as stealing?") ("Kong Yiji")

Lovell: Kong's face would flush scarlet, *the veins on his forehead **throbbing** in the heat of discomfort*. 'Stealing books is no crime! Is scholarship theft?' (LX-Lovell-KY)

Despite the large difference in observed frequencies, a major distinction between Lovell and the other two translators in character portrayal is that she also used the constructions to describe the inner world of the characters (as shown in the *dec.p* category), while the latter two seldom did this. One instance is as follows:

EXAMPLE 4.9:

子君似乎也觉得的，从此便失掉了她往常的麻木似的镇静，<u>虽然竭力掩饰，总还是时时露出忧疑的神色来，但对我却温和得多了</u>。("伤逝")

(**LT:** Zijun seemed to feel it too, from then on (she) lost her usual numb composure, *although (she) tried to hide it, always gave a worried look, but was much gentler to me*.) ("In Memoriam")

Lovell: Zijun must have noticed the same thing, for her manner with me now changed, losing some of its deathly coldness, *her new tenderness **exposing** an anxiety she struggled to conceal*. (LX-Lovell-IM)

In the above example, Lovell shifted the focus of the clause from the general narrative in the ST to the inner world of the character, by rewording and using words of opposite meanings such as *tenderness* and *anxiety*, *struggled* and *conceal* in such a compact structure to amplify the inner conflict of the character to the maximum. Therefore, it is reasonable to assume that Lovell is inclined to use absolute clauses as an effective rewording strategy to present more meaningful details of the character so as to enrich

her fictional characterization. Here I define the rewording strategy as the translator's rewriting of the TT in a way that is different from the literal translation of the ST, and thus to make it more acceptable or expressive in the target context.

Another contrast between Lovell and the other two translators lies in the use of *-ing* absolute clauses in environment description. It is the second most frequent content category of absolutes by Lovell (*dee* = 27, 21.95%), while for Lyell and the Yangs, their total frequency is one. One possible reason for such a tendency by Lovell is to connect the continuous environment descriptions in the ST without using too many conjunctions, such as EXAMPLE 4.10a.

EXAMPLE 4.10a:

我在朦胧中，眼前展开一片海边碧绿的沙地来，<u>上面深蓝的天空中挂着一轮金黄的圆月</u>。("故乡")

(**LT:** I was in the dimness, before my eyes unfolded a piece of green sand by the sea, *above in the deep blue sky hung a full golden moon*.) ("My Old Home")

Lovell: An expanse of dark green seashore hazily unfolded before my mind's eye, *a full, golden moon **hanging** in a midnight-blue sky*. (LX-Lovell-OH)

EXAMPLE 4.10b:

我似乎被周围所排挤，奔到院子中间，<u>有昏黑在我的周围</u>；正屋的纸窗上映出明亮的灯光，<u>他们</u>正在逗着孩子玩笑。("伤逝")

(**LT**: I seemed to be pushed by the surroundings, running into the middle of the yard, *there was darkness all around me*; on the paper windows in the main room reflected bright light, *they* were amusing the kid.) ("In Memoriam")

Lovell: Oppressed by my surroundings, I fled into the courtyard, *the dusk **thickening** about me*. Bright light shone out of the paper windows in the main room of the house; *I* could hear my landlord and his wife laughing, playing with their daughter. (LX-Lovell-IM)

A more important purpose might consist in the use of *-ing* absolute to create a dynamic atmosphere to indicate the character's inner world. In EXAMPLE 4.10b, the use of the

participle *thickening* produces a changing and darkening background in which the character's internal sorrow becomes perceivable when compared with the *bright light* and *laughing* of the landlord's family. Moreover, there is a change of point of view in the second sentence from the third person plural 他们 (they) in the ST to the first *I* in Lovell's translation, which indicates that the focus is set on the narrator *I* and his perceptions. In contrast, the translation of the same underlined part by Lyell and the Yangs is quite different. The former used *...where I was engulfed by darkness* and the latter used *...where all around was dark*. The use of passive voice and the verb *be* indicates that Lyell and the Yangs are more inclined to present a motionless state rather than a dynamic atmosphere that could indicate the character's inner change.

Figure 4.10

Semantic Classification of -ing Participles in Absolute Clauses in 3 Translations of LX's Fiction

	activity	communication	mental	causative	occurrence	existence / relationship
Lovell	60	6	13	3	18	23
Lyell	9	2	1	0	4	4
Yangs	17	1	2	0	6	0
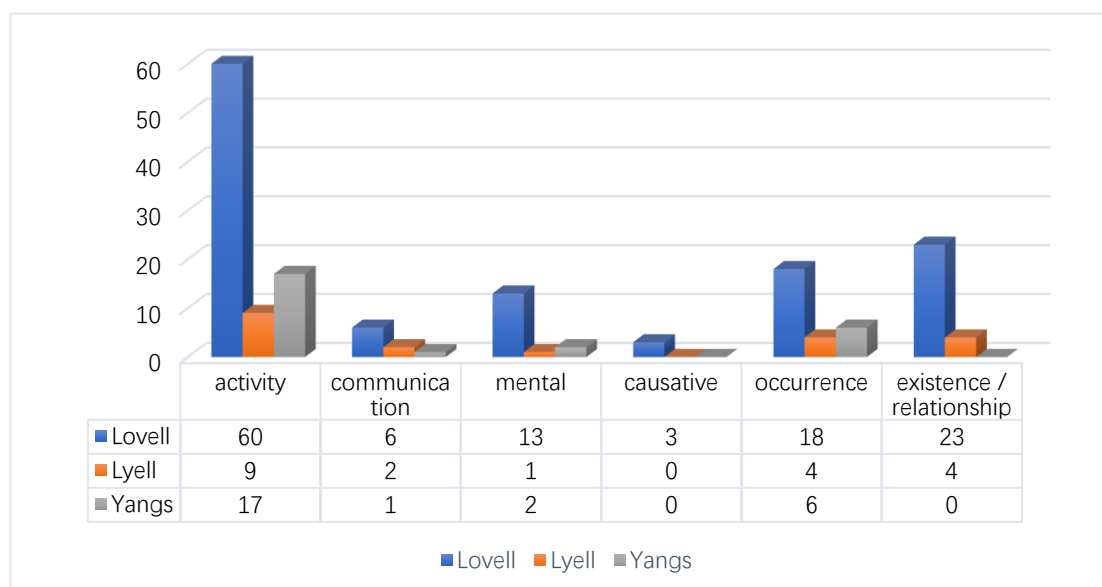
As shown in Figure 4.10, almost half of the *-ing* participles in Lovell's absolutes belong to activity verbs (freq.=60, 48.78%), which further confirms a previous assumption that Lovell tended to present more dynamic and vivid characters or atmosphere by using the *-ing* absolute clauses, especially in the description of characters and environment. This effect exists even in the absolutes that use other categories of *-ing* participles, as revealed in EXAMPLE 4.11. The words *hang* and *fade* belong to the existence and

occurrence categories respectively, but in the absolute constructions they all turn into certain dynamic or changing processes and thus create either a foreground or background effect. In 4.11a, the absolute presents the reader with a scene as if they are the narrator/character back to his hometown on the New Year's Eve, listening to the sound of firecrackers and feeling their faint smell. In 4.11b this effect is even more apparent. In Lovell's version the chat develops from everywhere to nowhere, though it serves only as a background of the sentence, while in Lyell's version the scene is relatively more static and no distinction between foreground and background could be noticed.

EXAMPLE 4.11a:

近处燃放的可就更强烈了，震耳的大音还没有息，<u>空气里已经散满了幽微的火药香</u>。("祝福")

(**LT:** Nearby setting off (of firecrackers) are more intense, the ear-shaking sound has not yet stopped, *the air has been filled with faint gunpowder incense*.) ("New Year's Sacrifice")

Lovell: Close by, the blasts have an ear-splitting ferocity, *the faint smell of gunpowder **hanging** in the air before the noise has died away*. (LX-Lovell-NS)

Yangs: …nearer by, the firecrackers explode even more violently, and before the deafening report dies away *the air **is filled** with a faint smell of powder*. (LX-Yangs-NS)

EXAMPLE 4.11b:

听着的人的眼光，忽然有些板滞；<u>话也停顿了</u>。("药")

(**LT:** The eyes of those listening, were suddenly somewhat blank; *(their) words also paused*.) ("Medicine")

Lovell: His listeners' eyes suddenly went blank, *their chatter **fading** away*. (LX-Lovell-MD)

Lyell: The eye movements of all those who hear this suddenly freeze, *and **there is** a general lull in the conversation*. (LX-Lyell-MD)

4.3.3.5 Stylistic Effects of the *-ing* Absolute Clauses

In this part I discuss the stylistic effects of the *-ing* absolute clauses in Lovell's translation at both the micro- and macro- levels. It is worth emphasizing that, evaluation, especially of the effects of literary works is something quite intuitive and subjective, or even indeterminate and ambiguous, and thus my judgements and statements in this part might be interpreted differently by others and are open to be challenged. In addition, the comparisons of effects between Lovell's and the other two translators' do not aim to judge which version is better or worse, but to give "substance" to some prior "intuition" (Leech & Short, 1981/2007, p. 106).

4.3.3.5.1 The Micro-Level: Succinctness, Informativeness and Rhetorical Effects

As mentioned in previous parts of this section, one marked effect of absolute clauses lies in its succinct form and compactness. Some writers prefer to use them as a useful means to connect continuous but very specific details in a condensed form to avoid too many conjunctions. This is true in many absolute constructions in Lovell's translation. It is interesting that sometimes the concise form of the *-ing* absolute could create a foreground effect. In EXAMPLE 4.12, a sharp colour contrast between *flush* and *pale face* is highlighted within such a compact space, together with the use of the infrequent verb *tingeing*, thus to create a strong visual impact to reflect the character's inner hesitation. The subtlety of such a construction is, to use the simplest and fewest words to create the most dramatic and powerful impact.

> **EXAMPLE 4.12:**
> 忽然见华大妈坐在地上看他，便有些踌躇，<u>惨白的脸上，现出些羞愧的颜色</u>… ("药")
>
> (**LT:** Suddenly seeing Hua Dama sitting on the ground looking at him, (she) hesitated a little, *(her) pale face showed some look of shame*…) ("Medicine")
>
> **Lovell:** Suddenly noticing Hua Dama's gaze, she hesitated, *a flush **tingeing** her pale face*… (LX-Lovell-MD)

Another typical effect of the *-ing* absolutes in Lovell's text consists in their presentation of additional details in an unobtrusive way. However, it is not accurate to say that such

details should not be noticed or taken as important. Sometimes they could be more expressive and informative within an absolute construction, such as EXAMPLE 4.13. The original *似笑非笑* is a four-character idiom in Chinese that means a faint or unnoticeable smile due to some reason, and was used as an adverb in the ST to modify the way the character (Ah-Q) spoke to Mr. Zhao. Compared with the other two translators, Lovell not only adopted a rewording strategy to change the original adverb into an absolute clause, but also provided more information about such a smile as well as the character's attitude, i.e., it is a smile with a faint shadowy trace and Ah-Q does not want to come to Mr. Zhao's house because of some old grudge. This instance shows that absolute clauses could not only be used for simplification, but also for inserting additional details in an unobtrusive manner.

> **EXAMPLE 4.13:**
>
> "太爷！"阿 Q 似笑非笑的叫了一声，在檐下站住了。("阿 Q 正传")
>
> (**LT:** "Tai Ye!" Ah-Q said *with a faint smile*, stopped under the eaves.) ("The Real Story of Ah-Q")
>
> **Lovell:** 'So – Mr Zhao!' Ah-Q took up position beneath the eaves, *the corners of his mouth **flirting** with the ghost of a smile*. (LX-Lovell-AQ)
>
> **Lyell:** "Old Master!" Ah Q hailed, stopping dead in his tracks under the eaves *and smiling a smile that didn't look like a smile*. (LX-Lyell-AQ)
>
> **Yangs:** "Sir!" said Ah Q *with an attempt at a smile*, coming to a halt under the eaves. (LX-Yangs-AQ)

In addition, Lovell also used the *-ing* absolute clauses to form certain rhetorical devices and create specific literary effects. In EXAMPLE 4.14a, the *-ing* absolute is also a synaesthesia in which the sense of hearing (*the music of bamboo flutes*) is described by the sense of touch (*caressing*), thus to arouse a mental impression in the reader's mind about the soft and melodious music of bamboo flutes, as well as a beautiful picture of childhood in which the narrator and his friends are rowing home after seeing the village opera at night. Another instance is EXAMPLE 4.14b, in which pathetic fallacy is employed in the absolute clause to give the human emotion of *euphorically* to the flame

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and thus to make this inanimate object reflect the inner excitement of the character. In EXAMPLE 4.14c, the absolute *...smile grieving...* forms an oxymoron and their contradiction emphasizes the narrator's inner depression and the subtle change in his attitude towards his girlfriend from strong affection to tiredness due to the stark contrast between the pursuit of freedom in love and marriage, and the hardship and poverty of life in reality.

EXAMPLE 4.14a:

吹到耳边来的又是横笛，很悠扬；我疑心老旦已经进去了，但也不好意思说再回去看。("社戏")

(**LT:** *What blew to my ears was again flute, very melodious*; I suspected the old woman had gone in, but was too embarrassed to say (we should) go back.) ("Village Opera")

Lovell: *The **music** of bamboo flutes **caressing** our ears*, I came to suspect the old woman had finally finished, but was too embarrassed to suggest we go back. (LX-Lovell-VO)

EXAMPLE 4.14b:

他说不出的新鲜而且高兴，烛火像元夜似的闪闪的跳，他的思想也迸跳起来了… ("阿 Q 正传")

(**LT:** He felt indescribably fresh and happy, *the candle flame flickered and jumped like (the light of) the Lantern Festival's Eve*, his thoughts also jumped…) ("The Real Story of Ah-Q")

Lovell: As he wallowed in the joyous novelty of it all, *the flame **flashing and leaping** as **euphorically** as the lights at New Year*, his thoughts took flight. (LX-Lovell-AQ)

EXAMPLE 4.14c:

……常见她包藏着不快活的颜色，尤其使我不乐的是她要装作勉强的笑容。("伤逝")

(**LT:** …(I) often saw her concealing unhappy colour, *what made me particularly unhappy was her forced smile*.) ("In Memoriam")

Lovell: I'd catch a glimmer of unhappiness on her face, *her painfully forced **smile** grieving me particularly*. (LX-Lovell-IM)

4.3.3.5.2 The Macro-Level: Characterization and Plot Development

At the macro-level, the *-ing* absolute clauses were used by Lovell mainly as a device of her rewording strategy for several purposes. The first is to shift the focus of a sentence for characterization. In EXAMPLE 4.15a, the three successive *-ing* absolutes have transformed the normal character description in the ST into a foregrounding of parallelism to highlight the change of Zijun's image from a romantic new woman influenced by the May Fourth New Cultural Movement to a realistic housewife who struggles to make ends meet. And in EXAMPLE 4.15b, the original four-character idiom 骨瘦如柴 (as thin as a lath) has been amplified into an absolute with the participle *protruding* to dynamically emphasize the emaciation of Lianshu at death, and thus to imprint this vivid image on the reader's mind.

> **EXAMPLE 4.15a:**
> 况且她又这样地终日汗流满面，短发都粘在脑额上；两只手又只是这样地粗糙起来。("伤逝")
>
> (**LT:** Besides, she *sweated* all day long, *(her) short hair all stuck to forehead; two hands were again so rough*.) ("In Memoriam")
>
> **Lovell:** She worked without rest through the day, *the sweat **rolling** down her face, her bobbed hair **sticking** to her head, her hands **roughening** with the toil*. (LX-Lovell-IM)
>
> **Yangs:** She kept at it so hard all day, *perspiration made her short hair stick to her head, and her hands grew rough*. (LX-Yangs-IM)
>
> **EXAMPLE 4.15b:**
> 到入棺，是连殳很不妥帖地躺着，脚边放一双黄皮鞋，腰边放一柄纸糊的指挥刀，骨瘦如柴的灰黑的脸旁，是一顶金边的军帽。("孤独者")
>
> (**LT:** When entering the coffin, Lianshu lay uncomfortably, at his feet there was a pair of yellow shoes, at his waist there was a paper-paste sword, beside his grey

and black face that was *as thin as a lath*, there was a gold-rimmed military cap.)
("The Loner")

Lovell: His outlandish toilette completed, Lianshu lay in his coffin, a pair of brown leather shoes by his feet, a papier mâché sword at his waist. Next to his grey face — *the bones **protruding** below the skin like sticks of wood* — a gold-trimmed cap glinted. (LX-Lovell-TL)

Yangs: The body was placed in the coffin. Wei lay there awkwardly, a pair of brown leather shoes beside his feet, a paper sword at his waist, and beside his *lean* and ashen face a military cap with a gilt band. (LX-Yangs-TL)

Another purpose of Lovell's rewording strategy is to promote the development of story plot. As shown in EXAMPLE 4.16a, the underlined part in the ST literally means *Ah-Q mentioned it indignantly*, with the Chinese adverb 愤愤 (*indignantly*) at the end of the sentence. But in Lovell's translation, she repositioned and inserted this part between Ah-Q's utterances and changed the original adverb 愤愤 into an *-ing* absolute clause, so as to take it as a connection point to show the growing anger of Ah-Q. This indicates that the *-ing* absolute clauses can be used as an effective means to reflect the character's mood swings, and thus to promote the plot development. Sometimes this type of *-ing* absolute occurs at the beginning or the end of a story, serving as either a vivid supplement to the introduction of the story setting or a critical point to promote the plot to reach the climax. EXAMPLE 4.16b and EXAMPLE 4.16c are two instances. The former is extracted from the beginning of the story "A Passing Storm" concerning a dispute over men's queues (in the Qing dynasty of China, men were required to wear their hair in "queues") against the historical background around 1917 when a warlord in the early years of the Republic of China, Zhang Xun, supported the restoration of the defunct Qing dynasty and demanded men to wear queues again. Both the opening and the end of the story depict the traditional and quiet scenes of rural life in China's Yangtze River Delta, which serves as a foil to the storm and an ironical counterpoint to the Revolution of 1911 behind it that it did not have much impact on the countryside at all. Compared with the Yangs' translation, Lovell's use of the *-ing* absolute makes the

rural life scene livelier and fuller of local flavour, thus to make the contrast between the enclosed village life and the outside revolution more striking. EXAMPLE 4.16c is the ending sentence of the story "Medicine", in which the original adverb *竦然的* (horrifiedly) has been transformed into the character's physical perception on the skin, a more empathetic way for the reader to share their inner shock on hearing the crow's caw, thus to foreground the image of the crow in the following of the sentence, and to push the plot to reach the climax at the end of the story.

EXAMPLE 4.16a:

"他们没有来叫我。他们自己搬走了。" 阿 Q 提起来便愤愤。("阿 Q 正传")

(**LT:** "They didn't come for me. They moved out on their own." *Ah Q mentioned it indignantly*.) ("The Real Story of Ah-Q")

Lovell: 'They didn't come for me,' Ah-Q remembered, *his bile **rising** again*. 'They took everything for themselves.' (LX-Lovell-AQ)

Yangs: "They didn't come to call me. They moved the things away themselves." *Mention of this made Ah Q indignant*. (LX-Yangs-AQ)

EXAMPLE 4.16b:

老人男人坐在矮凳上，… 女人端出乌黑的蒸干菜和松花黄的米饭，热蓬蓬冒烟。("风波")

(**LT:** The old and the men sat on low benches, … the women brought out dark steamed dried vegetables and yellow rice, *hot and smoky*.) ("A Passing Storm")

Lovell: The elderly and the men took their seats, … The women brought out dishes of tar-black, steamed dried vegetables and bright yellow rice, *the heat **billowing** out of them*. (LX-Lovell-PS)

Yangs: The old folk and the men sat on the low stools, … The women brought out *steaming hot*, black, dried vegetables and yellow rice. (LX-Yangs-PS)

EXAMPLE 4.16c:

他们走不上二三十步远，忽听得背后"哑——"的一声大叫；两个人都竦然的回过头，只见那乌鸦张开两翅，一挫身，直向着远处的天空，箭也似的飞去了。("药")

(**LT:** They did not go twenty or thirty paces, suddenly heard behind a loud caw; they both *horrifiedly* turned back, saw that crow open two wings, straight toward the distant sky, like an arrow fly away.) ("Medicine")

Lovell: After a couple of dozen paces, a loud caw broke the silence behind them. They looked back, *their skin **prickling***: its wings spread, the crow crouched for take-off, then flew off, straight as an arrow, towards the horizon. (LX-Lovell-MD)

Lyell: Before they have gone more than a few dozen paces, a loud CAW is heard behind them. *Timorously* they turn their heads and watch as the crow crouches, spreads its wings, and then, straight as an arrow, flies away into the distance. (LX-Lyell-MD)

4.3.4 Summary

In this section, a detailed examination is carried out in the three translations by Lovell, Lyell, and the Yangs at the syntactic level, focusing on the *-ing* forms of lexical verbs. It is found that the *-ing* form absolute clauses are strongly overrepresented in Lovell's translation while in Lyell's and the Yangs' versions they are underrepresented. An in-depth investigation into the *-ing* absolute clauses in the three translations presents several findings as follows:

(1) *-ing* absolute clauses are continuously distributed in Lovell's translation of the 16 stories of Lu Xun's fiction, i.e., the longer the story text is, the more *-ing* absolute clauses occur.

(2) A majority of the *-ing* absolute clauses are found in the final positions of complex sentences in Lovell's translation, and attendant circumstances are the dominant syntactic role of the *-ing* absolutes in all the three translations.

(3) At the semantic level, most of the *-ing* absolute clauses are used for character description rather than narration or speech in the three translations. Despite the observed frequencies, the major distinction between Lovell and the other two translators is that the former also used the *-ing* absolutes to describe the inner world of the characters as well as environment to highlight certain atmosphere.

(4) At the micro-level, the stylistic effects of the *-ing* absolute clauses in Lovell's translation include concise form and compactness that create fluency effects, inserting additional details in an unobtrusive way to reflect the character's inner world, as well as forming certain rhetorical devices to create specific literary effects. At the macro-level, the absolutes are mainly used as an effective device of Lovell's rewording strategy to promote the development of story plot and to shift the emphasis of a sentence for characterization.

4.4 Semantic Level: Negation as a Meaning-Construction Device

When examining the *-ing* form lexical verbs at the syntactic level, I observed many of Lovell's negative expressions where she continued her rewording strategy and changed the semantic meanings of the ST in her TT. Therefore, I decided to choose negation as a meaning-construction device to investigate Lovell's translator style at the semantic level. However, this does not mean that the analysis at this semantic level is intuition-based and thus departs from the data-driven approach suggested by this study. If the data-driven approach is taken as a systematic methodology with different levels, then the semantic-level analysis of negation is of course an integral part of the whole system rather than an independent one. The point is that negation was not pre-set before the whole data-driven system, but triggered during the process from the previous stage, i.e. the syntactic-level analysis when I was analysing the *-ing* lexical verbs and observed many of Lovell's negative expressions with semantic changes from the ST to TT. This reminded me of Spitzer's (1948; as cited in Leech & Short 1981/2007, p. 12) famous philological circle that is concerned with the "cyclic motion" between linguistic observation and literary appreciation. As argued by Saldanha (2011a, p. 35), the philological circle to some extent can be taken as a data-driven approach to literary study in that it starts by observing linguistic details in the text, then seeks to integrate them into a creative literary insight, and finally "makes the return trip to all other observations" to explore their role in constructing the text as a whole.

4.4.1 Negation

The "not-relation" is one of the most fundamental relations of human mind from the perspective of logic (Royce, 1917/2000, p. 265). A widely accepted view on negation is that it is derived from affirmation, since a negative construction has to presuppose an affirmative one first and then deny it, and thus negation used to be considered less informative than affirmation without providing much "new topics or entities" (Mazzon, 2004, p. 1). However, as pointed out by Givón (1993, p. 188), negation is much more than logic, or from the perspective of linguistics, the properties and constraints of negation in natural language are very distinct from their counterparts in terms of philosophy and mathematics (Mazzon, ibid.). According to Horn (2010a, p. 1), the seemingly simple nature of logical negation indeed "belies the profoundly complex and subtle expression" of linguistic negation, which in fact could endow human beings with diverse language capabilities, "to deny, to contradict, to misrepresent, to lie, and to convey irony".

One of the fundamental properties of negation consists in its considerable complexity. It extensively interacts with principles and theories in logics, morphology, syntactics, semantics, pragmatics, language acquisition and narrative strategies (Horn, 1989, 2010a). Contrary to the traditional view that negation is less informative than affirmation, several scholars (e.g., Jordan, 1998, p. 747; Nørgaard, 2007, p. 38; Hoeksema, 2010, p. 187) argued that negative expressions, as a critical element of discursive as well as meaning construction, could provide much more information with great ideational, textual, contextual and interpersonal significance than their positive counterparts. For one thing, from the psycholinguistic perspective negative constructions are regarded as more difficult to process, since their decoding often evokes the affirmative counterpart first and then the denial of it, which, requires more mental operations (Clark & Clark, 1977, p. 110; Nørgaard, ibid., p. 37; Busse et al., 2010, p. 103). For another, to negate means to present something distinct or contrary in order to deny presuppositions and expectations in the mind of the reader or the addressee, not only in the sense of logic to reverse the truth-value of a proposition, but more importantly, at a wider contextual or narrative level to connect remote statements

including the negatives as a whole for plot developing, or with consideration of certain cultural issues to make the denial meaningful (Jordan, ibid.).

Another property of negation that is directly derived from its complex nature is ambiguity. As Leech (1983, p. 101) argued, the choice of a negative expression rather than a positive one could make the utterance more "oblique and obscure". It is fairly common to find sentences with contradictions between the syntactic and semantic levels, i.e., the ones that are syntactically negative but semantically positive, or vice versa. Such two instances are *I just can't believe you came back* (you did come back), and *the newspaper ceased publication last month* (it does not publish issues any longer).

The decision to choose negation as a meaning-construction device to investigate Lovell's translator style in this section is based on the following reasons. First of all, compared with modality, fewer studies have focused on negation, though indeed they are closely related in grammar. Most traditional studies of negation concentrated on the logical, morphological and syntactic levels, but less attention has been paid to the functional, pragmatic, or discourse-based aspects (Pagano, 1994, p. 250; Hidalgo-Downing, 2000, p. 215). Although there is a growing trend towards the research diversity of negation since around 2000 (Jordan, 1998; Horn, 1989/2001, 2010a; Hidalgo-Downing, 2000; Hoeksema, 2010; Giora et al., 2010; Mazzon, 2004; Nørgaard, 2007; Busse et al., 2010), very few studies (e.g., Martinez, 1998; Apostolatu & Apostolatu, 2012) have looked at negation from the perspective of translation and the shifts produced in this process, be they semantic, cognitive, functional, or discursive. However, this does not mean negation is without much research value. On the contrary, as pointed out by Jordan (1998, p. 747), though negatives are rare or relatively less frequent, when there is a need, they often provide "information of great textual and contextual significance", especially at the discursive level.

In addition, negative constructions, especially the ones in literary texts and their translation, often function not only as logical operators, but also certain stylistic devices with a variety of rhetorical effects, such as contradiction (Hidalgo-Downing, 2000) or

irony (Giora et al., 2010; Horn, 2010b), and thus are considered as more expressive than their positive counterparts and worthy of in-depth investigation. Most studies on the effects of negation regard it as "an accessibility-reducing operator" with weakening effects ranging from slight mitigation to total suppression that could modify the accessibility of the affirmative counterpart (Giora, 2006; Giora et al., 2010, p. 250; Horn, 2010b). Take double negation, such as the *not un-* construction for example. On the surface it is viewed as violation of Grice's Brevity maxim or even improper grammar that should be avoided. However, as Horn (2010b, p. 117) argued, there are always sufficient reasons and contexts that motivate the double negation, such as politeness, weight of style or absence of corresponding positive, with subtly different effects that are more tentative or circumspect from its simple affirmative counterpart. Sometimes negative constructions can also evoke strengthening or highlighting effects rather than weakening ones, such as litotes, the purposefully and discreetly crafted figure of speech that emphasizes something by pretending to ignore it (understatement) and thus evokes an ironic effect (Nordquist, 2019). Giora et al. (2010, p. 236) contended that negation can also function as a "metaphor-inducing operator", an enhancer rather than a suppressor, that evokes "the figurative interpretation of the concept it rejects". Their experiments on the *X is not Y* construction proved that negation is more inclined (than affirmation) to generate figurativeness through activating certain metaphor-related properties in the context while making the literal interpretation "pragmatically irrelevant" (ibid., p. 235).

Moreover, analysis of negation can also be carried out from the discourse or narrative perspectives, which, might be helpful to interpret the character's mental world as well as the fictional world. One approach is Werth's (1999) text world model, in which some forms of negation are regarded as capable of creating a textual sub-world that could modify the world-building parameters of the text world (Pagano, 1994; Nørgaard, 2007; Hidalgo-Downing, 2000; Busse et al., 2010). According to Hidalgo-Downing (ibid., p. 219), the sub-world of negation does provoke certain conceptual domains that "represent a state of affairs which is negated" and exist as "mental constructs" in the

mind of the reader. This is especially true in a number of postmodern works, such as *Catch-22*, in which negation functions not only as a device to update or rechannel information, but also one to block the flow of discourse and thus creates a contradictory and defamiliarizing effect (ibid., p. 226). Simpson and Canning (2014, p. 293), based on Prince's (1988) concept of *disnarration*, argued that non-events (imagined or negated events) are also of narrative significance since they are viewed to occur in an "imagined narrative world" that is also reportable, although they did not actually happen. By creating such a "possible world" that is often disorientating, they subtly implied that the character could have or should have done something but did not, and thus reflect his or her sensibilities and inner struggle, as well as arouse the reader's curiosity about the reasons of the inaction.

4.4.2 Negation in the LX Corpus

There are a variety of ways to classify negative constructions into different categories (e.g., Quirk et al., 1985; Tottie, 1987; Horn, 1989; Carston, 1996; Jordan, 1998). In this study, I decided to follow Givón (1993, p. 202) to categorize negation into three basic patterns, i.e., syntactic negation (e.g., *not clear*), morphological negation (*MPN*, e.g., *unclear*) and inherent negation (*IHN*, e.g., *vague*). The former two patterns are formally marked categories, while the latter, inherent negation, is a semantically determined category, i.e., "words with inherent negative meaning though positive in form" (Jespersen, 1917, p. 42; Nørgaard, 2007), and is often regarded as a "less sharply delimited", relatively "fuzzy" but intriguing area that is worthy of investigation (Busse et al., 2010, p. 103; Nørgaard, ibid., p. 37).

In order to gain a more detailed and clearer panorama of the negative constructions in the three translations, I further divided the syntactic negatives of the three translations into two categories: verb phrase negation (*VPN*, i.e., *not* and its contracted form *-n't*) and constituent negation (*CSN*, i.e., negation of other elements, e.g., *no, never, nothing, nobody*, etc.) in which the negative marker is attached to a non-verbal constituent of the clause, be it the subject, object or adverb (Givón, ibid., p. 205). According to Givón

(ibid.), the effects of constituent negation are more emphatic, specific and contrary than those of verb phrase negation, especially for those non-referring negative pronouns, such as *nothing*, *nobody* or *nowhere*, with a stronger denial that "not only was not this specific participant involved, but not even a member of its type".

In addition to the above-mentioned categories, I also observed that several other strategies have been employed by the translators to deal with the negative constructions in the ST. The first is to adopt a positive alternative in the TT (free translation) to replace its original negative construction. This strategy (I defined it as *PFT*, i.e., positive free translation) is distinct from inherent negation as mentioned above, in that the former is positive in both form and meaning, while the latter bears negative meaning though positive in form.

Another strategy (*ADD*, i.e., addition) is to add a negative construction in the TT that is non-existent in the ST (expansion of meaning), either deliberately or intuitively, thus to make the TT more accessible and acceptable by the reader of the target culture. This might be caused by the tension between syntax and communicative function in the process of translation, especially when the source and target languages have different priorities in the functions of word-order patterns and it is impossible for the translator to keep the original information flow in the TT (Baker, 1992/2018, p. 179). Or in other cases, the translator adopted it with a specific purpose, such as emphasis. A more interesting phenomenon is double negation (*DBN*), which is used by the translator to transform an affirmative expression in the ST into two negatives in the TT, be it formally or semantically marked. Though such constructions are not frequent in the three translations, when they do exist, there must be a sufficient reason or rhetorical consideration by the translator, as well as a subtle change of stylistic effects from the original positive statements or what would be expressed when the two negatives are cancelled out.

Contrary to the addition strategy, the translator might also choose to omit a negative construction of the ST and not to mention it in the TT at all (*OMS*, i.e., omission

strategy), be it due to a lack of equivalent in the target culture or a consequence of the simplification principle.

Sometimes the translator could transform a negative expression of the ST into an idiom in the target language (*IDM*), a strategy that is regarded as more carefully crafted with rhetorical consideration and of higher level of accessibility and familiarity in the target culture than the above-mentioned strategies of positive free translation and addition. Such a construction is taken as a cultural equivalence as well as a linguistic one, which could create a similar impact on the target reader as its original does on the source reader, and indicates, as Bassnett and Lefevere (1990, p. 11) argued, that the translator should be not only bilingual, but also bicultural. Moreover, the translator might also transform a ST negative construction into an interrogative form (*TRQ*), so as to create a similar effect of emphasis in the TT with its original.

In this study, both the Chinese source text of Lu Xun's fiction and its three translations have been retrieved respectively for negative constructions. For the ST, a list of negative Chinese characters including 不 (bu), 没 (mei), 无 (wu), 非 (fei), 未 (wei), 否 (fou), 勿 (wu), 莫 (mo) (Shen, 2010, p. 393; Li & Ji, 2015, p. 979) have been marked in the parallel corpora so as to examine whether and how they were translated into English negatives. For the three translations, a variety of English negative markers have been retrieved in the parallel corpora and manually tagged into corresponding negative categories as mentioned above.

All the negative constructions (or the corresponding translation strategies for the ST negative constructions) retrieved in the TTs have been manually annotated with their corresponding negative tags (see Appendix H). Several criteria have been considered when deciding the tags of the retrieved constructions. Firstly, if a ST negative construction is translated into a corresponding negative expression in the TT, then it is tagged into a relevant negative category, i.e., *VPN, CSN, MPN or IHN*. Secondly, when the negative counterpart of a ST negative construction is absent in the TT, then the translation is carefully examined in order to identify whether it belongs to inherent

negation (*IHN*, i.e., positive in form but negative in meaning) or a certain strategy, be it positive free translation (*PFT*), omission (*OMS*) or idiom (*IDM*). Finally, if a negative construction is only retrieved in the TT without a negative original in the ST, then it is categorized into the addition strategy (*ADD*), no matter what negative form it is in (syntactic or morphological). It is worth noting that a double negation construction in the TT is specially annotated into the *DBN* tag, but not the addition strategy (*ADD*).

Table 4.8

Negative Constructions in LX's Fiction and Its 3 Translations

Abbr.	Story	ST	Lovell	Lyell	Yangs
PF	"自序" (Preface)	73	58	62	60
DM	"狂人日记" (Diary of a Madman)	119	112	115	106
KY	"孔乙己" (Kong Yiji)	63	62	66	60
MD	"药" (Medicine)	69	75	80	71
TM	"明天" (Tomorrow)	51	38	42	36
MI	"一件小事" (A Minor Incident)	24	17	18	17
PS	"风波" (A Passing Storm)	86	71	82	87
OH	"故乡" (My Old Home)	93	96	98	87
AQ	"阿 Q 正传" (The Real Story of Ah-Q)	464	469	473	475
VO	"社戏" (Village Opera)	114	96	106	106
NS	"祝福" (New Year's Sacrifice)	208	175	181	181
UT	"在酒楼上" (Upstairs in the Tavern)	144	127	125	123
HF	"幸福的家庭" (A Happy Family)	77	56	63	61
SP	"肥皂" (Soap)	120	106	106	115
LN	"孤独者" (The Loner)	265	234	262	236
IM	"伤逝" (In Memoriam)	230	212	217	208
DV	"离婚" (The Divorce)	99	75	92	92
Total		2,299	2,079	2,188	2,121

As shown in Table 4.8, there has been some decrease in the number of negative constructions retrieved in all the three translations, with Lovell's indicating the biggest decline. However, this does not mean that all these reduced negative expressions were totally ignored or omitted by the translators in the TT. In fact, a large number of ST negative constructions have been transformed into their positive alternatives (*PFT*), as well as a small number into interrogative forms (*TRQ*) in the TTs, as indicated in Figure 4.11, which is probably due to contextual constraints or cultural consideration by the translator. In addition, the negative constructions retrieved cannot always be one-to-one

corresponding between the ST and TTs, since some TT negatives do not derive from the corresponding Chinese negatives in the ST that can be automatically retrieved such as 不 (bu) or 没有 (meiyou), but those Chinese words with negative meanings but positive in form, which is similar to the English inherent negation. Such words are even more difficult to retrieve, in that there is a variety of inherently negative words in Chinese, such as EXAMPLE 4.17. It is also possible that in some cases certain negative meanings were not expressed explicitly in neither the ST nor the TT, so that they could not be identified through corpus tools.

> **EXAMPLE 4.17:**
>
> 谁知道他将到"而立"之年，竟被小尼姑**害得飘飘然**了。 ("阿 Q 正传")
>
> (**LT:** Who knew that he would come to the year of "standing", *but was hurt by the little nun to flutter on air*.) ("The Real Story of Ah-Q")
>
> **Lovell:** Yet here he was, at the age of thirty—the year in which Confucius enjoined men to 'stand firm' —***losing his head**, in a thoroughly **un-Confucian** way, over a nun*. (LX-Lovell-AQ)
>
> **Lyell:** Who could possibly have foreseen that just as he was approaching the age when, like Confucius, he should have "stood firm", *Ah Q would be so **subverted** by a young Buddhist nun that he would go around walking on air*. (LX-Lyell-AQ)
>
> **Yangs:** Who could tell that close on thirty, when a man should "stand firm", *he would **lose his head** like this over a little nun*? (LX-Yangs-AQ)

As indicated in the above example, when handling the semantically negative construction 害得飘飘然 (LT: cause to flutter on air) of the ST, the three translators adopted distinct negative expressions in the TTs, i.e., Lovell and the Yangs used the idiom *lose one's head* including the inherent negative *lose*, while Lyell chose the word *subvert* with a semantic meaning of destroy together with *go around walking on air* as a literal translation strategy for further explanation. In addition, Lovell also employed the addition strategy by adding the morphologically negative construction *in a thoroughly un-Confucian way*, thus to provide more cultural-loaded information in a natural way (together with the idiom), as well as to highlight the negative meaning of

the ST expression. More importantly, this example seems to confirm several previous findings that Lyell's translation contains more tokens as well as longer sentences and tends to present additional information or explanation, while Lovell's translation features diversity, complexity and a style of succinctness, not only at the lexical level as indicated by features such as STTR or lexical density, or at the syntactic level as shown by absolute clauses, but also at the semantic level with more culture-related information, as well as in the choice of translation strategies when dealing with negative constructions.

Indeed, when all the negation categories in Appendix H including the translation strategies such as positive free translation (*PFT*), omission (*OMS*) and transformation into interrogative form (*TRQ*) are taken into consideration, as shown in Figure 4.11, obvious distinctions can be found between Lovell's translation and the other two translators'. In general, Lovell's translation contains the largest number of negative constructions/translation strategies (2,508) among the three translators, and her handling of negative expressions displays a relatively more diverse and balanced distribution tendency than Lyell and the Yangs. Compared with the number of negatives retrieved in the ST (2,299), an inference could be drawn that Lovell's translation seems to be the most different from the ST at the semantic level of negation, while the Yangs' translation seems the closest to the ST without substantial translation shift.

Figure 4.11

Negative Translation Strategies in 3 Translations of LX's Fiction

	VPN	CSN	MPN	IHN	PFT	ADD	OMS	IDM	DBN	TRQ
Lovell (sum 2508)	511	464	277	539	298	211	121	46	31	10
Lyell (sum 2441)	956	543	229	321	175	102	70	15	22	8
Yangs (sum 2371)	848	556	283	366	187	43	59	12	13	4
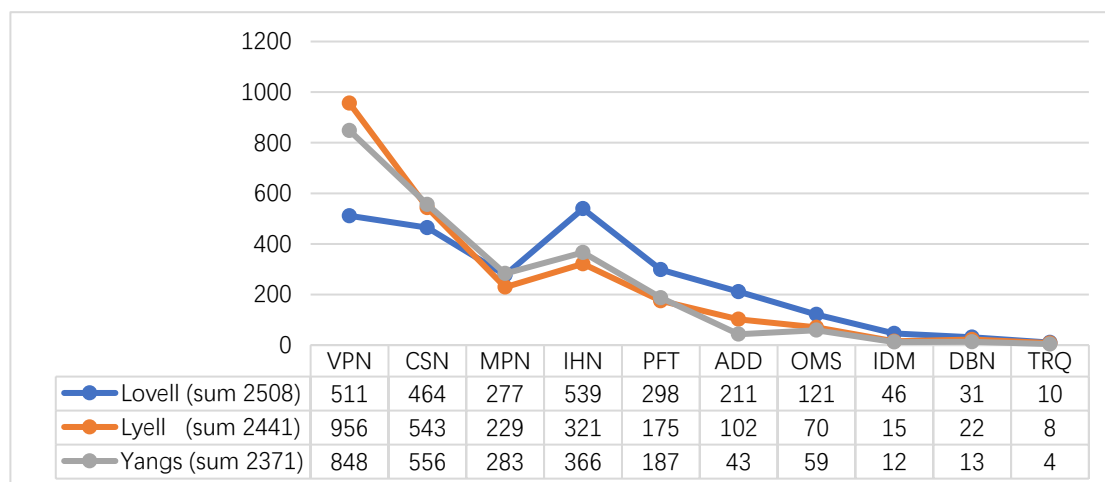
The biggest difference in negation among the three translations consists in the use of verb phrase negation (*VPN*). For Lyell and the Yangs, negative constructions under this category take up the largest proportion among all the categories in their translations (Lyell = 39.16%; Yangs = 35.77%), and there are huge gaps (Lyell = 413; the Yangs = 292) between them and the second largest category of negatives, i.e., constituent negation (*CSN*). However, in Lovell's translation, inherent negation (*IHN*), i.e., constructions with negative meanings but positive in form are the most abundant (539/21.49%), and their difference from the second and the third largest categories, verb phrase negation and constituent negation, is not large at all (only 28 and 75 respectively), which indicates that the different strategies to deal with negative expressions in Lovell's translation are more evenly distributed than the other two translations.

Another major distinction between Lovell and the other two translators lies in semantic changes. I divided all the negative translation strategies into two categories: *conventional strategies* and *unconventional strategies*. The conventional category includes strategies such as *VPN* (verb phrase negation, e.g., *not*), *CSN* (constituent negation, e.g., *nothing*) and *MPN* (morphological negation, e.g., *unhappy*) because they have relatively fewer semantic changes and more correspondence with the ST, while the unconventional category covers all the other strategies such as *IHN* (inherent negation, e.g., *sad*), *PFT* (positive free translation), *ADD* (addition), *OMS* (omission), *IDM* (idiom, e.g., *at one's wits' end*), *DBN* (double negation, e.g., *not uncommon*) and *TRQ* (transformation into interrogative form) in that they all present certain degrees of semantic changes through transforming, adding, reducing or omitting the original negative meanings, and thus bring about translation shifts in the TT. As indicated in Figure 4.12, the two categories of strategies are evenly distributed in Lovell's translation, with unconventional strategies (1,256) a little more than the conventional ones (1,252), which means that a large proportion of the negative meanings in the ST might have been semantically changed to some extent in the TT. On the other hand, Lyell's handling of negative expressions is quite similar to that of the Yangs. They are more inclined to employ the conventional strategies rather than the unconventional ones,

the latter taking up less than 30 percent (Lyell=29.21%, Yangs=28.85%). Thus, it can be observed that Lovell's translation is more diverse, creative and complex at the semantic level of negation than the other two translations.

Figure 4.12

Category Distribution of Negative Translation Strategies in 3 Translations of LX's Fiction

	Lovell	Lyell	Yangs
■ Conventional strategies	1252	1728	1687
■ Unconventional strategies	1256	713	684
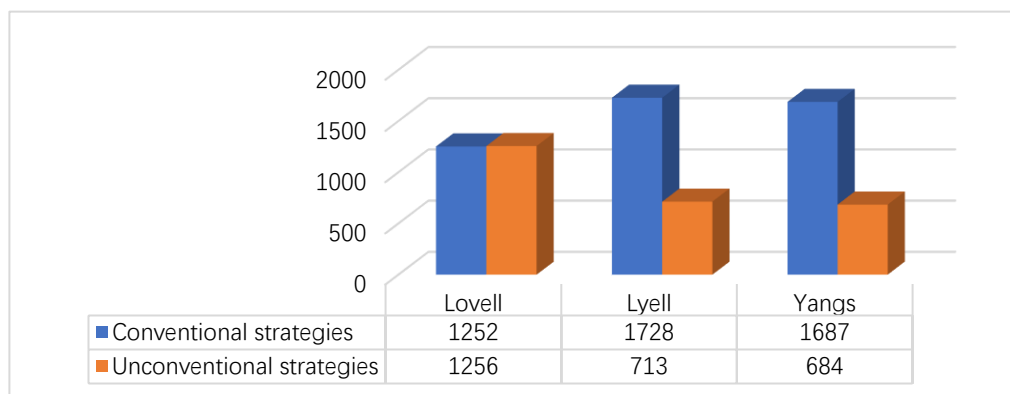
EXAMPLE 4.18:

老栓慌忙摸出洋钱，抖抖的想交给他，却又**不敢**去接他的东西。（"药"）

(**LT**: Old-Shuan hurriedly fished out the silver money, trembling and wanting to give it to him, *but **didn't** dare to take his object*.) ("Medicine")

Lovell: After groping for the silver, Shuan held it tremblingly out at him, ***recoiling from the object offered in return***. (LX-Lovell-MD)

Lyell: Big-bolt hurriedly gropes for the money. He trembles. He wants to give it to the man, *but **can't** bring himself to touch the mantou*. (LX-Lyell-MD)

Yangs: Hurriedly Old Chuan fumbled for his dollars, and trembling he was about to hand them over, *but he dared **not** take the object*. (LX-Yangs-MD)

The above two distinctions can be indicated in EXAMPLE 4.18. By using the semantically negative word *recoiling* that means to move back because of fear or dislike (*IHN* strategy), Lovell strengthened the original negative meaning by adding a feeling of sudden scare of the character's inner world. In addition, it echoes the preceding word *tremblingly*, not only at the semantic level, but they both create a vivid and dynamic effect of panic, which also confirms a previous finding in Section 4.3 that Lovell

preferred to use the *-ing* forms of lexical verbs as a way of characterization to depict the character's inner feelings. In contrast, Lyell and the Yangs adopted the verb phrase negation strategy by using the negative *not* without much semantic change, with the latter the closest to the original negative meaning. Though Lyell's use of the modal verb *can* together with *not* and the addition of the word *mantou* at the end of the sentence also display slight semantic difference and translation explicitation, the change is not as influential as that of Lovell's and does not shift the focus from ordinary narration to specific description of the character's activities.

4.4.3 Negative Expressions in Julia Lovell's Translation of Lu Xun's Fiction

In this section, I report a detailed examination of the negative expressions in Lovell's translation compared with those of Lyell's and the Yangs' both at the micro- and macro-contextual levels. At the micro-level, I mainly concentrate on the textual functions as well as rhetorical effects produced by the semantic changes of the negative expressions in Lovell's translation, while at the macro-level, greater attention is paid to the role of the negative constructions in building the fictional world of the TT, such as characterization.

4.4.3.1 Negation at the Micro-Level

4.4.3.1.1 Diversity and Creativity in Strategy Selection

As mentioned in the previous part of this section, one distinguishing feature of the negative constructions in Lovell's translation lies in her use of diverse and creative strategies as well as the subtle semantic changes they bring about. The following is a typical example.

> **EXAMPLE 4.19:**
>
> "瑜儿,他们都<u>冤枉</u>了你,你还是忘<u>不</u>了,伤心<u>不过</u>,今天特意显点灵,要我知道么?" ("药")
>
> (**LT:** "Yuer, they *have **wronged** you, you still **don't** forget, (your) sadness is too great*, today (you) specially show it, want me to know it?") ("Medicine")

Lovell: 'Yu'er,' she suddenly cried out, her face streaming with tears. '*They murdered you! And you can't forget—you're still suffering*! Is this a sign from you, to me?' (LX-Lovell-MD)

Lyell: "Yu, my son, *they've convicted you unjustly. You can't forget the wrong they've done you. It's still making you suffer*. Is it you who put the flowers here to let me know what a terrible injustice they've done you?" (LX-Lyell-MD)

Yangs: "Son, *they all wronged you, and you do not forget. Is your grief still so great* that today you worked this wonder to let me know?" (LX-Yangs-MD)

EXAMPLE 4.19 indicates Lovell's preference for the inherent negation strategy (*IHN*) that she tended to transform the original negatives into different semantically negative words (*murdered*, *suffering*) rather than to follow their literal meanings using negatives such as *not* or *no*, or to adopt other conventional strategies such as morphological negation like Lyell's *unjustly*. More interestingly, Lovell seems to strengthen or make explicit the original negative meanings by using these words. She used *murdered* rather than *wronged* (by the Yangs) or *convicted… unjustly* (by Lyell), *can't* but not *do not* (by the Yangs), and *suffering* rather than *grief still so great* (by the Yangs) to emphasize the fact that the revolutionary (Yu'er) was ruthlessly executed by warlords. The word *murdered* seems simple but subtly implies the ST author's stance that the execution is illegal. Here I define this tendency as semantic enrichment, i.e., a strategy by the translator to endow a sentence/part of the TT with enriched or reinforced meanings as compared with its counterpart in the ST, thus displaying a semantic tendency of the TT to be more diverse, complex or creative.

In addition to inherent negation, Lovell also preferred strategies with greater extent of semantic changes such as transformation (into a positive alternative), addition or omission. Two instances are as follows:

EXAMPLE 4.20:

我说"可以!" 其实我岂<u>不</u>知道这老头子是刽子手扮的! <u>无非</u>借了看脉这名目，揣一揣肥瘠：因这功劳，也分一片肉吃。("狂人日记")

(**LT:** I said "all right!" *Indeed, how could I **not** know this old man was the executioner in disguise! It was **nothing but** a trick to take my pulse, to estimate how fat I was*: because of this contribution, (he) would get a slice of flesh.) ("Diary of a Madman")

Lovell: 'Be my guest!' I replied. *My executioner, **of course**! Come to check how fat I was, while he pretended to take my pulse*. Presumably his fee would be a slice of my flesh. (LX-Lovell-DM)

Lyell: "He's welcome!" I said. *But **don't** think for one moment that I **didn't** know the old geezer was an executioner in disguise! Taking my pulse was **nothing but** a ruse; he wanted to feel my flesh and decide if I was fat enough to butcher yet*. He'd probably even get a share of the meat for his troubles. (LX-Lyell-DM)

Yangs: "All right," said I. *Actually I knew **quite well** that this old man was the executioner in disguise! He **simply** used the pretext of feeling my pulse to see how fat I was*; for by so doing he would receive a share of my flesh. (LX-Yangs-DM)

EXAMPLE 4.21:

我于是<u>日日盼望</u>新年，新年到，闰土也就到了。("故乡")

(**LT:** I therefore *looked forward every day to the New Year*, (for) when the New Year came, Runtu would also arrive.) ("My Old Home")

Lovell: I now *burned with **impatience** for New Year*, because it would bring Runtu. (LX-Lovell-OH)

Lyell: From that time on I *looked forward eagerly to the New Year*, for I knew that when it came so would Runtu. (LX-Lyell-OH)

Yangs: I *looked forward every day to New Year*, for New Year would bring Jun-tu. (LX-Yangs-OH)

EXAMPLE 4.20 is extracted from "Diary of a Madman", a story self-narrated by a madman who suffered paranoia and lived in growing obsession that cannibalism was so prevalent and widespread that one day he would be eaten by those around including his families. In this example, Lovell adopted both the positive free translation strategy (*PFT*) to transform the original negative construction 我岂不知道... (*how could I not*

know…) into a positive alternative (*… of course*!) and the omission strategy (*OMS*) not to mention the original expression 无非… (*nothing but…*) at all. Compared with Lyell's translation that has more traditional negatives and additional explanation (*and decide if I was fat enough to butcher yet*), the tone created by Lovell turns out to be the strongest and most foregrounded, though there is not any negative at all in her translation. The Yangs also employed the positive free translation strategy, however, their wording (*quite well*, *simple*) and its stylistic effects are not as intensive as Lovell's (*of course!*). In addition, by using fewer words (especially fewer conjunctions), as well as shorter and simpler sentences (she even omitted the subject of the third sentence), Lovell created a more scattered, fragmented and illogical effect that better displays the mentally disordered inner world of the madman.

Such a remarkable stylistic effect can also be created through the addition strategy. In EXAMPLE 4.21, Lovell rewrote the original expression 日日盼望新年 (*every day look forward to the New Year*) by adding the morphologically negative word *impatience*, which, together with the construction *burned with*, to highlight the narrator's great eagerness and expectations for Runtu's arrival. In contrast with the literal translation by Lyell and the Yangs, Lovell's produces a more vivid or even exaggerated textual effect that the narrator was filled with such eager anticipation that he could not wait to meet Runtu.

4.4.3.1.2 Rhetorical Devices and Stylistic Effects

Besides the subtle semantic changes caused by the diverse translation strategies, some negative expressions in Lovell's translation could also create remarkable rhetorical effects and thus enrich the literariness of the TT. One such device is double negation (*DBN*). As shown in Figure 4.11, Lovell employed more double negation constructions in her translation than Lyell and the Yangs, such as EXAMPLE 4.22a, in which she used a creative construction *never be wrong* to emphasize the insight (有见识) of Mr. Zhao, while the other two translators used longer expressions and did not introduce any negative meanings (Lyell: …*best at predicting the ways of the world*; the Yangs: *a man*

of insight). Indeed, the rhetorical device Lovell employed is litotes, a type of understatement that uses negative terms to express the contrary. This actually renders an ironic effect that Mr. Zhao deserved to be the most powerful person in Weizhuang as well as the master of the Zhao clan because no one but he assumed that Ah-Q would certainly come and because of his assumption that *I am the one who sent for him*. The double negative terms together create an intensification effect as well as a unique way to attract the reader's attention, which, in fact, adds emphasis to the implicature that Mr. Zhao, a typical representative of the powerful forces in feudal society, was the actual winner in reality compared with Ah-Q, the village idler and odd-jobber who lived in a world of spiritual victory and self-deception.

EXAMPLE 4.22a:

果然，到底赵太爷<u>有见识</u>，阿 Q 终于跟着邹七嫂进来了。("阿 Q 正传")

(**LT:** Sure enough, *it was Old Master Zhao who had insight*, Ah-Q finally followed Mrs Zou to come in.) ("The Real Story of Ah-Q")

Lovell: At last, fully proving that *Mr Zhao could **never be wrong***, in came Ah-Q, behind Mrs Zou. (LX-Lovell-AQ)

EXAMPLE 4.22b:

我才也觉得他的确<u>长久没有</u>来了。("孔乙己")

(**LT:** I too found that he (Kong Yiji) ***hadn't*** come for a long time.) ("Kong Yiji")

Lovell: It now dawned on me, too, that *we had long been **deprived of** the pleasure of Kong Yiji's company*. (LX-Lovell-KY)

EXAMPLE 4.22c:

<u>魂灵的有无</u>，我<u>不</u>知道；然而在现世，则<u>无聊生者不生</u>，即使厌见者<u>不见</u>，为人为己，<u>也还都不错</u>。("祝福")

(**LT:** *Whether souls exist or **not**, I **didn't** know*; but in the present world, (when) *those **without** livelihood do **not** live, making others who are sick (of them) no longer see them*, for both others and themselves, *it is **not** bad*.) ("New Year's Sacrifice")

Lovell: *I **didn't** know whether I believed in an afterlife or **not***; but if those with ***nothing** to live for can **stop** living, **removing** their tiresome selves from the orbit of*

*those who are sick of the sight of them, then death is an **excellent expedient**—*both for the person concerned, and for those who have to put up with them. (LX-Lovell-NS)

In fact, irony is regarded as one of the most distinctive characteristics of Lu Xun's literary style, which, has also been well demonstrated in Lovell's translation through negation. In EXAMPLE 4.22b, by using the semantically negative words *deprived of* and the seemingly positive words *pleasure* and *company* as well as the passive voice, Lovell shifted the focus of the sentence from a normal negative statement of Kong's whereabouts into the narrator's positioning of him, that for those in the tavern, Kong meant nothing but an object of ridicule to mock at. Behind the pleasant tone and humorous effect created by the negative construction, there actually exists the indifference and ruthlessness of others that they did not care where Kong was at all or even whether he lived or died, which, subtly corresponds with the central theme of this story. Such an ironic effect turns sharper in EXAMPLE 4.22c, where Lovell compared the death of the poor (Xianglin's wife) to *an excellent expedient*, and thus strengthened the original expression 不错 (not bad) into a stronger satire with positive meanings of being extremely good (*excellent*) and the most profitable choice (*expedient*) to contrast sharply with the other villagers' disregard and indifference of the death of Xianglin's wife. This is because in the ST the seemingly mild wording 不错 (not bad) was indeed used by Lu Xun to satirize others' indifference to the poor, but this meaning might not be perceived by the target reader if it is translated into its English equivalent *not bad* in the TT. Moreover, what is artful about this wording is that *expedient* also implies it might not be morally right, which, again, subtly points out the theme of the story, i.e., the moral decay of the villagers under feudal social circumstances.

In addition to irony, Lovell also followed another remarkable characteristic of Lu Xun's style in the ST, the sense of humour through negation. In EXAMPLE 4.23a, by using the inherently negative word *destroy* together with the unusual collocation *illicit feast*, Lovell employed both the device of hyperbole (overstatement) and collocative clash to demonstrate a cheerful and vivid picture of the narrator's childhood spent in the

countryside with his naive and kind friends. Compared with Lyell's *to obliterate every trace of our crime* and the Yangs' *to destroy all traces*, Lovell's is more likely to remind the readers of their own childhood and thus create an effect of empathy. Another instance is EXAMPLE 4.23b, in which Lovell used the construction *on enemy territory* to imply the conflict between the couple as well as Siming's fear of another quarrel and his wife's rage and disgust at the moment.

> **EXAMPLE 4.23a:**
>
> 吃完豆，又开船，一面洗器具，豆荚豆壳全抛在河水里，什么痕迹也**没有**了。("社戏")
>
> (**LT:** Finishing eating the beans, (we) went on rowing while washing the utensils, the pods were all thrown into the river, *without any traces*.) ("Village Opera")
>
> **Lovell:** Our meal finished, we started moving again, while those excused from rowing washed the pot and threw the pods into the river *to **destroy** all evidence of our illicit feast*. (LX-Lovell-VO)
>
> **EXAMPLE 4.23b:**
>
> 他觉得**存身不住**，便熄了烛，踱出院子去。("肥皂")
>
> (**LT:** *He felt that there was **no** place for him*, then blew out the candle, and walked out into the courtyard.) ("Soap")
>
> **Lovell:** *Sensing he was **on enemy territory***, Siming blew out the candle and went into the courtyard. (LX-Lovell-SP)

Indeed, in Lovell's translation, even conventional negative expressions, those with simple negatives such as *not*, can produce rhetorical effects and thus induce figurative interpretation. In EXAMPLE 4.24a, Lovell employed pathetic fallacy, i.e., the expression *time…not…kind to it* to imply the depression of the narrator's hometown. Together with the other two negative constructions, there exists an accumulation of negative meanings that climaxes at the last inherent negation *grown melancholy*. In contrast to Lyell's translation, Lovell's is concise with fewer cohesive markers and shorter clauses but more expressive, for all the three negative constructions, *not…kind*, *not…bleak*, and *grown melancholy*, can imply certain subjective feelings and emotions

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of the narrator's inner world, especially the last one, which indicates a long-term deep feeling of sadness that cannot be explained and corresponds with the complex feeling of the narrator when he returned to his hometown. In another instance (4.24b), Lovell chose not to literally translate the construction 他们不知道一些事 (they did not know something) but adopted a rewording and free translation strategy to integrate the meaning into the word *imprisoned*, thus to extend the semantic meaning as well as to create a hyperbole effect to imply the fact that compared with Runtu's interesting life by the sea, the childhood of the narrator and his peers was as boring as being *imprisoned* without any freedom or pleasure. In addition, Lovell also changed the narrative point of view of the sentence from third person to first person, which, together with the rewording, focuses the reader's attention on the word *imprisoned*, and thus foregrounds the narrator's inner feeling of being locked up.

EXAMPLE 4.24a:

于是我自己解释说：故乡本也如此，——虽然<u>没有</u>进步，也<u>未必</u>有如我所感的悲凉，这只是我自己心情的改变罢了，因为我这次回乡，<u>本没有</u>什么好心绪。("故乡")

(**LT:** So I explained to myself: hometown was always like this, —*though it has **not** improved, it is **not** as depressing as I feel*, it is only my mood that had changed, because this time when I came back to hometown, *(I was) **without** any happy mood*.) ("My Old Home")

Lovell: *Even though time had **not** been kind to it, it was surely **not** as bleak as it now struck me*. It was I who had changed, I reasoned; *grown **melancholy***. (LX-Lovell-OH)

Lyell: "This is probably what it really was like," I told myself. "To be sure, *there are **no** signs of progress, but then again it's probably **not** so depressing as I seem to feel at the moment either*. Perhaps it's just that my attitude has changed, especially since *I'm **not** coming back in a happy mood to begin with*." (LX-Lyell-OH)

EXAMPLE 4.24b:

他们<u>**不**知道一些事</u>，闰土在海边时，<u>他们都和我一样**只**看见院子里高墙上的四角的天空</u>。("故乡")

(**LT:** *They **didn't** know something*, when Runtu was by the sea, *they like me could only see the four corners of the sky above the high walls of courtyard*.) ("My Old Home")

Lovell: While Runtu was at his seashore, it seemed, *we had all been **imprisoned** within the high walls of our courtyard mansions, staring up at the sky*. (LX-Lovell-OH)

Yangs: *They were **ignorant** of all these things* and, while Jun-tu lived by the sea, *they like me could see **only** the four corners of the sky above the high courtyard wall*. (LX-Yangs-OH)

As mentioned in Section 4.3, one distinctive feature of Lovell's translation at the syntactic level consists in the *-ing* absolute clauses that make sentences concise and dynamic. These two textual effects can also be found in some of her negative constructions. In EXAMPLE 4.25a, Lovell totally rewrote the original rhetorical question into two brief parallel noun phrases with two morphological negatives *groundless* and *unimpeachable*. All the four words in the two phrases sound quite formal and less common in colloquial dialogues, which vividly indicates the identity of Kong as a destitute and unsuccessful feudal intellectual whose way of speaking was pedantic and old-fashioned. Moreover, when describing Kong's facial expression, Lovell used a more dynamic verb *bulge* rather than *opened…wide* (by Lyell) to emphasize the rage of Kong, thus to make his image more realistic and vivid. Compared with Lyell's longer literal translation, Lovell's follows her style as summed up in the previous section—to use the fewest words, but to create the most expressive effects. Another typical example is 4.25b, in which the anxious mood of the whole Zhao family is compacted into three nouns, *anxiety, fatigue, resentment*. Though concise in form, it is actually an expansion of semantic meanings with incremental changes, which, together with the dynamic verb *rippled*, highlights the fidgety mood of the Zhaos and produces a vivid picture of the family in chaos. Such an anxious atmosphere peaks at

the end of the sentence, where Lovell used a parallel structure (*indignation at the skittishness… impatience at the slowness…*) to display the original negative meanings and thus together create a vivid picture of the Zhaos in chaos.

> **EXAMPLE 4.25a**:
>
> 孔乙己睁大眼睛说，"你怎么这样凭空<u>污人清白</u>……" ("孔乙己")
>
> (**LT:** Kong Yiji opened his eyes wide and said, "*How can you discredit a man's good reputation like this…*") ("Kong Yiji")
>
> **Lovell:** '***Groundless** calumny...* ***unimpeachable** virtue.*' Kong Yiji's eyes would bulge with outrage. (LX-Lovell-KY)
>
> **Lyell:** Kong Yiji opened his eyes wide in indignation and replied, "*How dare you, **without** a shred of evidence, besmirch a man's good name and even ---*" (LX-Lyell-KY)
>
> **EXAMPLE 4.25b:**
>
> <u>赵府的全眷都很**焦急**</u>，打着呵欠，<u>或恨阿 Q 太**飘忽**</u>，<u>或怨邹七嫂**不上紧**</u>。("阿 Q 正传")
>
> (**LT:** *The whole Zhao family was very anxious*, yawning, *either hated Ah-Q for being so erratic, or complained Mrs Zou for **not** being fast* (to bring Ah-Q there).) ("The Real Story of Ah-Q")
>
> **Lovell:** ***Anxiety, fatigue, resentment** rippled through the assembled Zhao clan*: *indignation at the **skittishness** of Ah-Q*, ***impatience** at the **slowness** of Mrs Zou.* (LX-Lovell-AQ)
>
> **Yangs:** *The whole Chao household was yawning with **impatience**, some of them resented Ah Q's **undisciplined** ways, others angrily blamed Mrs. Tsou for **not** trying harder to get him there.* (LX-Yangs-AQ)

Finally, some of the negative expressions in Lovell's translation are also concerned with cultural elements so that the TT is enriched with more profound semantic meanings and could be better understood by the target reader. One typical instance is EXAMPLE 4.26a, in which Lovell expanded the semantic meaning of the original expression 不该吃 (should not eat) into a *sin*. What is interesting is that among the three translators,

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only Lovell adopted such a rewording strategy, and she did not choose the commonly-used words such as crime or fault to describe the wrong deed, but the word *sin*, which indicates that eating people is an offence that breaks a moral or religious law. The story is told from the point of view of a madman who suffered paranoia and lived in the delusion that sooner or later he would be eaten by others around. Indeed, eating people (cannibalism) was used in the story by Lu Xun as a metaphor of the feudalist doctrines and their negative impact on common people (Lu, 2006), and thus the madman actually personified the image of an enlightener who tried to unmask the weaknesses of the feudal society. This might be the reason that from the point of view of the madman, eating people is a moral evil (*sin*) rather than a simple mental illusion. In another example (4.26b), Lovell adopted the idiom *give… a wide berth* to integrate the two original negative expressions 回避 (avoided) and 不再来听 (no longer came to hear) into one inherent negative construction denoting to maintain a distance to avoid interacting with someone, and thus followed the succinct and expressive effects in her translation. This idiom and the word *berth* originally refer to ships, therefore, it also corresponds with the identity of Seven-Pounds as a boatman. In addition, when depicting the attitude of M*rs.* Seven-Pounds to her husband who had had his queue cut during the change of the government power and thus might become a sinner when the defunct Qing dynasty announced its restoration and demanded men wear queues again, Lovell again, employed a free translation strategy to use the word *sourly* and another idiom *dig one's own grave* to depict the reviling of M*rs.* Seven-Pounds towards her husband. In contrast with Lyell's *jailbird* and the Yangs' *Gaol-bird*, Lovell's *keep digging his own grave* produces a more vivid and dynamic effect to highlight the fury of M*rs.* Seven-Pounds. More interestingly, Lovell is the only one among the three translators who transformed the original direct discourse 还时常叫他"囚徒"(often called him "jailbird") into a free indirect discourse (*to keep digging his own grave*), thus to internalize the term as a blending between the narrator's language and the character's speech.

EXAMPLE 4.26a:

可是也晓得他们心思很**不一样**，一种是以为从来如此，应该吃的；一种是知道**不该吃**，可是仍然要吃，又怕别人说破他，所以听了我的话，**越发气愤不过**，可是抿着嘴冷笑。("狂人日记")

(**LT:** *But (I) also knew they had very different minds*, one was to think it had always been so, (men) should eat (others); *another was (that they) knew they should **not** eat (others)*, but still wanted to eat, and were afraid others might discover their (secret), so (when they) heard my words, *(they were) more and more angry*, but still chuckled with a cold smile.) ("Diary of a Madman")

Lovell: *But I knew they were **divided** in their thinking*. Some believed that the eating of men must go on because it was how things had always been. *Others recognized it for the **sin** it was*, and yet still they ate, terrified of exposure. The more I said, *the angrier they became*, through their frozen smiles. (LX-Lovell-DM)

EXAMPLE 4.26b:

此后七斤虽然是照例日日进城，但家景总有些黯淡，村人大抵**回避**着，不再来听他从城内得来的新闻。七斤嫂也**没有**好声气，还时常叫他**"囚徒"**。("风波")

(**LT:** Later Seven-Pounds went into town everyday as usual, but the atmosphere at home was a little gloomy, *most of the villagers **avoided** (him)*, **no** longer came to hear his news from the town. Mrs. Seven-Pounds was **not** in a good mood either, and often called him **"jailbird"**.) ("A Passing Storm")

Lovell: Though Seven-Pounds kept up his daily routine, passing back and forth between village and town, gloom remained the keynote at home. *His fellow villagers **gave** him and his bulletins about current affairs **a wide berth**, while his wife was often **sourly** on at him to keep **digging his own grave**.* (LX-Lovell-PS)

4.4.3.2 Negation at the Macro-Level

4.4.3.2.1 Characterization: Speech, Facial Expressions and Thought Presentation

At the macro-level, one of the fundamental roles of the negative constructions in Lovell's translation is to improve the characterization of some typical fictional

characters, through explaining or highlighting the details of their mannerisms such as speech, facial expressions or thought presentation, thus to indicate their distinctive personalities or inner emotions. Note that this section is aimed at discussing the role of negative expressions in the overall image construction of the characters, though some of the following examples are based on description of their partial features, such as the semantic change of negation in speech presentation and its role to indicate the character's complex inner emotions that might further contribute to construction of the fictional world at macro-level.

As mentioned in the previous parts, two remarkable stylistic effects of Lovell's translation lie in its succinctness and expressiveness, which could also be demonstrated in the speech of the characters. The following are three typical instances.

EXAMPLE 4.27a:

"这是包好！这是<u>与众不同</u>的。你想，趁热的拿来，趁热吃下。" 横肉的人只是嚷。("药")

(**LT:** "This is guaranteed (cure)! *This is **not** like other things*. You think, take it while it is hot, and eat it while it is hot", the man with fleshy face yelled.) ("Medicine")

Lovell: 'He'll be better before you know it! Guaranteed!' the fleshy face blustered on. '*A miracle cure*! Right? Get it hot, eat it hot.' (LX-Lovell-MD)

Lyell: "A guaranteed cure! *Completely **different** from anything else you could possibly give him*. Just think, you brought it home while it was still warm and he ate it while it was still warm." Beefy-face keeps talking at the top of his voice. (LX-Lyell-MD)

EXAMPLE 4.27b:

他从衣袋里掏出一支烟卷来，点了火衔在嘴里，看着喷出的烟雾，沉思似的说，"<u>无非</u>做了些<u>无聊</u>的事情，等于什么也<u>没有</u>做。" ("在酒楼上")

(**LT:** He fished a cigarette out of his pocket, lit it and put it in his mouth, watching the exhaling smoke, and said reflectively, "*(I) did **nothing but boring** things, which amounted to **nothing***.) ("Upstairs in the Tavern")

Lovell: Drawing a cigarette out of his coat pocket, he lit it and placed it between his lips, watching the smoke trickle out. '***Nothing** much: **stupid, pointless** things. A complete **waste** of time*.' (LX-Lovell-UT)

Lyell: He fished a cigarette out of his pocket, put it between his lips, lit it, took a puff, exhaled, and then gazed musing into the cloud of smoke. "***Didn't** do anything really, except a bunch of stuff that **didn't** amount to anything. Actually, it's the same as having done **nothing***." (LX-Lyell-UT)

EXAMPLE 4.27c:

(杨二嫂)冷笑说："忘了？这真是<u>贵人眼高</u>……"（"故乡"）

(**LT:** (Mrs. Yang) laughed coldly, "Forgot? This is really (the so-called) *someone of high rank looks down upon others...*") ("My Old Home")

Lovell: 'Forgotten? Me?' she said, a sarcastic smile on her face. '*Well, **aren't** we the busy, important one now...*' (LX-Lovell-OH)

Lyell: Her laugh was cold. "Forgot, huh? *Case of **the higher you go, the snootier you** ---*" (LX-Lyell-OH)

EXAMPLE 4.27a is extracted from the short story "Medicine", in which a small tea shop owner and his wife tried to cure their son who was dying of tuberculosis through a folk prescription, i.e., to buy and let him take the blood from a young revolutionary who was recently executed. This extract is concerned with the speech by Mr. Kang, a brutal executioner who had sold the blood to the tea shop proprietors. When dealing with the negative expression 这是与众不同的 (*This is not like other things*) by Mr. Kang to crow about the curative effect of the folk prescription, Lovell did not employ the literal translation strategy as Lyell did, but transformed it into a positive and brief nominal construction, *a miracle cure*, and reorganized the sentence order to foreground it at the beginning of the second half of the executioner's words. Through part of Mr. Kang's speech, the word *miracle* sounds more likely to reflect the couple's thoughts, which, to some extent, also functions as the narrator's biting satire on their unrealistic expectation that such a ridiculous and bloody prescription could save their son's life. At the same time, it also implies the end of the story that this so-called miracle cure

would eventually end up with no cure at all. Such a wording not only expands the original semantic meaning, but also enriches the text with different voices, a blending of the different characters' and the narrator's (the translator's), thus to enhance the complexity of the TT both semantically and narratively. Moreover, compared with Lyell's translation, Lovell's sentences are more compact and fragmented with fewer conjunctions, which is less logical and corresponds with the identity of Mr. Kang as a rude and uneducated executioner. Such a concise and colloquial style could also be found in EXAMPLE 4.27b, which is about Lv Weifu, an old colleague of the narrator who used to be an ambitious young intellectual but now turned to be frustrated and bewildered due to the failure of revolution. Lovell again, used three brief nominal constructions rather than clauses to express the original negative meanings 无非 (nothing but), 无聊 (boring), 没有做 (did nothing). Though Lovell's translation of Lv's speech seems shorter and simpler than that of Lyell, it is actually endowed with more semantic meanings and the character's inner attitudes. Both *stupid* and *waste of time* could reflect a kind of self-denial or self-deprecation by Lv, not only towards his own depressing and dull past, but also to the hopeless and dispiriting reality.

Sometimes in order to emphasize personality traits of certain characters, Lovell might even adopt an addition strategy to add a negative construction and thus create a foregrounding effect on certain semantic meaning. In EXAMPLE 4.27c, she chose not to directly explain the Chinese four-character idiom 贵人眼高 (the higher-ranking one goes, the snootier he/she becomes) that was originally used by Mrs. Yang to satirize the narrator due to his not recognizing her, but transformed the sentence focus to people like her who were described as nobody and thus to highlight the narrator's ignorance. This is partially because it is not possible to find an equivalent in the target language that could express the very exact meaning of the Chinese idiom. More importantly, even if there is one, as that by Lyell, its textual effect turns out to be less natural and satirical than that of Lovell, and cannot reflect the vixenish image of Mrs. Yang.

Another feature of Lovell's negative constructions in contributing to characterization consists in her detailed description of the characters' facial expressions and the

foregrounding effects it creates. In EXAMPLE 4.28, Lovell transformed the plain narrative construction 并不讳饰 (not hold back) into a vivid depiction of Ah-Q's expression by using the words *crow about* and enriched the semantic meaning of the original word 经验 (experiences) into *exploits* (brave, exciting and unusual acts), as well as that of 说出 (told) into *spilled... out*, thus to create a vivid image of the character (Ah-Q), who boasted in a proud but annoying way of lots of the unusual and so-called brave things he had done. Compared with the other two translations, it is interesting to find that Lovell's use of lexical verbs (*crow, spilled*) is more diverse and complex than that of Lyell (*hold, related*) and the Yangs (*told*), which, corresponds with the previous findings in both Section 4.1 (e.g., Table 4.1) and Section 4.2 (e.g., Figure 4.2) that Lovell's translation features in higher level of STTR, complex words and lexical density, as well as a significant overrepresentation of lexical verbs.

EXAMPLE 4.28:

阿 Q 也并<u>不</u>讳饰，傲然的说出他的经验来。("阿 Q 正传")

(**LT:** *Ah-Q did **not** hold anything back either*, but proudly told (them) his experiences.) ("The Real Story of Ah-Q")

Lovell: *Delighted to **crow about** his exploits*, Ah-Q proudly spilled the whole thing out. (LX-Lovell-AQ)

Lyell: For his part, *Ah Q **didn't** hold anything back either*. On the contrary, he related his urban experiences with a real touch of pride. (LX-Lyell-AQ)

Yangs: *And with **no** attempt at concealment*, Ah Q told them proudly of his experiences. (LX-Yangs-AQ)

In addition to speech and facial expressions, some negative constructions in the thought presentation of the characters can also improve the fictional characterization in Lovell's translation. EXAMPLE 4.29a is the free indirect thought of Zhuang Musan, a fairly influential villager who accompanied his daughter to a country gentleman, Mr. Wei's house in Pangzhuang to handle the conflict with her cheating husband and his family. Lovell again employed a rewording strategy to strengthen the original negative meaning 不足道 (not worth talking about) through two parallel nominal constructions, *a*

complete backwater and *a perfect nobody*. Both *backwater* and *nobody* are more visualized and impressive than the words such as *nothing to write home about* (by Lyell) or *not worth talking about* (by the Yangs), which, together with the two modifiers, *complete* and *perfect*, indicates the character's scornful attitude and feelings towards the place and the one at whose house the conflict was to be handled. Indeed, Lovell's wording also subtly implies the father's inner indignation and hatred towards the unfair treatment his daughter had suffered, which naturally connects with the following part of the story concerned with his recall of the daughter's bitter conflict with her husband and his family.

EXAMPLE 4.29a:

庞庄，他到过许多回，<u>不足道的</u>，<u>以及慰老爷</u>。（"离婚"）

(**LT:** Pangzhuang, (to which) he had been so many times, *is **not** worth talking about, neither is Mr. Wei*.) ("The Divorce")

Lovell: Pangzhuang, which he had been to more times than he cared to remember, *was a complete **backwater**, and Mr Wei a perfect **nobody***. (LX-Lovell-DV)

EXAMPLE 4.29b:

七斤既然犯了皇法，想起他往常对人谈论城中的新闻的时候，<u>就不该含着长烟管显出那般骄傲模样</u>，所以对于七斤的犯法，也觉得有些畅快。（"风波"）

(**LT:** Since Seven-Pounds had broken the imperial law, (the villagers) remembered when he used to talk to people about the news in town, *(he) should **not** have acted so proudly with his long pipe in mouth*, so for Seven-Pounds' violation of the law, they felt a little pleased.) ("A Passing Storm")

Lovell: But there was also a certain pleasure in contemplating that *the village **bigwig** was now a **fugitive** from the law*, as they thought back to all those times he'd smugly lectured them, pipe in mouth, on doings in the city. (LX-Lovell-PS)

Such a rewording strategy for characterization can also be demonstrated in EXAMPLE 4.29b, in which Lovell used two vivid noun phrases, *village bigwig* and *fugitive from the law*, to indicate the dramatic attitude change of the villagers towards Seven-Pounds

due to the loss of his queue. Compared with the original negative expression *就不该...显出那般骄傲模样* (should not have acted so proudly), Lovell adopted a more explicit and visible way, through the point of view of the villagers, to transform the sentence focus from their thought into a more vivid depiction of Seven-Pounds' appearance, thus to foreground the huge change of Seven-Pounds' status in the village and produce a humorous and ironic effect.

4.4.3.2.2 Character Building of the Madman

Accumulation of the above negative expressions with expanded and intensified semantic meanings can contribute to constructing the overall fictional images of the characters. The following examples are extracted from "Diary of a Madman", a short story concerned with a madman who suffered paranoia of cannibalism and lived in increasing illusion that sooner or later he would be eaten by people around including his own families.

> **EXAMPLE 4.30a:**
>
> 我想：我同赵贵翁有什么仇，同路上的人又有什么仇；只有廿年以前，把古久先生的陈年流水簿子，踹了一脚，<u>古久先生很不高兴</u>。
>
> (**LT:** I thought, what grudge Mr. Zhao had against me, what grudge people on the road had against me; (I could only recall) twenty years ago, (I) trod on Mr. Gujiu's account books of the past records, *and he was very **unhappy***.)
>
> **Lovell:** Mr Zhao, all the others I saw that morning – what was the source of their hatred? All I could think of was that twenty years ago, I stamped on the Records of the Past, *and it has been my **enemy** since.*

> **EXAMPLE 4.30b:**
>
> 他们似乎别有心思，<u>我全猜不出</u>。
>
> (**LT:** They seemed to have some other thought, *I could **not** guess at all*.)
>
> **Lovell:** They keep their own, secret accounts—*a **mystery** to me.*

> **EXAMPLE 4.30c:**
>
> <u>我横竖睡不着</u>，仔细看了半夜，才从字缝里看出字来，满本都写着两个字是

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"吃人"!

(**LT:** *I could **not** sleep*, after reading it carefully for a half night, (I) saw the words in the seam, all over the book two words were written: "eat people"!)

Lovell: As I studied them again, *through one of my more **implacably sleepless** nights*, I finally glimpsed what lay between every line, of every book: 'Eat people!'

EXAMPLE 4.30d:

有了四千年吃人履历的我，<u>当初虽然**不**知道</u>，现在明白，难见真的人！

(LT: I have four thousand years of cannibalism experience, *although did **not** know at the beginning*, now understand, it is difficult to see a real person!)

Lovell: With the weight of four thousand years of cannibalism bearing down upon me, *even if once I was **innocent** how can I now face real humans*?

As mentioned above, eating people (cannibalism) was used by Lu Xun as a metaphor for feudalist doctrines, so the madman is indeed representative of the image of an enlightener who tried to unmask the weaknesses of the feudal society. For all the four underlined original negative constructions with the same Chinese negative marker 不, i.e. 不高兴 (unhappy), 猜不出 (could not guess), 睡不着 (could not fall asleep), and 不知道 (did not know) in EXAMPLEs 4.30, Lovell translated them into three negative noun phrases (*enemy, mystery* and *sleepless nights*) and one adjective (*innocent*), rather than verb phrases that are closer to their literal meanings, such as *couldn't get to sleep* by Lyell or *knew nothing about* by the Yangs. It can be clearly sensed that all the four negative expressions of Lovell's translation are endowed with more semantic meanings that could imply the actual mental state as well as the inner world of the madman. In EXAMPLEs 4.30b and 4.30c, both *mystery* and *implacably sleepless nights* could create strong negative feelings, and thus indicate the disordered mental state and the distorted inner world of the madman. In addition, in EXAMPLE 4.30a, Lovell omitted the original character Mr. Gujiu, whose name (古久) denotes being old and antiquated in Chinese. One possible reason is that when translated into English, the original symbolic meaning of the man's name could not be exactly presented. Obviously the reason for Lu Xun to add such a character to the narrative was

not to relate him with the other characters, but to imply through his name and his account books that people like him were representatives of the feudal society, completely opposite to the madman, who wanted to unmask their cruel acts of eating people, which actually indicates the negative impact of feudalist doctrines. Therefore, Lovell transferred the negative meaning 不高兴 (unhappy) from the character into the account books (the Records of the Past), and used the word *enemy* together with the present perfect tense to foreground the long-term hostility the madman sensed from others, which actually implies the sharp conflict between the defenders of feudalist doctrines like Mr. Zhao and its opponents such as the madman. Such an implication can also be found in EXAMPLE 4.30d, in which the words *weight of four thousand years* as well as *innocent* at the end of the story indicate the actual theme of the story that the madman who was regarded as crazy and eccentric is actually the one awake and sober, while those around who considered themselves as normal and ordinary turn to be the real foolish and muddle-headed.

4.4.3.2.3 Setting Construction: Creating a Textual Sub-World

In addition to characterization, the negative expressions in Lovell's translation could also contribute to constructing other elements of the fictional world in Lu Xun's fiction, such as the setting construction or the building of a textual sub-world. EXAMPLE 4.31a is at the beginning of "My Old Home", a story in which the narrator revisited his old home in middle age, recalling his happy childhood spent with an old friend Runtu, and overwhelmed by lost feelings on the depression of the hometown. Lovell adopted the strategy of explicitation through the negative construction with the word *inability* and shifted the original negative meaning 难免易主 (*could not avoid changing hands*) into *the old owners' inability* to maintain the prosperity of his clan. By doing this, she managed to transfer the focus of the reader from the immediate surroundings to the setting of the story, i.e., a depressing hometown one had left for many years, which could provide a backdrop for the narrator's involvement in the fictional world and help create the mood and atmosphere of the story.

EXAMPLE 4.31a:

瓦楞上许多枯草的断茎当风抖着，<u>正在说明这老屋**难免易主**的原因</u>。("故乡")

(**LT:** On the roof tiles there were much withered grass whose broken stems trembled in the wind, *which explained the reason why this old house could **not avoid** changing hands*.) ("My Old Home")

Lovell: In among the roof tiles, broken, withered stems of grass trembled in the wind, *testimony to the old owners' **inability** to maintain the clan establishment*. (LX-Lovell-OH)

Yangs: Broken stems of withered grass on the roof, trembling in the wind, *made very clear the reason why this old house could **not** avoid changing hands*. (LX-Yangs-OH)

EXAMPLE 4.31b:

我说"老五，对大哥说，我闷得慌，想到园里走走。" <u>老五**不**答应</u>，走了；停一会，<u>可就来开了门</u>。 ("狂人日记")

(**LT:** I said "Old Wu, tell my brother that I feel stifled, and want to take a walk in the garden." *Old Wu **didn't** agree*, and left; a moment later, *he came back, and opened the door*.) ("Diary of a Madman")

Lovell: 'Tell my brother,' I said to Chen, 'that I feel stifled inside – that I want to take a walk in the garden.' *Chen left me **without** a word but shortly afterwards **unlocked** the door*. (LX-Lovell-DM)

Yangs: I said, "Old Chen, tell my brother that I feel quite suffocated, and want to have a stroll in the garden." *Old Chen said **nothing** but went out, and presently he came back and **opened** the gate*. (LX-Yangs-IM)

EXAMPLE 4.31c:

"是房主人的。<u>他们都**没有**母亲</u>，只有一个祖母。"

"<u>房东只**一个人**</u>么?"

"<u>是的</u>。他的妻子大概死了三四年了罢，没有续娶。——否则，<u>便要**不肯**将余屋租给我似的单身人</u>。" ("孤独者")

(**LT:** – "The landlord's (children). *They **don't** have a mother*, but only a

grandmother."

    – "*Is the landlord all by himself*?"

    – *Yes*. His wife died three or four years ago, (but he) hasn't remarried. — *Otherwise, he would **not** rent his spare rooms to a bachelor like me.*")

("The Loner")

Lovell: – 'The landlord's children. *Their mother's **dead***—there's just a grandmother to look after them.'

    – '*The landlord **hasn't** remarried*?'

    – '***No***. Even though his wife died three or four years ago... If he had, there ***wouldn't*** *be bachelor accommodation going for someone like me.*' (LX-Lovell-LN)

Besides the story setting, some of Lovell's negative constructions could also function as fundamental elements to build a textual sub-world and thus contribute to plot development. Such a sub-world could be found in EXAMPLE 4.31b, which is provoked by the negative *unlocked*. In contrast with the other two translators, Lovell did not follow the original positive expression 开了门 (opened the door), but chose to add additional meaning through the morphological negative word *unlocked* that could create the textual sub-world of *locking the door first* in the mind of the reader. As mentioned above, this story ("Diary of a Madman") is self-narrated by a man who was regarded as mentally disordered and thus watched carefully by those around. Therefore, the negative *unlocked* might probably cause the reader to imagine that the door could have been locked by Old Wu in case the madman would escape, though this was never narrated in the story by Lu Xun or Lovell. Such a negative construction, as argued by Simpson and Canning (2014, p. 293) in the previous part of this section, is of narrative significance since it provokes an imagined sub-world in the reader's mind and functions as a useful device to imply the plot that was not directly stated by the author/translator in the story. Another similar example is 4.31c, in which Lovell, by using the negative construction *hasn't remarried* instead of the original positive expression 一个人吗 (*all by himself*), not only made explicit the original purpose by the speaker to ask for

the marital status of the landlord, but also managed to present a different voice either by the narrator or the speaker himself that the landlord was expected to get remarried or he should have remarried. Moreover, the answer *No* to this negative question in Lovell's translation could function as a more natural connector between the former negative *hasn't* and the latter *wouldn't*, than the original positive answer *Yes* or the literal translation by the other translators.

4.4.4 Summary

In this section, an in-depth investigation has been conducted into Lovell's translation of Lu Xun's fiction as well as that of Lyell and the Yangs at the semantic level, concentrating on their negative expressions. In summary, the negative expressions in Lovell's translation encompass more semantic changes from their counterparts in the ST by Lu Xun in contrast with Lyell and the Yangs. A detailed examination on the different categories of negative constructions in the three translations as well as the strategies used by the translators for handling the ST negative expressions presents several findings as follows:

(1) Lovell's translation contains the largest number of negative constructions among the three translators, and her handling of negative expressions displays a relatively more diverse and balanced distribution tendency than Lyell and the Yangs.

(2) In Lovell's translation, the *unconventional strategies*, i.e., inherent negation (*IHN*), positive free translation (*PFT*), addition (*ADD*), omission (*OMS*), idiom (*IDM*), double negation (*DBN*) and transformation into interrogative form (*TRQ*), are almost as numerous as the *conventional strategies*, i.e. verb phrase negation (*VPN*), constituent negation (*CSN*) and morphological negation (*MPN*), while in Lyell's and the Yangs' translations, the *unconventional strategies* are much fewer than those conventional ones. This indicates that the semantic meanings of the negative expressions in Lovell's translation are more complex and distinct from their counterparts in the ST, while the other two translations contain fewer semantic changes and more correspondence with the ST.

(3) At the micro-level, Lovell tended to use negation as a useful device to enrich or highlight certain semantic meanings, to create remarkable rhetorical effects such as irony or a sense of humour as well as textual effects that could make the sentences more succinct, dynamic and vivid, and to add more cultural elements so that the translation could be better understood by the target reader.

(4) At the macro-level, the negative expressions of Lovell's translation could contribute to the characterization of the fictional world, through depicting or highlighting details of the character's mannerisms, such as speech, facial expressions and thought presentation, thus to indicate their personality traits or inner emotions and feelings. Some of the negative constructions could also contribute to building of the fictional world such as triggering a textual sub-world in the reader's mind about what was not narrated but did promote the plot development.

In conclusion, Lovell's translation features diversity, complexity and creativity at the semantic level through its negative expressions, and follows the succinct and dynamic style as proved in the previous Sections 4.2 and 4.3 at the lexical and syntactic levels.

Chapter 5 The Comparable Model: Julia Lovell's Translator Style

This chapter concentrates on the comparable corpus model that includes all the eight English translations by Lovell and a reference corpus. It follows the previous parallel model to start with a POS distribution analysis at the lexical level in the two corpora, and then focuses on the same stylistic features identified from the parallel model, i.e., absolute clauses at the syntactic level and negative expressions at the semantic level, so as to investigate consistency of Lovell's translator style between the parallel and comparable models.

5.1 Overview

This section is aimed at a general profile of all the eight English translations by Julia Lovell (the JL corpus), compared with the reference corpus (the RF corpus) including 18 English translations by seven other translators and its several sub-corpora. As mentioned in Section 4.1, such an overview only presents a rough sketch of the JL corpus, which is necessary but far from sufficient. Nevertheless, some preliminary findings in this section might be verified in the following sections when the prominent stylistic features identified in the parallel model (Chapter 4) are investigated, thus to add useful evidence for identifying Lovell's translator style.

Table 5.1

Overview of the JL Corpus

	JL03	JL04	JL07a	JL07b	JL08	JL09	JL13	JL21	Mean
Tokens	147,233	42,129	94,612	10,866	40,529	73,960	64,654	101,778	71,970
Types	11,983	4,846	8,134	2,561	5,870	8,045	7,080	8,886	7,176
STTR	46.82	44.05	44.06	47.79	47.14	46.49	44.66	46.73	45.97
Mean word length	4.49	4.42	4.21	4.39	4.50	4.34	4.28	4.50	4.39
Complex words	13,916	3,789	6,927	1,040	4,167	6,354	5,571	9,355	6,390
(3 + syllables)	(94.5‰)	(89.9‰)	(73.2‰)	(95.7‰)	(102.8‰)	(85.9‰)	(86.2‰)	(91.9‰)	(90.01‰)
Lexical density	51.55%	49.13%	49.64%	49.02%	50.39%	50.43%	48.36%	52.15%	50.08%
Sentences	6,511	2,628	5,988	705	2,207	4,765	4,337	7,683	4,353

Mean sentence length	22.61	16.03	15.8	15.41	18.36	15.52	14.91	13.25	16.49
Difficult sentences (22 + words)	2,699 (414.5‰)	572 (217.7‰)	1,387 (231.6‰)	162 (229.8‰)	680 (308.1‰)	1,017 (213.4‰)	800 (184.5‰)	1,071 (139.4‰)	1,049 (242.4‰)
Passive voice	523	188	152	35	95	201	184	278	207
Paragraphs	2,137	679	435	203	771	1,389	619	2,327	1,070
Mean paragraph length	3.1	3.9	13.9	3.3	2.9	3.4	7	3.3	5.1

(See Appendix B for more details)

Table 5.1 provides a general profile of the JL corpus. At the word level, all the eight translations by Lovell show great consistency in the diverse and complex use of words, as presented by features such as *STTR* or *complex words*. However, such a consistency does not continue at the sentence level. The mean sentence lengths of the translations are clearly distinct from each other, especially JL03 (22.61) and JL21 (13.25). A relevant feature is the proportion of *difficult sentences*, with JL03 (414.5‰) and JL21 (139.4‰) as two opposites. This is probably due to the ST differences. For example, the ST of JL03, i.e., 《马桥词典》 (*A Dictionary of Maqiao*), was written in the form of dictionary by Han Shaogong (1997) and thus features explanatory language in long sentences. Another interesting finding exists at the paragraph level, where JL07a and JL13, whose *mean paragraph lengths* are the first and second longest, share the same ST author Zhu Wen. This again shows the influence of the ST and its author on the TT, and the latter's complexity as a mixture of different stylistic features by both the translator and the author.

Table 5.2

Comparison Between JL and RF Corpora

	JL09	**JL mean**	**RF mean**	**WL mean**	**HG mean**	**KK mean**	**NH mean**
Tokens	73,960	71,970	93,170	83,271	108,825	110,206	73,016
Types	8,045	7,176	7,551	6,760	8,805	7,547	6,794
STTR	46.49	45.97	43.38	41.53	45.45	43.74	42.7
Mean word length	4.34	4.39	4.26	4.21	4.31	4.24	4.34
Complex words	6,354	6,390	6,376	6,169	7,306	6,269	5,591

(3+ syllables)	(85.9‰)	(90.01‰)	(70.0‰)	(74.0‰)	(69.3‰)	(58.9‰)	(78.6‰)
Lexical density	50.43%	50.08%	49.43%	47.46%	50.88%	49.62%	50.25%
Sentences	4,765	4,353	6,133	5,335	6,767	8,961	4,617
Mean sentence length	15.52	16.49	15.21	15.6	15.91	12.55	15.42
Difficult sentences (22+ words)	1,017 (213.4‰)	1,049 (242.4‰)	1,195 (195.4‰)	1,129 (211.3‰)	1,478 (214.1‰)	1,031 (120.7‰)	887 (180.5‰)
Passive voice	201	207	304	215	379	271	331
Paragraphs	1,389	1,070	1,543	1,098	1,714	2,319	1,269
Mean paragraph length	3.4	5.1	4.1	4.9	4.3	3.8	3.6

The diversity and complexity in the use of words by Lovell is further highlighted when compared with the RF corpus and its several sub-corpora, as shown in Table 5.2. The mean values of *STTR*, *mean word length* and *complex words* proportion of the JL corpus are higher than those of the RF corpus and its sub-corpora by translator such as the WL sub-corpus (William Lyell), the HG sub-corpus (Howard Goldblatt), the KK sub-corpus (Karen Kingsbury) and the NH sub-corpus (Nicky Harman). The *lexical density* of the JL corpus is also higher than that of the RF corpus, but slightly lower than that of the HG and NH sub-corpora (see Appendix I for more details). At the sentence and paragraph levels, values of the *mean sentence length*, proportion of *difficult sentences* and *mean paragraph length* of Lovell's translations are higher than those of the RF corpus and its sub-corpora.

In conclusion, a brief overview on the eight translations by Lovell compared with the RF corpus can be summed up as follows:

(1) Lovell's use of words remains diverse and complex as displayed by features such as *STTR* or *complex words*, which confirms a similar finding in the previous parallel model of Chapter 4 that her translation is more informative and often contains more semantic changes.

(2) The brevity style by Lovell as presented in the parallel model is not found so far due

to her longer mean sentence and paragraph lengths compared with the RF corpus. However, as mentioned in the above, this is probably a result of the ST influence because translations from different source texts under the comparable model do not share as much comparability at the sentence or paragraph levels as the parallel model, and this should be further examined at the following stages.

5.2 Lexical Level: Part-of-Speech (POS) Distribution in the JL Corpus

In this section, I test the same features reported in Chapter 4 through a POS distribution analysis of the JL corpus compared with the RF corpus, with a view to testing whether the eight translations by Lovell share certain similarities in POS distribution, as well as searching for consistency between the comparable and parallel model corpora of Lovell's translations at the lexical level.

5.2.1 POS Distribution

Figure 5.1 displays the associations between POS proportions and translations in the JL and RF corpora (totally 81.0% of the variance explained by the two dimensions). Note that the dots in the plot represent part-of-speech categories while the triangles represent translations. In general, most translations could cluster by translator in the plot. All the translations in the WL and KK sub-corpora cluster in the lower left and upper left parts of the plot respectively. Five out of eight translations in the JL corpus (JL07b, JL09, JL08, JL04 and JL21) are located close around the centre (especially centre right) of the plot. Another two JL translations (JL07a and JL13) cluster in the upper left corner, and they are from the same ST author Zhu Wen. A similar case occurs in the HG sub-corpus, where six out of seven translations are located in the right part, and five of them (HG03, HG08, HG11, HG00 and HG93) are from the same ST author Mo Yan.

Figure 5.1

Correspondence Analysis Plot of Associations Between POS Distribution and Translations in JL and RF Corpora

The JL translations and the WL translations continue to be at opposite poles in respect of POS distribution, which corresponds to previous findings in Section 4.2. Take conjunctions (Conj.) for instance. They are overrepresented in all of the WL translations but underrepresented in most of the JL translations. However, the discrimination between the JL and HG translations is not as clear as that between the JL and WL translations. Two HG translations (HG03 and HG09) are located closely to the JL translations. Another issue lies in the ST author influence as mentioned above. It seems that translations from the same ST author are also likely to cluster, though it is uncertain whose influence, the translator's or the ST author's, is more powerful. All this indicates that a further investigation into certain specific parts-of-speech and their sub-categories is necessary, and in this study, I chose to turn to the verb category to test and verify previous findings of the parallel model in Chapter 4.

5.2.2 Verb Distribution

As mentioned in Chapter 4, verbs take up a large proportion in any text, and their forms

and syntactic functions are often inflected and multiple, which could display the translator's stylistic features when compared with other translators.

Figure 5.2

Correspondence Analysis Plot of Associations Between General Verb Distribution and Translations in JL and RF Corpora
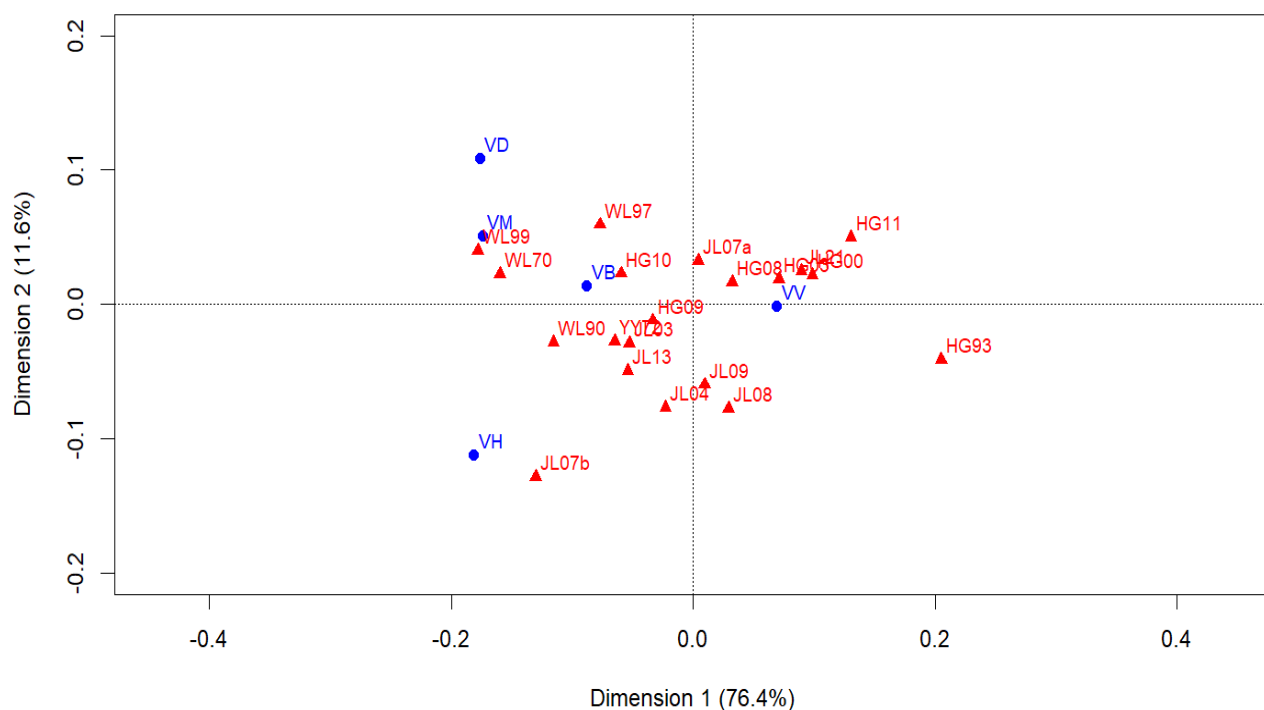
Figure 5.2 shows the associations between general verb distribution and translations in the JL and RF corpora (totally 88.0% of the variance explained by the two dimensions). Note that only the WL, HG and YY sub-corpora were chosen for comparison this time, since the former two translators have more samples than others in the RF corpus and thus their translations are more likely to cluster. YY72 was selected because it was also included in the parallel model so that the ST influence can be considered. As shown in the figure, six JL translations are located in the bottom half and five of them (JL03, JL13, JL04, JL09 and JL08) are close to each other. All the four WL translations cluster in the left half (especially the upper left), while five HG translations are located in the right half. A previous finding in Section 4.2.2 is verified here that Lovell was inclined

to use fewer auxiliary verbs (*VD*) and modal verbs (*VM*), which is opposite to Lyell, who preferred to use more of these verbs in all his translations. However, the overrepresentation of lexical verbs is not clearly found among the JL translations as compared with the HG translations. Therefore, a more detailed examination of the lexical verbs becomes necessary.

As presented in Figure 5.3, most translations in the plot can cluster by translator. Four JL translations (JL 21, JL07a, JL08, JL09) are close to the origin and three (JL13, JL04, JL07b) cluster in the bottom right. All the four WL translations are located in the upper right quarter, while six HG translations cluster in the left half. Together with Figure 5.4, it is found that Lovell continued to use more *-ing* form lexical verbs (*VVG*) in most of her translations (JL03, JL07a, JL07b, JL08 and JL09, all Pearson residuals > 2 or 4) as compared with Lyell and Goldblatt, which corresponds with a previous finding as displayed in Figure 4.3 of Chapter 4. Therefore, it can be concluded that Lovell's preference for *-ing* form lexical verbs is prevalent in most of her translations, especially the earlier ones.

Figure 5.3

*Correspondence Analysis Plot of Associations Between Lexical Verb Distribution and Translations in JL and RF Corpora*
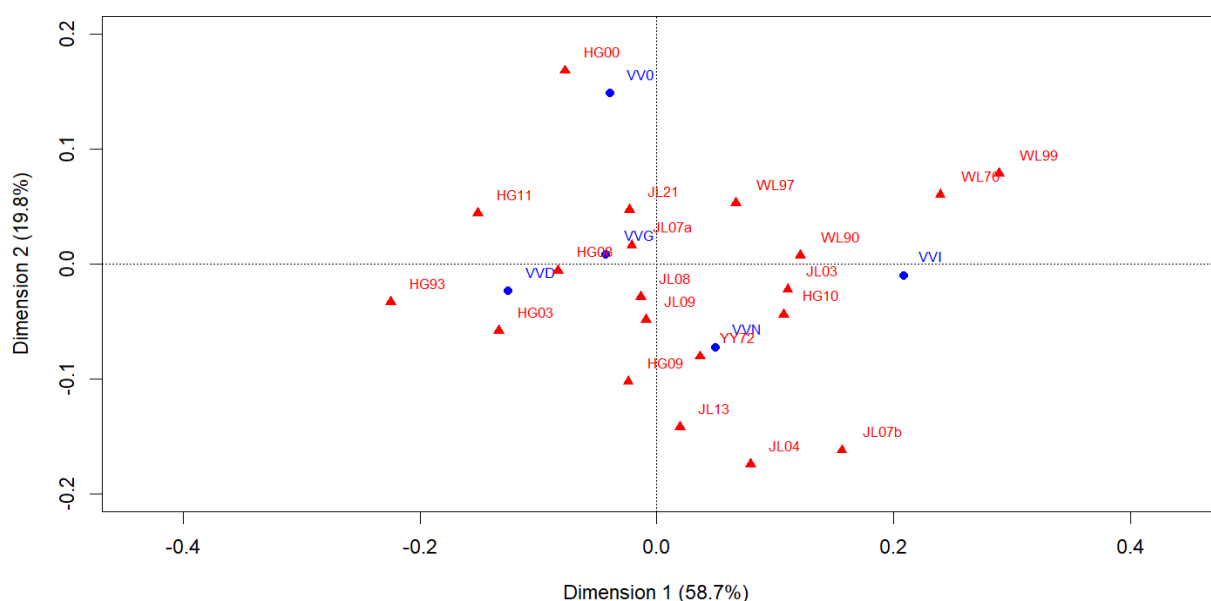
Figure 5.4

Mosaic Plot of Lexical Verb Distribution in JL and RF Corpora

Lexical Verb Distribution in JL & RF Translations
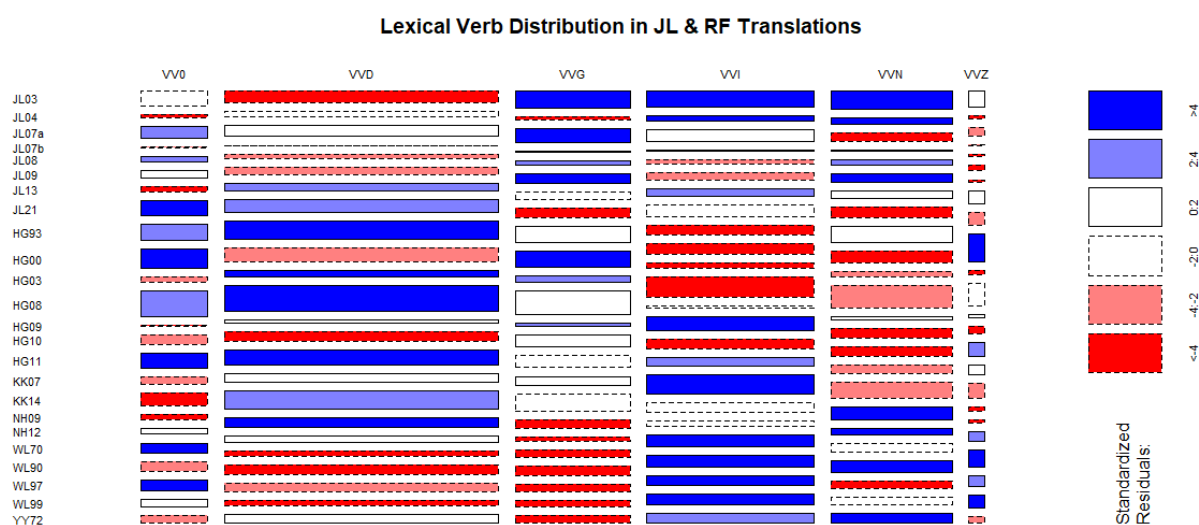
Compared with Lovell, Lyell and Goldblatt have different preferences for lexical verbs. For Lyell, he used more infinitives (*VVI*) than the other translators in all his four translations, and this corresponds with a previous finding that he preferred to use more modal and auxiliary verbs. On the other side, Goldblatt was inclined to use more past tense lexical verbs (*VVD*) but fewer past participles (*VVN*) in most of his translations.

Another interesting finding consists in the ST author influence. Some translations by the same translator are closer to each other if they share the same ST author (not the same ST) than those from different ST authors. For instance, WL70 and WL99 from the same author Lao She stay even closer than WL90 (from Lu Xun) or WL97 (from Zhang Henshui), though the four still cluster in the upper right quarter. However, this is not the case for Lovell's translations, since JL07a and JL13 share the same ST author Zhu Wen, but their proportions of verbs are quite distinct (Figures 5.2 and 5.3). Figure 5.5 displays a clearer view of the translations that share the same ST authors in the two corpora. Note that only translations that share the same ST authors are included in this figure, and the last two letters in a sample name represent the ST author, such as JL13ZW, in which ZW denotes Zhu Wen, the ST author of JL13. Again, Lovell's

translations are not greatly influenced by their ST authors, since her five translations can still cluster in two groups at the bottom (JL13ZW, JL04XR, JL07bEC) and around the origin (JL07aZW, JL09LX), though the translations of each group are from different ST authors. The ST author Mo Yan's (MY) influence seems to be considerable on his five TTs (HG93MY, HG00MY, HG03MY, HG08MY, HG11MY) that they all group on the left half of the plot. However, it is interesting to find that HG10LS, is neither close to the other HG translations (by the same translator) or the ones (WL70LS and WL99LS) from the same ST author Lao She, which suggests that both the ST author and the translator could influence the verb distribution of the TT. Therefore, it is reasonable to assume that the interference from the ST author in Lovell's translations is not as great as that in the other translations. Or in other words, the translator's subjectivity in Lovell's translations might be more powerful than the others', though more relevant data and examples need to be discussed in the following sections.

Figure 5.5

*Correspondence Analysis Plot of Associations Between Lexical Verb Distribution and Translations from Same ST Authors in JL and RF Corpora*

5.2.3 Summary

In this section, the POS distribution and especially the verb distribution in the JL and RF corpora are investigated at the lexical level, and the findings can be concluded as follows:

(1) Translations by different translators can be generally discriminated according to their POS especially verb distribution. The distinction is obvious in Lyell's translations since all of them group together, and most translations by Lovell and Goldblatt can also cluster respectively.

(2) Lovell continues to display a tendency to use more *-ing* form lexical verbs in most of her translations, which is worthy of further detailed investigation in the following sections, such as the *-ing* form absolute clauses.

(3) The ST author influence remains to be a relevant factor that needs further consideration. Some translations by the same translator are even closer to each other if they also share the same ST author. But this is not true in Lovell's translations, and thus her translator subjectivity seems more powerful.

5.3 Syntactic Level: Absolute Clauses in the JL Corpus

In this section, I follow the path of Section 4.3 in which *-ing* absolute clauses were found as a distinctive stylistic feature in Lovell's translation of Lu Xun's fiction (JL09), with an aim to verify if it continues to be a significant feature in other translations by Lovell. Note that both *-ing* form and *-ed* form absolute clauses are included in this section, so that a more complete picture can be created through comparing the JL and RF corpora.

5.3.1 Absolute Clause Distribution

Distributions of the *-ing* and *-ed* form absolute clauses in the JL and RF corpora are shown in Table 5.3 and Figure 5.6. As mentioned in previous sections, the relative frequencies are more meaningful when comparing absolute clauses among translations due to their different sample sizes. It can be clearly found that Lovell used more *-ing*

and -*ed* form absolute clauses in most of her translations than the other seven translators. The -*ing* absolute clauses are overrepresented in six of Lovell's translations (five ones' differences, JL03, JL07a, JL07b, JL08 and JL09, reach significant levels, Pearson residuals > 2), while the -*ed* absolute clauses are also more frequent in six JL translations (five ones' differences, JL03, JL07a, JL08, JL09 and JL13, reach significant levels, Pearson residuals > 2). Therefore, it can be concluded that absolute clause is a prominent stylistic feature of Lovell's translator style in most of her translations.

Table 5.3

Absolute Clauses in JL and RF Corpora

	Ab. clause (-*ing*)	Ab. clause (-ed)	Total	Tokens	Ab. clause‰
JL03	130	63	193	147,233	1.31
JL04	8	9	17	42,129	0.40
JL07a	93	60	153	94,612	1.62
JL07b	13	7	20	10,866	1.84
JL08	41	32	73	40,529	1.80
JL09	123	78	201	73,960	2.72
JL13	33	30	63	64,654	0.97
JL21	37	25	62	101,778	0.61
HG03	48	12	60	54,476	1.10
HG08	113	41	154	215,622	0.71
HG09	18	4	22	24,502	0.90
HG10	41	12	53	94,549	0.56
HG11	75	34	109	104,554	1.04
ET02	7	6	13	82,019	0.16
KK07	46	15	61	79,140	0.77
KK14	29	20	49	141,272	0.35
NH09	23	13	36	96,793	0.37
NH12	21	10	31	49,238	0.63
AB14	20	12	32	54,732	0.58
WL70	4	5	9	80,502	0.11
WL90	20	29	49	102,284	0.48
WL97	12	14	26	77,328	0.34
WL99	9	9	18	72,969	0.25
YY72	26	8	34	79,000	0.43

Figure 5.6

Absolute Clause Distribution in JL and RF Corpora

Absolute clause Distribution in JL & RF Translations
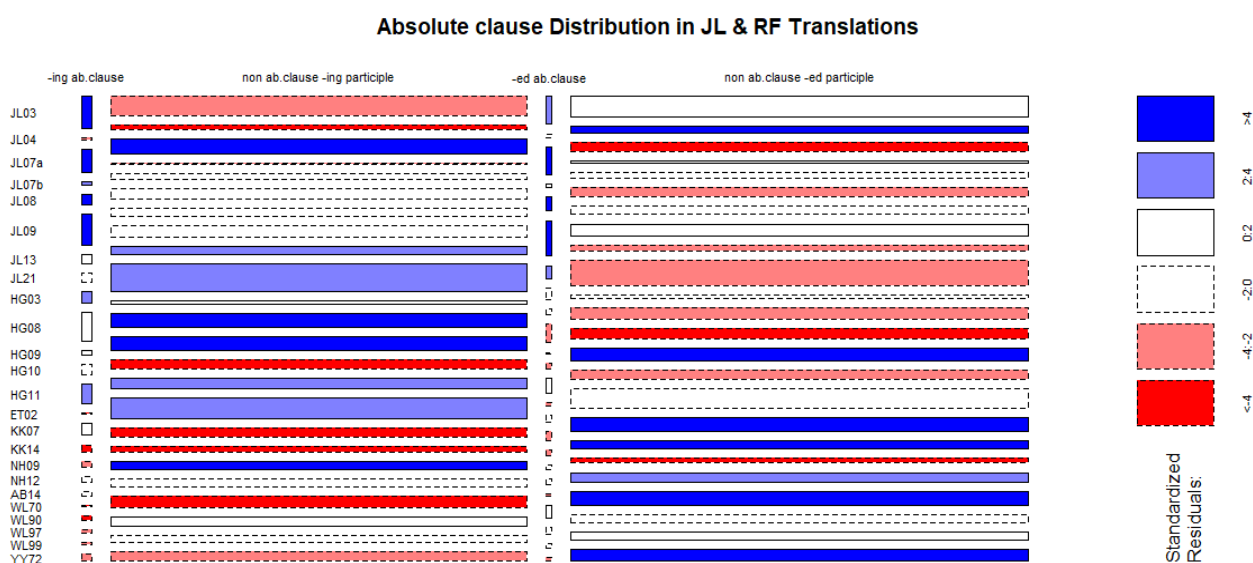
5.3.2 Absolute Clauses in Translations by Julia Lovell, Howard Goldblatt and Karen Kingsbury

In this part, an in-depth investigation is carried out into the positions, syntactic functions, contents and lexical verb semantic classifications of the absolute clauses in 15 translations by Lovell (JL03, JL04, JL07a, JL07b, JL08, JL09, JL13, JL21), Goldblatt (HG03, HG08, HG09, HG10, HG11) and Kingsbury (KK07, KK14). The number of absolute clauses (in *-ing* and *-ed* forms) by Goldblatt ranks second among the eight translators next to Lovell. The reason to choose Kingsbury's is that she is a female translator, and her two translations are from the same ST author (Eileen Chang) as JL07b, so that gender and ST author factors could be taken into account.

As shown in Figure 5.7, positions of absolute clauses in the three translators' translations are similarly distributed. About half of the absolute clauses are located in the final positions, while the second frequent positions are found in the middle of sentences, with the initial being the least frequent. Compared with the findings in Section 4.3.3, a higher proportion of absolute clauses in Lovell's translations are found

in the medial and initial positions, such as EXAMPLE 5.1, in which she used one past participle and two *-ing* participles together with the noun phrase *the corners of his mouth* to form two successive absolute clauses in the middle of the sentence. Two previous findings in Sections 4.3 and 4.4 could be further confirmed through this example. The first is Lovell's preference for the *-ing* form lexical verbs instead of other forms such as past tense in this example, as well as the relevant underuse of conjunctions and thus a more dynamic and compact sentence form. The other lies in semantic change. She did not translate the general description 他显得非常暴躁 (he seemed very angry), but turned to concentrate on the details of the character's facial expressions and enriched the meaning by the words *so hard* and their inverted structure. As a result, no information is missing, since the anger is concretized through the more dynamic description, and the sentence looks more coherent with the preceding one that describes the character's *bestial roar*.

Figure 5.7

Positions of Absolute Clauses Between Translations by Lovell, Goldblatt and Kingsbury
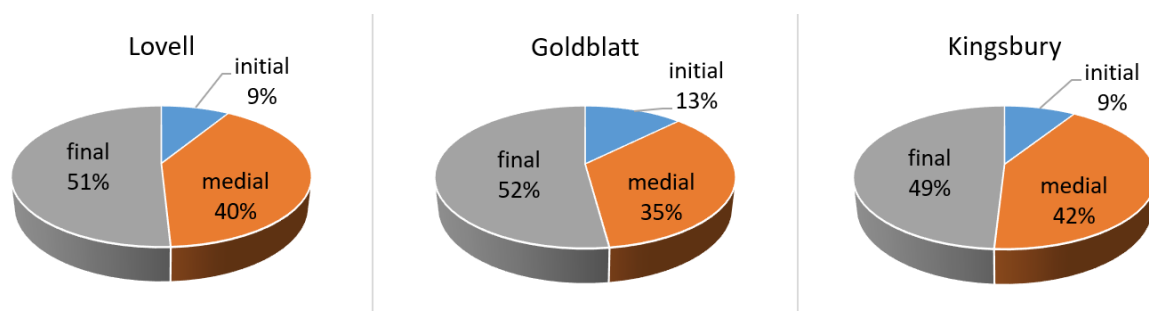
EXAMPLE 5.1:

他显得非常暴躁，眼睛像狼眼一样在黑暗中闪光，<u>嘴角全是白沫，喊着喊着</u>，他还流出了眼泪。("三生修得同船渡"，朱文《我爱美元》)

(**LT:** He seemed very angry, (his) eyes glistened in the dark like those of a wolf, *the corners of his mouth were covered with foam, (he) screamed and screamed*, and he also shed tears.)

Lovell: His eyes flashed in the dark, like a wolf's, *the corners of his mouth coated in white foam, **screaming and screaming***, so hard his eyes watered. ("A

Boat Crossing", JL07a)

Figure 5.8 displays the syntactic functions of the absolute clauses among the three translators. It can be found that the functions in Lovell's and Goldblatt's translations are more diverse than those in Kingsbury's. Attendant circumstance and appositive remain the first and second most commonly used functions among the three translators, but appositive takes a higher proportion in Lovell's than the other two translators. EXAMPLE 5.2 is such an instance, where Lovell rewrote the very long Chinese premodifier (这块刷了白漆、印了红字、并在字的左右两侧和下面，用红、黄漆套印了五星、长枪、水壶和麦穗的) into two successive absolute clauses with the appositive function. Such a rewording strategy is necessary, since long premodifiers are not uncommon in Chinese but they seldom occur in English. However, it is obvious that Lovell's rewording is more thorough in that her absolute constructions not only make the sentence more dynamic and compact, but also shift the reader's focus from narrative of the Division Commander's action into details of the sign and thus create a foreground effect.

Figure 5.8

Syntactic Functions of Absolute Clauses Between Translations by Lovell, Goldblatt and Kingsbury
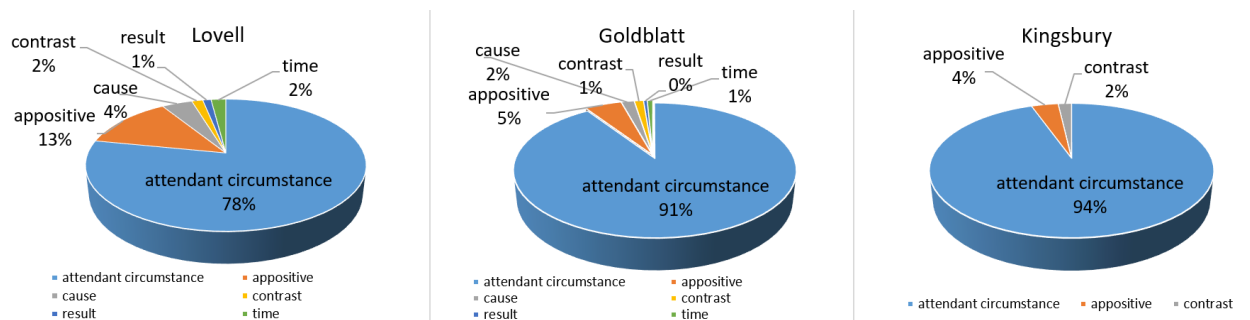
EXAMPLE 5.2:

有一天，不知道师长从哪儿提着这块刷了白漆、印了红字、并在字的左右两侧和下面，用红、黄漆套印了五星、长枪、水壶和麦穗的木牌回到家里…(阎连科《为人民服务》)

(**LT:** One day, (I) didn't know where the Division Commander carried this *white-*

painted wooden sign with scarlet characters as well as red-and-yellow-painted stars, long-barrelled gun, canteen and wheat on their two sides and beneath to come back home…)

Lovell: This sign, *its letters **burning** scarlet against a whitewashed background, its stars, rifle, canteen and wheat **emblazoned** in red and yellow,* had come home one day with the Division Commander. (JL08)

As shown in Figure 5.9 (see Appendix G for the tag names and their classification), almost half of Lovell's absolute clauses are used to describe the character's actions (*dec.d*=26%) and expressions (*dec.e*=24%), while for Goldblatt and Kingsbury, description of objects (*deo*) ranks first in their absolute constructions. In addition, the proportion of *dee* (description of environment) in Lovell's (*dee*=10%) is higher than those in Goldblatt's (*dee*=5%) and Kingsbury's (*dee*=7%). Both the above statements confirm a previous finding in Section 4.3 that Lovell intended to use more absolute clauses in her characterization and construction of the fictional world at the macro-level, rather than local description of objects in detail.

Figure 5.9

Content Classification of Absolute Clauses Between Translations by Lovell, Goldblatt and Kingsbury
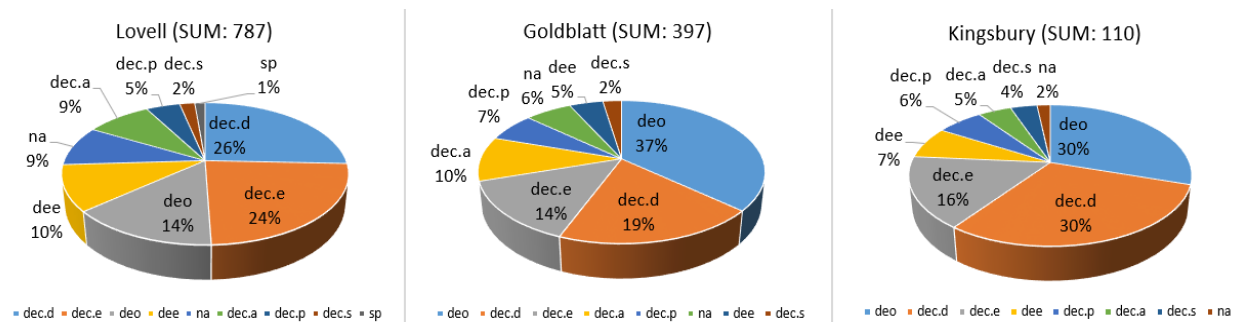
EXAMPLEs 5.3a and 5.3b are selected from Eileen Chang's《色，戒》(*Lust, Caution*), a short story about love and espionage, in which Wang Chia-chih, a young college student and resistance member, was assigned to seduce and help assassinate Mr. Yee, a powerful secret police head who worked for the Japanese-occupied collaborative government in Shanghai during the 1940s. EXAMPLE 5.3a is concerned with Chia-

chih's mental activities before the assassination. When describing the senior officials' wives who played Mahjong with Chia-chih at the Yees', the ST author used the Chinese idiom 虎視眈眈 (to eye someone like a ravening tiger) to imply their complex relationships and veiled hostility beneath the harmonious surface. In its ST story, the author might want to give two connotations by using the idiom. First, the image of 虎 (tiger) in the Chinese culture often denotes power and fierceness. Compared with Chia-chih who was actually a student and secret agent in disguise of a rich businessman's wife, the other wives at the Mahjong table were more powerful and richer due to their husbands' backgrounds. Thus, their relationship is very like that between a lamb and tigers. Second, the Chinese idiom is often used to describe someone who is covetous and hostile. In this story it is implied in many parts by the author that most of these wives might also have had sexual relationships with Mr. Yee, and thus they must be jealous or even resentful of Chia-chih who was younger and more beautiful. Therefore, to use the idiom including the image of tiger is a good choice by the author to display the wives' complex inner hostility towards Chia-chih. However, the symbolic meaning of tiger in the Western cultures is often related to boldness and fierceness, but there is not such an English idiom about tiger that denotes one's covetousness as well as hostility. Therefore, in her translation Lovell followed the rewording strategy and employed zoosemy (animal metaphor) to use *great bejeweled cats* instead of tigers to describe the wives. In English, cats are often used to describe women, especially those who are spiteful and gossipy. So, it can be taken as a domestication strategy by Lovell to follow the vivid description of the wives from the ST in a more acceptable way for the target reader. In addition, she also created an ironic/humorous effect by the words *great* and *bejeweled*, which can be regarded as semantic enrichment as well.

EXAMPLE 5.3a:

今天要是不成功，可真不能再在易家住下去了，<u>这些太太们在旁边虎视眈眈的</u>。(张爱玲《色，戒》)

(**LT:** If (they) don't succeed today, (she) really can't stay at the Yees' anymore, *these wives are eyeing (her) like ravening tigers*.)

Lovell: If they didn't finish it off today, she couldn't stay on at the Yees'—*not with all those great bejeweled cats **watching** her every move*. (JL07b)

EXAMPLE 5.3b:

只有现在，紧张得拉长到永恒的这一刹那间，<u>这室内小阳台上一灯荧然，映衬着楼下门窗上一片白色的天光</u>。(张爱玲《色，戒》)

(**LT:** Only now, at the very moment of tension that stretched to eternity, *on the indoor small balcony a light glimmered, against the white daylight on the downstairs doors and windows*.)

Lovell: Only now, as this last, tense moment of calm stretched infinitely out, on this cramped balcony, *the artificial brightness of its lamplight **contrasting** grubbily with the pale sky visible through the door and windows downstairs*, could she permit herself to relax and inquire into her own feelings. (JL07b)

Besides characters' facial expressions, Lovell also tended to use many of her absolute clauses in description of the story setting. In EXAMPLE 5.3b, Lovell obviously used her semantic enrichment strategy again. This description is very close to the thrilling climax at the end of the story, when Mr. Yee bought a pink diamond ring for Chia-chih at a small jewellery shop. It was actually the prearranged place by Chia-chih and her resistance fellows to assassinate Mr. Yee. They had planned that Chia-chih told Mr. Yee she had to get her earrings repaired so that she could bring him to the shop. Chia-chih had been overwhelmed by some mixed feelings of melancholy, uncertainty and fear a long time that day. She recalled a lot, including her past with Yee, as well as the not-so-close relationships with her fellows. On the other side, she knew things were unreal and preset like drama, but ironically, she, as a pawn, could do nothing but just wait in despair. However, when Mr. Yee offered to buy her a ring, she was plunged into huge inner conflict and struggled with the doubt that she might have fallen in love with Yee. She thought he might also love her, so finally she said the word "run" to Yee to let him flee.

Compared with the ST, it seems that Lovell intended to imply or even highlight the mixed feelings of Chia-chih in her setting description through enriching its semantic meanings, such as the words *calm*, *cramped*, *artificial*, *grubbily*, *pale* and the inverted

clause at the end of the sentence. They do not exist in the ST, but obviously, they were deliberately selected and organized. They all indicate certain human feelings, for instance, the *pale* inner world of Chia-chih beneath its *calm* surface, or everyone is *grubby* to some extent in this elaborate (*artificial*) conspiracy. In addition, all these words can create stark contrasts thus to imply the inner conflict of Chia-chih, such as *tense* against *calm*, *infinitely* against *cramped*, *brightness* against *grubbily*, as well as the final inversion that she could *relax* and *inquire into her own feelings*, which in fact was utterly impossible under such a nightmare scenario. This can be taken as an explicitation strategy, but obviously it is more subtly organized by the translator through the absolute clause. Absolute clauses are often concise and compact, just like the succinct and incisive style of the ST author Eileen Chang. But in this example, the clause is endowed with more words and connotations, and thus becomes one untraditional exception. In the ST, the display windows and the glass door downstairs in the shop have been mentioned several times by Chang, and one possible reason is that glass is fragile so the attack would probably be carried out by someone outside the door or windows. In fact, they become symbols of the assassination. When they disintegrated, Yee's life would be over, and so would Chia-chih's distorted love/emotions for him. Therefore, it is reasonable to assume that such a translation was made through deliberate consideration by Lovell.

Moreover, besides the semantic enrichment strategy, several other previous findings can be further confirmed through the two examples above. One is that Lovell was inclined to use more absolute clauses to highlight certain atmosphere and thus to help promote the development of story plot. In addition, her translation is endowed with rich literariness due to her use of certain rhetorical devices such as zoosemy as well as the vivid stylistic effects they created. Finally, the translator subjectivity in Lovell's translation is clearly visible and arguably powerful.

Figure 5.10

Semantic Classification of Lexical Verbs in Absolute Clauses Between Translations by Lovell, Goldblatt and Kingsbury
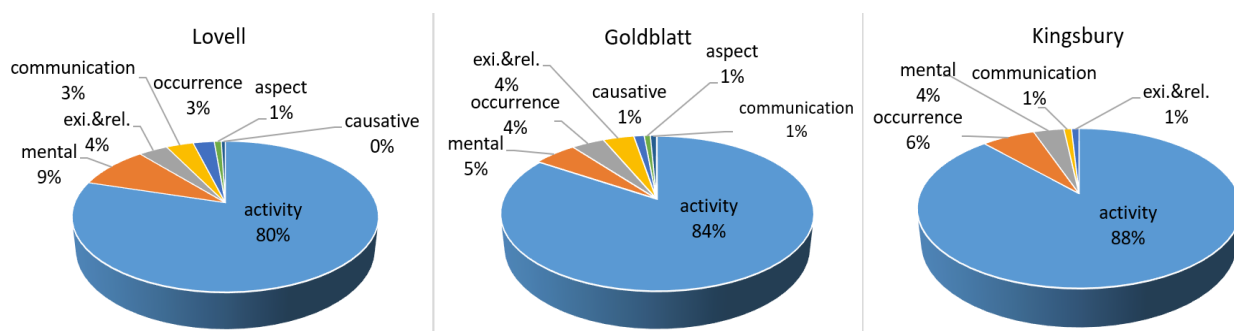
As shown in Figure 5.10, the semantic meanings of the lexical verbs (participles) in the absolute clauses of Lovell's and Goldblatt's are more diverse and complex than Kingsbury's. Lovell used more mental verbs in her absolute clauses than the other two translators, which indicates that besides activities, she also preferred to use absolute clauses to express the character's inner worlds. EXAMPLE 5.4a is selected from Yan Lianke's satirical novel《为人民服务》(*Serve the People*), a love affair between the wife of a powerful army division commander and her household's orderly in the 1960s. Compared with the ST, Lovell continued to adopt the rewording strategy and endowed her translation with richer meanings and stylistic effects. For one thing, her use of words is more diverse and expressive. The opposite words *pleasurable* and *disquiet* in the compact absolute construction not only reinforce the original's semantic meanings and thus make explicit the orderly's inner emotions (e.g., 甜味的/sweet → *pleasurable*). More importantly, they also create a sharp contrast to reflect the character's mixed feelings that he was pleased that the commander's wife permitted him to go upstairs when necessary, but he also felt nervous at the moment because he had never been there before. Instead of literal translation to use words such as tension or nervousness, Lovell chose the morphological negative *disquiet* for the original word 紧张. As discussed in Section 4.4, such a negative could create a possible world in the reader's mind that the orderly should have been quiet (peaceful and calm) when facing the commander's young and beautiful wife, but he actually did not. For another, through the rewording strategy Lovell put all the mental activity words (*dazed*, *not sure*, *expected*, *pleasurable*,

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disquiet and *percolating*) together in the middle and the end of the sentence, and thus produced a foregrounding effect. For instance, the part *not sure what was next expected of him* seems a little wordy and different from its original 有些不知所措 (a little bewildered), but in fact the words *next* and *expected* could clearly imply the forthcoming affair that the commander's wife did expect something from the orderly next. In addition, the *-ing* verb *percolating* not only indicates the subtle and increasing emotional change of the character, but also produces a dynamic effect that makes the inner description more vivid.

> **EXAMPLE 5.4a:**
>
> 他怔怔的站在那儿，有些不知所措，<u>又有细微一丝说不出的含有甜味的神秘紧张</u>。(阎连科《为人民服务》)
>
> (**LT:** He stunnedly stood there, a little bewildered, *with a subtle, indescribable, sweet, mysterious tension*.)
>
> **Lovell:** He stood there, dazed, not sure what was next expected of him, *a hint of pleasurable disquiet **percolating** through him*. (JL08)
>
> **EXAMPLE 5.4b:**
>
> <u>我慌忙说</u>，不，不，谢谢。但是已经迟了，房东老婆捧着一大盆稠厚的稀饭走了进来。("一个实习生"，朱文《媒人、学徒与足球迷》)
>
> (**LT:** *I said hurriedly*, "No, no, thank you". But it was too late, the landlord's wife carried a large bowl of thick porridge and came in.)
>
> **Lovell:** "No, really, no—thank you," *I stammered, panic **creeping** into my voice*. But it was too late: my landlady now made a second entrance, carrying a tureen of thick rice porridge. ("The Apprentice", JL13)

EXAMPLE 5.4b can also display the dynamic and vivid effect created by Lovell's absolute clause. She transformed the original adverb 慌忙 (hurriedly) into a whole sentence and enriched its semantic meanings as well. So the character's inner feelings are not only expressed by the word *panic* itself, but more could be perceived by the reader through the two verbs added by the translator (not exist in the ST), *stammered* and *creeping*, especially the latter and its *-ing* form that together create a very graphic

description, that the feeling of panic was developing gradually and increasingly, and then would spread across his whole body. This example also confirms Lovell's wording style as found previously in both Chapter 4 and Section 5.1 that her use of words is more diverse and complex, and thus their corresponding textual functions and the TT's semantic meanings become richer as well. Though *creeping* and *stammered* are classified as activity and communication verbs respectively, they actually function more like mental verbs to display the character's rich inner world that could be less expressive if described directly.

Another characteristic of the absolute clauses in Lovell's translations is that not one but often several absolute clauses can be found together within the same sentence. Table 5.4 displays numbers of the sentences where two, three, four and five absolute constructions can be found, as well as their proportions in all the sentences with absolute clauses in Lovell's translations. It can be found that in most of Lovell's translations there are sentences with two or three absolute constructions, especially in JL03, Jl07a and JL21 where four or even five absolutes can be found within one sentence.

Table 5.4

Sentences With Multiple Absolute Clauses in JL Corpus

	2 Ab. clauses	**3** Ab. clauses	**4** Ab. clauses	**5** Ab. clauses	**Total**
JL03	32	6	2	3	43 (32.8%)
JL04	2	N/A	N/A	N/A	2 (13.3%)
JL07a	26	2	1	1	30 (25.9%)
JL07b	3	N/A	N/A	N/A	3 (17.6%)
JL08	11	1	N/A	N/A	12 (20%)
JL09	25	6	N/A	N/A	31 (18.9%)
JL13	7	1	N/A	N/A	8 (14.8%)
JL21	8	2	1	1	12 (27.9%)
Total	114	18	4	5	141 (23.5%)

EXAMPLE 5.5:

我们谈得津津有味，不厌其烦，不厌其详也不厌其旧，常谈常新常谈常乐，

一直谈得手舞足蹈，面生红光，振振有词，一个个字都在充盈的口水里浸泡得湿漉漉的，才被舌头恶狠狠弹出口外， 在阳光下爆炸得余音袅袅。(韩少功《马桥词典》)

(**LT:** We talked with great relish, never tired of the annoyed, never tired of the detailed, never tired of the old, (we) often talked about new things and often talked with pleasure, *always talked until (everyone) danced around (with joy), (their) faces glowed, (everyone) spoke eloquently, every word was soaked in the rich saliva wet, and then popped by the tongue violently out of the mouth, and exploded in the sunshine with lingering sound lasting*.)

JL: It was a source of constant talk, constant novelty, constant delight, and we talked compellingly, unstoppably, *our hearts **dancing**, faces **glowing**, every word **drenched** in a deluge of saliva, then **catapulted** violently out of the mouth off the tongue, the reverberation of the explosion **lingering** in the sunlight*. (JL03)

As shown in EXAMPLE 5.5, the ST sentence contains as many as ten four-character idioms that make it difficult to employ a literal translation strategy to translate them all into English without any change. Even if such a strategy were possible, the TT sentence would probably become wordy and superfluous, and thus lose its original spirit. This is because four-character idioms in Chinese often seem brief and compact but their meanings are actually profound and enlightening. Therefore, in most cases literal translation will not embody the very essence of these delicate constructions. Lovell's translation retains the original concise and compact style of the idioms. At first sight, it seems a little puzzling because she omitted some meanings from the ST such as *津津有味* (with relish), *不厌其详* (never tire of the detailed) and *不厌其旧* (never tire of the old), and obviously she broke the original sentence order and reorganized it into a new one. However, a closer examination of the sentence reveals that she did this for a reason. For one thing, not too many meanings are lost actually, but they have been highly condensed or overlapped. For example, *津津有味* (with relish) and *振振有词* (speak eloquently) converge on the target word *compellingly*, and the three idioms *不厌其烦* (never tire of the annoyed), *不厌其详* (never tire of the detailed) and *不厌其*

旧 (never tire of the old) can all be simplified and refined to the target words *constant talk*. More importantly, Lovell adopted the parallelism device in her translation so that her sentence structure also follows certain patterns of the original idioms such as 不厌其烦 (<u>never tire of</u> the annoyed)，不厌其详也不厌其旧 (<u>never tire of</u> the detailed or <u>never tire of</u> the old) and 常谈常新常谈常乐 (<u>often</u> talk <u>often</u> (get something) new; <u>often</u> talk <u>often</u> (feel) glad). There are three groups of parallelisms in her sentence, i.e., *<u>constant</u> talk*, *<u>constant</u> novelty*, *<u>constant</u> delight*, *compelling<u>ly</u>* and *unstoppab<u>ly</u>*, as well as the five successive absolute constructions. Again, the five participles *dancing*, *glowing*, *drenched, catapulted* and *lingering* in the absolutes can not only enrich the semantic meanings of the TT, but also create a dynamic effect that makes the description real and lively.

5.3.3 Summary

In this section, both the *-ing* and *-ed* form absolute clauses have been closely examined in the JL and RF corpora. A more detailed investigation into the positions, syntactic functions, contents and semantic meanings of the absolutes has been carried out between translations by Lovell and two RF corpus translators, Goldblatt and Kingsbury. The findings can be concluded as follows:

(1) The *-ing* and *-ed* form absolute constructions continue to be found frequently in most of Lovell's translations as compared with the other translators in the RF corpus. Therefore, it is reasonable to state that absolute clauses are a prominent stylistic feature of Lovell's translator style.

(2) Compared with Goldblatt and Kingsbury, the syntactic functions and semantic meanings of the absolute clauses by Lovell are more diverse and evenly distributed. In addition, Lovell was often inclined to use multiple absolutes within the same sentence, which could foreground and reinforce certain semantic meanings and better organize the sentence structure of the TT.

(3) Several previous findings of the absolute clauses in the parallel model corpus in Chapter 4 have been further confirmed. Firstly, Lovell continued to use a rewording

strategy so that her translations contain more semantic changes and enrichment. Secondly, Lovell preferred to use many absolutes in her characterization and setting construction of the fictional world. Thus, at the macro-level, her absolute constructions are of more meaningful functions. In addition, her translation remains to be more dynamic and vivid since more participles especially -*ing* verbs have been used through the absolutes. Finally, the use of absolute clauses can create rich stylistic and rhetorical effects and thus enhance the literariness of the TT.

5.4 Semantic Level: Negation in the JL Corpus

In this section, I concentrate on the semantic level of the JL corpus by following the approaches of Section 4.4 to examine its negative expressions, with a view to finding consistency between the parallel and comparable models, i.e., a hypothesis that negation in other translations by Lovell besides JL09 also features more semantic changes as compared with their STs, thus displaying similar tendencies to be more diverse, complex, and creative. I first compared the strategy selection for translating negative expressions between the JL and RF corpora. Then I turned to the micro-level to analyse the stylistic and rhetorical effects created by the negative constructions in Lovell's translations. Finally, at the macro-level, the roles of negation in characterization and building of the fictional world have been examined.

5.4.1 A Comparison of the Negative Expressions Between the JL and RF Corpora

In this section, I selected six translations (JL03, JL07a, JL07b, JL08, JL09 and JL13) from the JL corpus to examine the translator's strategy selection when translating negative expressions. The reason for not including JL04 is that its Chinese ST has never been officially published and thus the negative constructions in the TT cannot be aligned with their original counterparts. The other translation that was not examined is JL21, because it is an abridged version with only a quarter of the length of its ST (Wu, 2021), which also makes it very difficult to match the negatives with their originals.

I also selected six translations (HG03, ET02, KK07, NH12, AB14 and WL99) from the RF corpus for comparison. My selection criteria are based on the following points. First,

these six translations together have 392,574 tokens, a similar size to the six JL translations (431,854 tokens). In addition, they are from six different translators, and both the RF and JL translations cover different text types of novel, novella and short story, which ensures that variety and representativeness could be taken into maximum consideration in this study.

Figure 5.11

Negative Translation Strategies in JL Corpus

	VPN	CSN	MPN	IHN	PFT	ADD	OMS	IDM	DBN	TRQ
JL03	1536	937	425	608	364	387	142	95	18	16
JL07a	913	564	193	509	444	363	165	69	17	20
JL07b	85	38	31	53	61	53	32	3	4	0
JL08	216	151	102	208	171	161	403	19	4	6
JL09	511	464	277	539	298	211	121	46	31	10
JL13	490	267	113	324	298	234	220	33	14	25
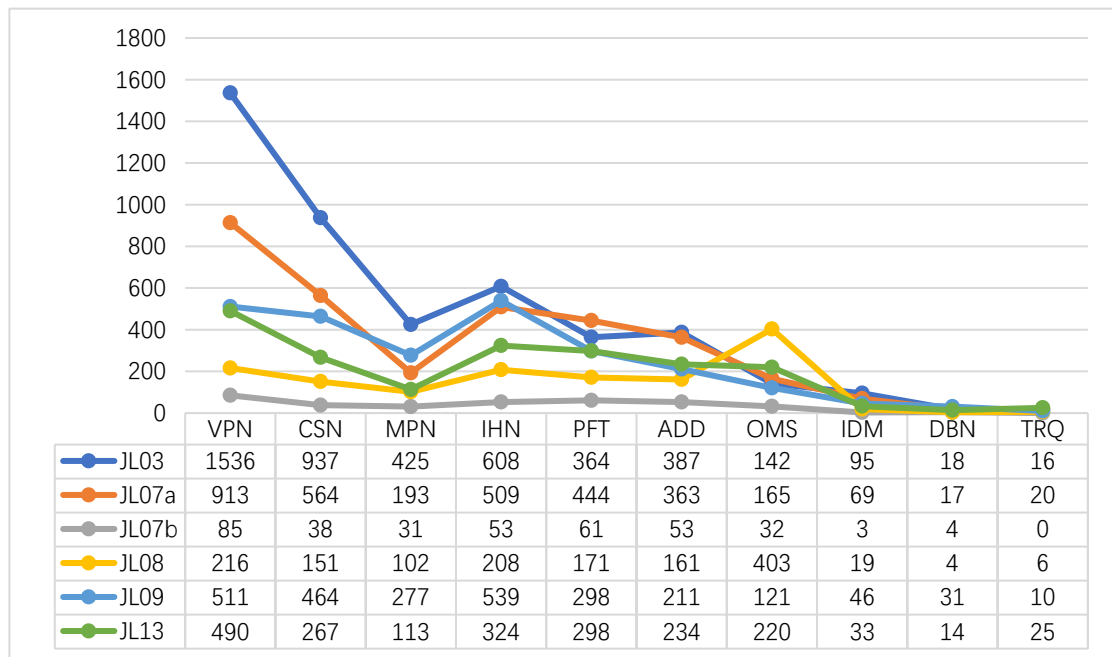
Figure 5.12

Negative Translation Strategies in RF Corpus

	VPN	CSN	MPN	IHN	PFT	ADD	OMS	IDM	DBN	TRQ
HG03	428	212	75	154	101	46	57	16	3	8
ET02	759	399	147	269	158	85	241	19	4	4
KK07	1095	353	140	244	203	110	36	10	3	15
NH12	404	187	75	136	91	43	23	8	2	3
AB14	613	261	74	132	81	64	18	14	2	3
WL99	1076	528	113	204	149	119	38	13	3	15
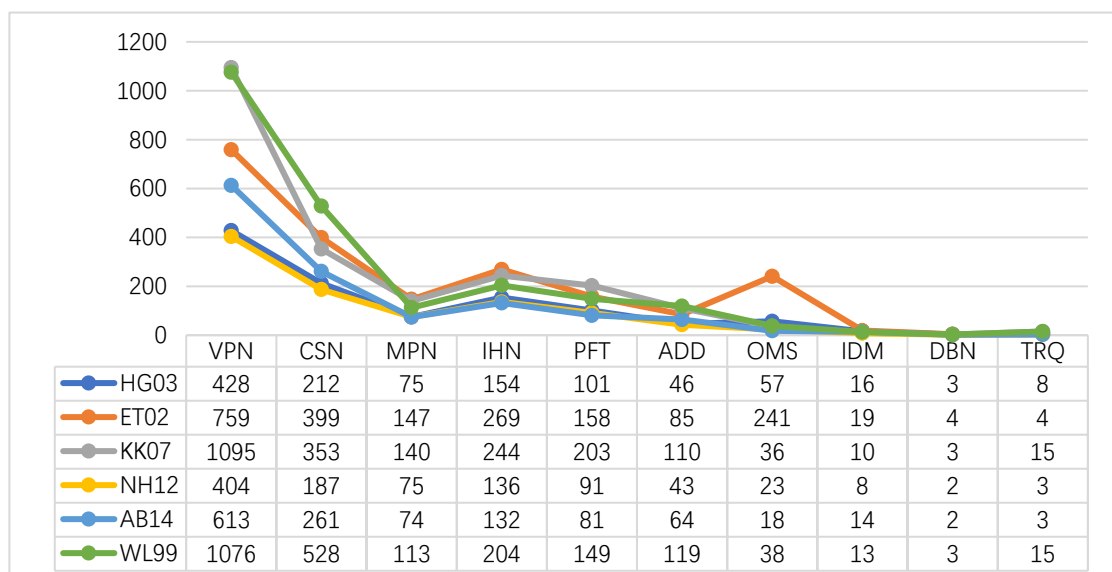
Figures 5.11 and 5.12 display the translation strategies for the negative expressions between the JL and RF corpora respectively (see Appendix H for negative categories and their abbreviations). It can be clearly seen that Lovell's strategies reveal a more diverse and balanced tendency as compared with the RF translations, especially in her later translations (JL07b, JL08, JL09 and JL13). One major difference between the JL and RF translations consists in the *VPN* (verb phrase negation) category. In all the six JL translations, proportions of the *VPN* category are lower than 35% (33.92%, 28.03%, 23.61%, 14.99%, 20.37%, 24.28%), while in the RF group, the *VPN* proportions are all higher than 35%. In three translations, KK07, AB14 and WL99, almost half of the negative constructions belong to the *VPN* category (49.57%, 48.57%, 47.65%). Another stark contrast lies in the *ADD* (addition) strategy. Lovell used significantly more *ADD* strategies in her translations (8.55%, 11.15%, 14.72%, 11.17%, 8.41%, 11.60%) than the RF translations (4.18%, 4.08%, 4.98%, 4.42%, 5.07%, 5.27%), which indicates that negative expressions in her translations have more semantic changes and are thus more creative.

Figure 5.13

Category Distribution of Negative Translation Strategies in JL Corpus

	JL03	JL07a	JL07b	JL08	JL09	JL13
conventional	2898	1670	154	469	1252	870
unconventional	1630	1587	206	972	1256	1148

■conventional ■unconventional

Figure 5.14

Category Distribution of Negative Translation Strategies in RF Corpus

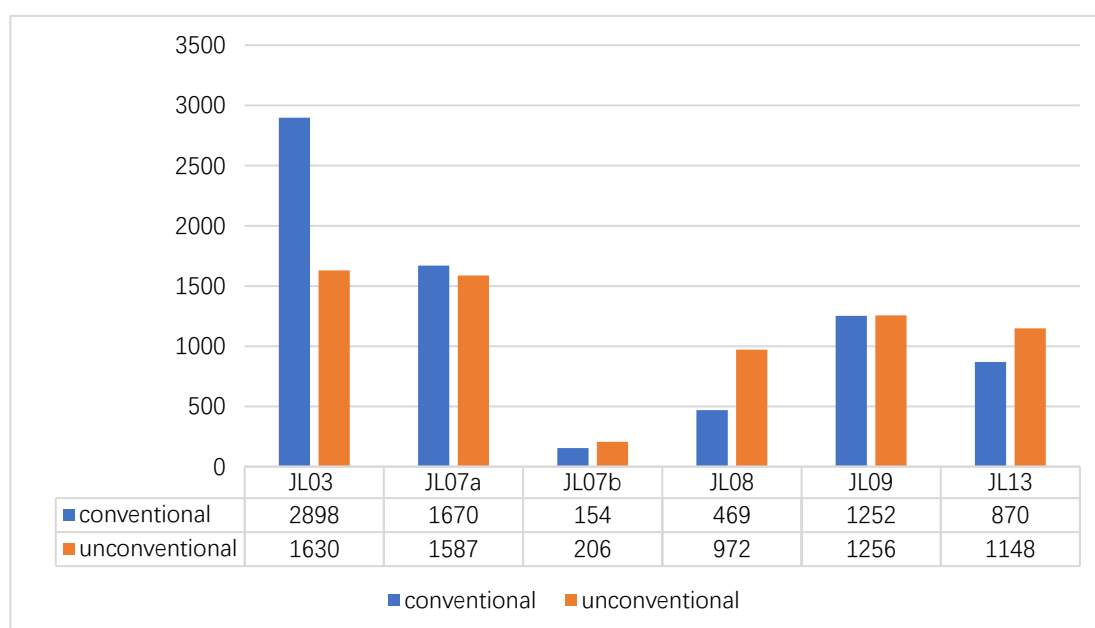|	HG03	ET02	KK07	NH12	AB14	WL99
■ conventional	715	1305	1588	666	948	1717
■ unconventional	385	780	621	306	314	541

■ conventional   ■ unconventional
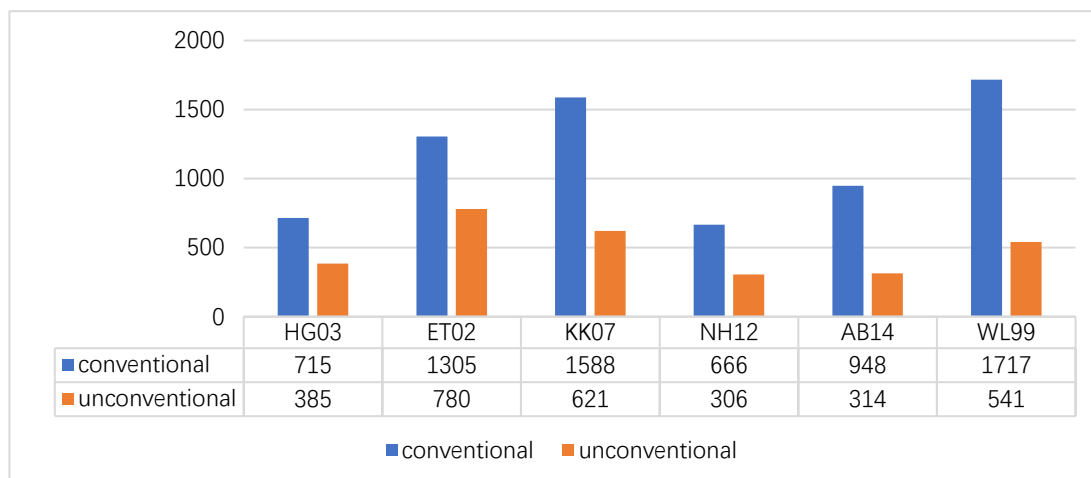
As shown in Figures 5.13 and 5.14, the JL group and RF group reveal different tendencies in general negative strategy selection between *conventional strategies* (the *VPN*, *CSN*, *MPN* categories) and *unconventional strategies* (the *IHN*, *PFT*, *ADD*, *OMS*, *IDM*, *DBN*, *TRQ* categories). In most of the JL translations (except JL03), either the conventional and unconventional strategies are almost evenly distributed (JL07a, JL09), or the former are fewer than the latter (JL07b, JL08, JL13). However, all the translations in the RF group encompass more conventional strategies than the unconventional ones, and their gaps are huge. This corresponds with a previous finding in Section 4.4 that Lovell's translation of negation includes more semantic changes (unconventional strategies) and translation shifts and thus her translator style can be seen as more diverse, complex and creative.

A more obvious distinction in strategy selection between the two groups can be displayed in Figure 5.15 (totally 89% of the variance explained by the two dimensions). Note that the dots in the plot represent negative translation strategies while the triangles represent translations. Five out of six JL translations are located in the left part of the plot and four (JL07a, JL07b, JL09, JL13) cluster very closely, except JL03 that is different from the other JL translations as revealed above in both Figure 5.11 and Figure 5.13. On the other side, most RF translations (HG03, NH12, KK07, AB14, WL99) are located quite closely at the upper right of the plot. An in-depth examination reveals that

the first dimension (horizontal axis) can represent two opposite tendencies of strategy selection. The right direction indicates most RF translators who preferred to adopt conventional strategies when translating negation, while the left half represents all those unconventional strategies such as positive free translation (*PFT*), addition (*ADD*) or idiom (*IDM*) and all the JL translations except JL03 are grouped in this part. This confirms the above finding that Lovell's translation of negation is more unconventional and creative than the other translators'.

Figure 5.15

Correspondence Analysis Plot of Associations Between Negative Translation Strategies and Translations in JL and RF Corpora
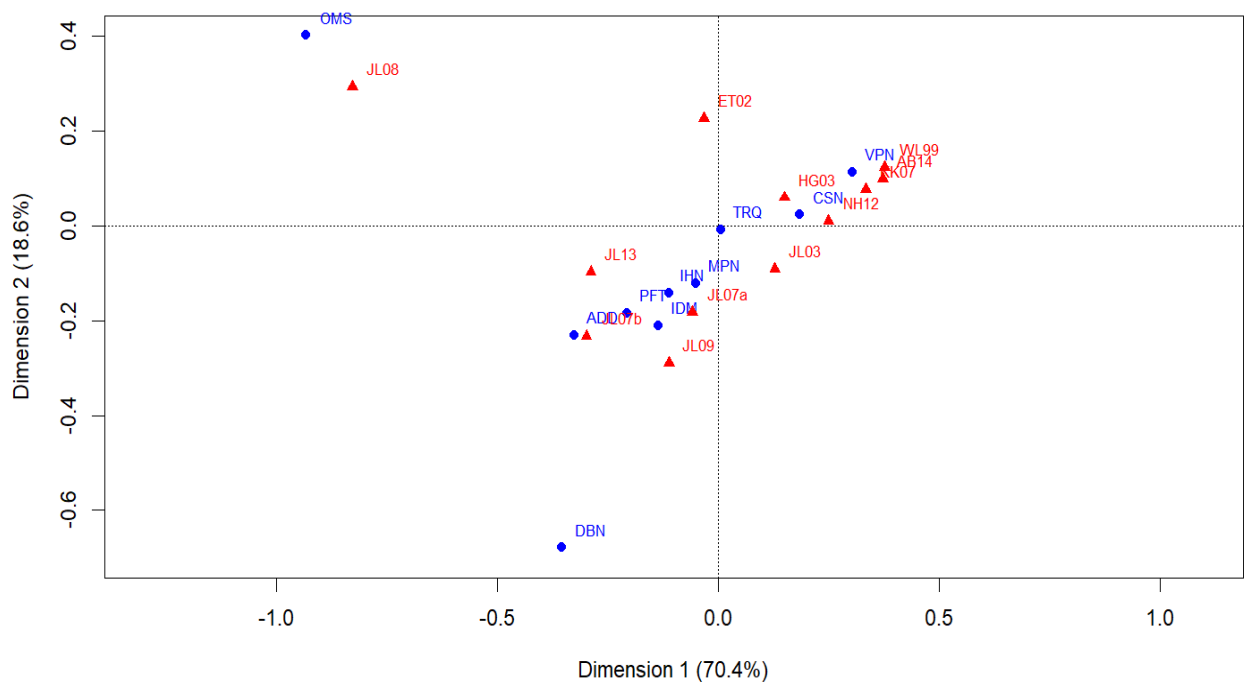
When the ST negative constructions are taken into account, the distinction between the JL and RF translations can still be found as shown in Figures 5.16 and 5.17. The ratios of TT negative constructions/strategies to ST negative constructions in the JL corpus are higher than those in the RF corpus (except JL03), though the gaps are not big. This again indicates that Lovell's translations have more negative expressions and probably more semantic changes, and therefore is worthy of more detailed examination in the

next part.

Figure 5.16

Ratios of TT Negative Translation Strategies to ST Negative Constructions in JL Corpus

	JL03	JL07a	JL07b	JL08	JL09	JL13
TT SUM	4528	3257	360	1441	2508	2018
ST SUM	4232	2838	308	1315	2299	1780
TT/ST	1.07	1.15	1.17	1.10	1.09	1.13
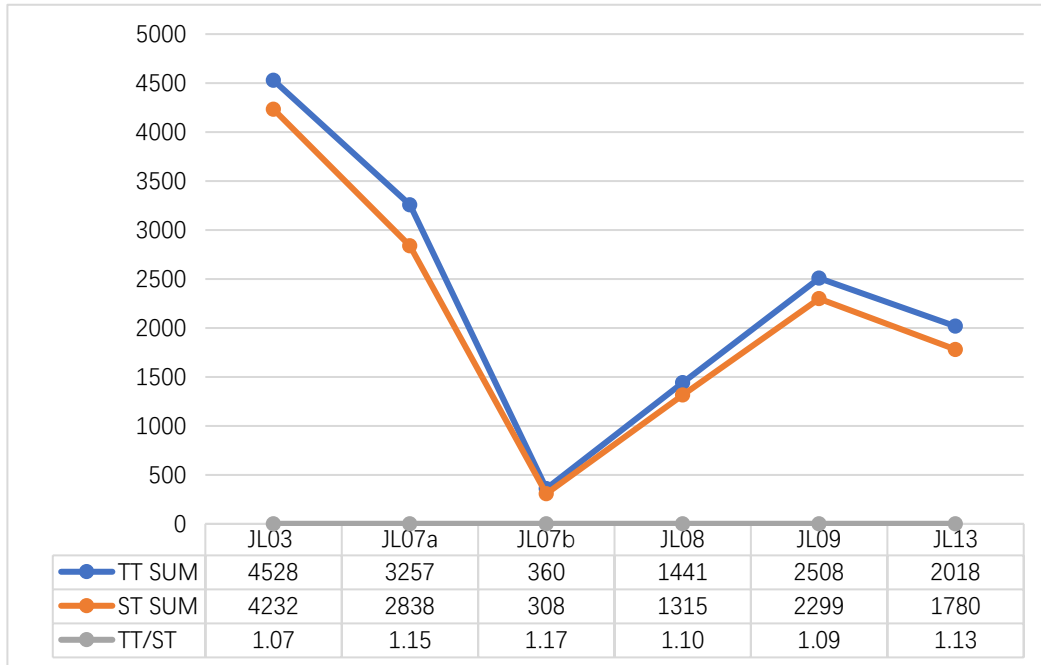
Figure 5.17

Ratios of TT Negative Translation Strategies to ST Negative Constructions in RF Corpus

	HG03	ET02	KK07	NH12	AB14	WL99
TT SUM	1100	2085	2209	972	1262	2258
ST SUM	1032	1991	2128	937	1208	2162
TT/ST	1.07	1.05	1.04	1.04	1.04	1.04
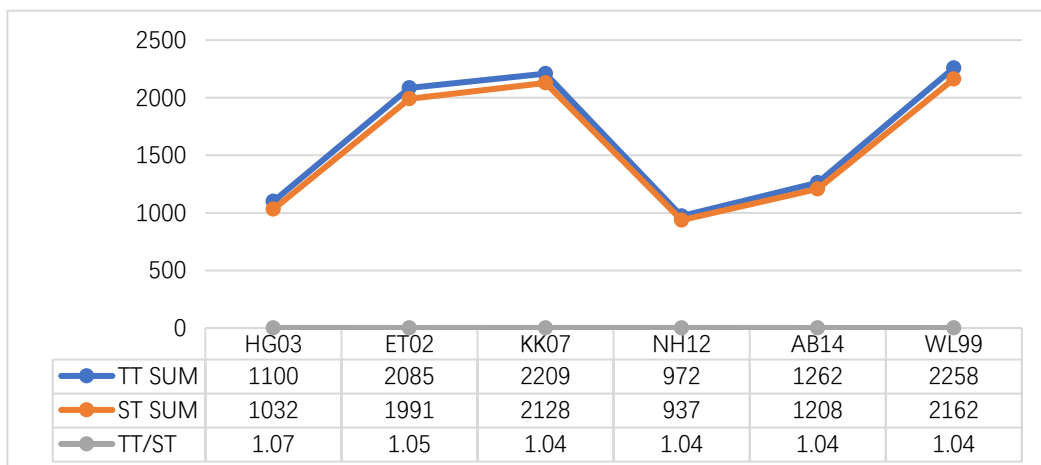
All the above findings correspond with previous conclusions in Section 4.4 that Lovell's translator style features diversity, complexity and creativity at the semantic

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level of negative expressions. However, it is worth noting that one exception, i.e., JL03 is more similar to the RF translations than the other JL translations in negative strategy selection as shown in the above figures. A possible explanation is, as Lovell's first English translation work of her translator career, JL03 reflects a more cautious and traditional translation principle by the translator at the earlier stage. Thus, this initial attempt cannot enable the translator to establish a stable or mature translator style. Another reason might be that the ST of JL03, i.e.,《马桥词典》(*A Dictionary of Maqiao*), was written in the form of dictionary and therefore is not only a novel of vivid stories of a small village in south central China during the 1960s but also a "biography of a community, told through its history, people, plants, and animals" (Han, 2003), which to some extent inhibits the translator's creativity to adopt more unconventional or free translation strategies. Therefore, it is necessary to take due account of the diachronic development of the translator as well as the relevant factors leading to the change in the following parts.

5.4.2 Negative Expressions in the JL Corpus

5.4.2.1 Negation at the Micro-Level

5.4.2.1.1 Semantic Changes: Diversity, Complexity and Creativity

As stated in previous parts, the negative expressions in Lovell's translations tend to encompass more semantic changes especially semantic enrichment, a strategy used by the translator to endow a certain sentence in the TT with enriched or reinforced meanings as compared with its counterpart in the ST, thus displaying a semantic tendency of the TT to be more diverse, complex and creative. The following is a typical example:

> **EXAMPLE 5.6:**
> 后来货币变得日益重要起来，这对我们来说是个好消息，<u>它**无与伦比**的媒介作用赋予了我们更多的**避免**被埋没的机会</u>。("我爱美元"，朱文《我爱美元》)
> (**LT:** Later money became increasingly more important, which, for us, is good news; *its **unparalleled** mediating effect gave us more opportunities to **avoid** being*

neglected.)

Lovell: *But **don't** lose heart*: the rise and rise of money—the only truly objective mediator between buyers and sellers—is good news for us, *it'll **rescue** us from the obscurity and neglect in which we **unfairly** languish*. ("I Love Dollars", JL07a)

EXAMPLE 5.6 is translated from Zhu Wen's short story "I Love Dolla*rs*", an absurd story about human desire expressed by the narrator's worship of money and obsession with sex. Its Chinese original does not include too many negative meanings except the four-character idiom 无与伦比 (unparalleled) and the inherent negative 避免 (avoid). However, the translator employed a rewording strategy to endow the TT with more semantic changes. For one thing, she added the words *don't lose heart* at beginning of the sentence to produce a humorous tone to connect and contrast with the narrator's preceding words about life tragedy. Such an addition strategy (*ADD*) was adopted again at the end of the sentence when the translator created an imagined world for the reader that if *we* were lost in the *obscurity and neglect* then *we* would *unfairly languish*. Such semantic changes to some extent reflect the translator's attitude via the character about being neglected. This intervention can also be found when Lovell described money as *the only truly objective mediator*, and this expression is far different or more explicit from its original 无与伦比, a positive free translation strategy (*PFT*) that actually combines both the character's and the translator's voices. For another, the original inherent negative 避免 (avoid) was transformed into the words *rescue…from*, a personification device to generate a vivid and relaxed tone by the narrator. Such a colloquial expression connects more smoothly with the preceding and following utterances of the narrator, and it can also be found in other translations by Lovell as stated in Section 4.4.3. Therefore, as compared with the original, the TT sentence is endowed with more negative meanings through different words and diverse strategies (*don't lose heart*, *rescue*, *obscurity*, *neglect*, *unfairly languish*) and can be taken as a mixture of voices by both the narrator and the translator.

As mentioned in previous parts, Lovell's translation features diversity in both word use and strategy selection when dealing with absolute clauses and negative expressions,

which can also be manifested by the semantic changes in her translations. Table 5.5 and Figure 5.18 show the retrieving results of the semantic changes of the word *hate* and its several synonyms, i.e., *hatred*, *resent*, *abhor*, *detest*, *loathe* (derivations included) as compared with their originals in the ST in both the JL and RF corpora.

Table 5.5

Semantic Changes of the Word "Hate" and Its Synonyms in JL and RF Corpora

	Equivalence	Enrichment	Shift	Addition	Total
JL	52	24	23	3	102
RF	61	7	12	2	82

Figure 5.18

Semantic Changes of the Word "Hate" and Its Synonyms in JL and RF Corpora
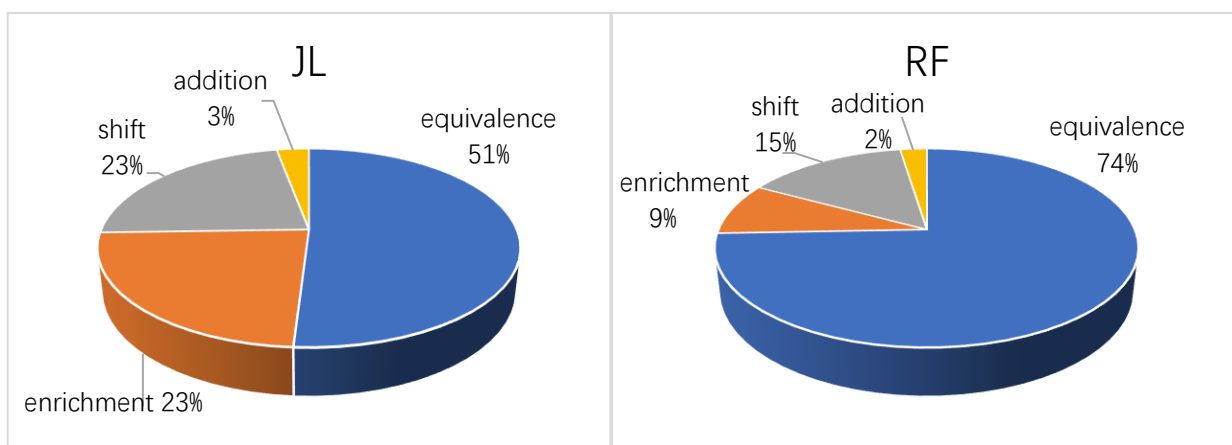
The above data reveals that almost half of the words *hate* and its synonyms in the JL corpus are results of semantic changes from either enrichment or shift strategies. In an enrichment strategy, an original feeling/attitude of the character has been intensified to a more emotional level, e.g., 我多么**不愿意**看到这样 (LT: how I am *unwilling* to see this) → JL07a: *I **hated** to see him like that*. In a shift strategy, the original counterparts of *hate* or its synonyms in the ST have no such meanings at all, e.g., 不要把被子掀开, 这会儿你爸爸**见不得**风! (LT: don't pull away the quilt, now your father *can't be exposed to* draughts!) → JL07a: *don't lift the quilt, he **hates** drafts!*. There are even examples, though not many, that in their ST no negative meaning about *hate* or its synonyms can be retrieved at all (addition strategy), such as 我这个人有个缺点就是

死要面子 (LT: I am a man who has the weakness of being dead determined to save face) → JL07a: *I **hate** being a public spectacle like that, it's a major weakness of mine.* Interestingly, most of these semantic enrichment or shift examples can actually manifest the character's inner feelings or emotions, or even as evidence of translator intervention that will be discussed in the following parts.

Another prominent feature of the semantic changes in Lovell's negative expressions is greater complexity, which can be further displayed through examples with either a steadily increasing negative semantic change or extreme-meaning negative words. The former change can be shown in EXAMPLE 5.7. In addition to the negative *unavoidable* that is more equivalent to the original *没有办法* (no way), the translator added *incurable*, a word that sounds more despairing than *unavoidable* thus to produce an increasing semantic change of enrichment. It is interesting that the two negatives are not arranged at random in the sentence but are located in good order in the linear development of the plot to subtly express the narrator's feeling of resignation that the influence on *us* from Da Ma can neither be prevented beforehand nor eliminated afterwards. Such a growing and strengthening negative expression generates a foregrounding effect and to some extent subtly echoes the common theme in works by the ST author Zhu Wen about young little men's lostness and emptiness.

> **EXAMPLE 5.7:**
> 一个学年下来的时候, 我想我们专业的所有人说起话来多少都有了点达马味, 这实在是**没有**办法的事情。("达马的语气", 朱文《媒人、学徒与足球迷》)
> (**LT:** By the end of the academic year, I think all of us in our department speak like Da Ma, *and this is really something that **cannot** be avoided*.)
> **Lovell:** Within a year, I think that everyone in our department had at least a touch of Da Ma in the way they talked; *it was an **unavoidable**, **incurable** condition*. ("Dama's Way of Talking", JL13)

The complexity of the negative expressions in Lovell's translations can also be exhibited through some extreme-meaning words as results of semantic strengthening from the

single negative 不 (not/no) of the ST, such as *she **agonized** over whether she had caught something from Liang Jun-sheng* (JL07b) from 她都**<u>不确定</u>**有没有染上什么脏病 (LT: she was **not sure** if she had got any venereal diseases). Take EXAMPLE 5.8a for further instance. The original negative construction 不能容忍 (could not put up with) was condensed into *insufferable*, with a more intense meaning to denote something extremely annoying, unpleasant and difficult to bear. More importantly, all the three successive words, i.e., *ill-informed ignorance insufferable*, have certain negative meaning each and together they produce an emphasizing effect of negation.

I then retrieved the Chinese source texts of the six JL translations for constructions of *a Chinese negative* + 容忍 *(tolerate)* such as 不能容忍 (unable to tolerate) or 无法容忍 (no way to tolerate), and examined their corresponding translation in the TTs. Interestingly, all the other three results can also reveal certain semantic changes due to complex consideration, such as EXAMPLE 5.8b, in which the original two 不可容忍 (intolerable) was transformed into four-time repetitions of the word *vile*, a more concise and colloquial expression for speech presentation that also unobtrusively implies the speaker's viewpoint that the *evil practices* he mentioned are *morally* abhorrent and unacceptable (*vile*). The function of such an expression is similar to that of the repetitions in *King Lear* (Shakespeare, 2007, p. 192) such as *Never, never, never, never, never!* that it intensifies the strong emotions of the character as well as the sense of rhythm and thus to reflect their personality traits. The character, Ma Ming, is a hermit villager who lived on the margins of the public and society but had an independent spiritual world and good literary talent. Therefore, the repetitions of *vile* better reflect his inner morals about the villagers' ways of fishing, and its colloquial expression naturally coheres with the following sentence *his face flushed with unexpected animation…* EXAMPLE 5.8c is a similar instance, but in a more explicit way that the translator used two groups *was forced…to allow* and *grudgingly* to express the original 不太情愿地容忍 (to reluctantly tolerate) and thus highlight the character's inner world that their reluctance was both *forced* by some external factors and due to great internal unwillingness. In EXAMPLE 5.8d, though the negative meaning *less and less tolerant*

is almost equivalent to its original *越来越无法容忍* (more and more intolerant), it is worth noting that the translator employed a parallel structure, i.e., *less and less tolerant* and *more and more indignant*, with their last words sharing the identical sounding *-ant* in the last syllables (like the device of end rhyme in poetry), to reproduce a similar structure to the Chinese original, which can be taken as a combination of faithfulness, literariness and creativity.

EXAMPLE 5.8a:

他们<u>不能</u>容忍我的孤陋寡闻,也很为我可惜。(韩少功《马桥词典》)

(**LT:** They *could **not** put up with* my ignorance, and felt pity for me.)

Lovell: They found my state of ill-informed ignorance ***insufferable*** and pitiful at the same time. (JL03)

EXAMPLE 5.8b:

"…只有悍夫刁妇才利欲熏心, 下毒藤, 放炸药, 网打棒杀, 实在是乌烟瘴气, 恶俗<u>不可容忍, 不可容忍!</u>" (韩少功《马桥词典》)

(**LT:** "…Only violent men and wicked women are dulled with greed, (they) set poison ivy, put explosives, beat with nets and kill with cudgels, it's really a foul atmosphere, *the bad custom **cannot** be tolerated, **cannot** be tolerated*!")

Lovell: '…Only the fierce and cunning will be blinded with greed, poisoning the water, setting off dynamite, casting nets, beating the water, ruining the atmosphere, ***vile** evil practices, **vile, vile, vile**!*' (JL03)

EXAMPLE 5.8c:

有些人不好不接受他们,只得<u>不太情愿地容忍</u>他们两父子挤进来… (韩少功《马桥词典》)

(**LT:** Some people could not help but accept them, and had to ***reluctantly*** *tolerate* the two of them crowding in…)

Lovell: …not everyone could very well continue to put up resistance, and one group was ***forced**, rather **grudgingly***, to allow father and son to jostle their way in… (JL03)

EXAMPLE 5.8d:

女子们对他没心没肺的高傲越来越<u>无法容忍</u>，越来越义愤填膺。(韩少功《马桥词典》)

(**LT:** The women became *more and more **intolerant*** of his heartless pride, and more and more indignant.)

Lovell: The women became ***less and less** tolerant*, and more and more indignant toward his cold arrogance. (JL03)

A last but not least feature of Lovell's translation of negation consists in creativity, which is often exhibited by her addition strategy and positive free translation strategy, as shown from EXAMPLEs 5.9a and 5.9b. Both the two examples were added with some new information that explicitly reflects not only the character's, but to some extent the translator's inner attitudes. In the former example, the source sentence neither includes any negative meaning nor makes explicit the class difference, such as what or how great it is, though it can be inferred from the context by the reader. However, in the target sentence the translator added more negative words such as *inequality*, *insurmountably*, and *irreconcilably different* as well as the dynamic verb *loomed* to foreground the huge difference between the two characters in social status as well as the impossibility to get rid of it. I assume that such a tense negative atmosphere was created elaborately by the translator to imply the stifling sense of despair of the character's inner world. Moreover, the second half of the sentence is an absolute clause, which corresponds with a previous finding in Sections 4.3 and 5.3 that Lovell preferred to use absolute clauses to create a concise and informative stylistic style.

EXAMPLE 5.9a:

<u>等级</u>像长城样横在他们之间，<u>差别</u>如大都会的摩天大楼和小村的茅房小屋… (阎连科《为人民服务》)

(**LT:** *Class* lays between them like the Great Wall, and the *difference* is like that between a skyscraper in a large city and a hut in a small village…)

Lovell: Social ***inequality*** loomed as ***insurmountably*** between the two of them as the Great Wall, their ranks as ***irreconcilably*** different as a skyscraper and a hut.

(JL08)

EXAMPLE 5.9b:

撬那些老职工的工具箱，他们大多背着老婆存了些私房钱，拿了这种钱<u>不用亏心</u>。("小谢啊小谢"，朱文《我爱美元》)

(**LT:** Break into the old workers' toolboxes, most of them have stashed some secret money behind their wives' backs, so (if you) take this kind of money ***don't feel guilty***.)

Lovell: Or: break into the old workers' toolboxes, where most of them were hiding their bonuses from their wives. *They **deserved** it, **the mean old bastards**.* ("Ah, Xiao Xie", JL07a)

Compared with 5.9a, the creativity displayed by EXAMPLE 5.9b grows to a higher level. The translator used a free translation strategy to transform the original negative into a positive expression in which more negative meanings and attitudes were added via the words *deserved* and *mean old bastards*. This semantic change also brings about a shift in point of view from the second person *you* to the third person *they*, as well as a change of sentence focus to directly express the character's/translator's viewpoint, and it can be considered as a way of translator intervention. It is reasonable to assume that the translator did so because such an intervention is more colloquial and can generate a sense of humour thus to increase the absurdity of the original story that the protagonist Xiao Xie wanted to make money in a short time so people around him started to offer ridiculous suggestions including this one. This example again confirms an aforementioned interpretation that the translator's intervention is more like a balanced combination of complex consideration, and its creativity is not always a betrayal to the source, sometimes it can also be a faithful re-creation that is trying to be close to the themes of the ST though in a different form.

5.4.2.1.2 Rhetorical Effects and Literariness

As stated in Section 4.4.3, in addition to the diverse and creative semantic changes, Lovell also tended to employ rhetorical devices to convey the negative meanings of

the ST, which makes the TT more expressive and thus improves its literariness. Such devices can be a paradox (e.g., *爸爸，你比你的儿子<u>狡猾多了</u>*/LT: dad, you are *much craftier* than your son → JL07a: *I had to admire his **guileless guile**; **I couldn't** match it*), a simile (e.g., *我<u>不由自主</u>地迎着光走过去*/LT: I *could not help* walking towards the light → *I gravitated toward it **like a moth**.*), a metaphor (e.g., *但是一玩就<u>没完</u>...而且有点神经质*/LT: but once he played he *never stopped*…and he played like crazy → JL13: *the instant he picked up the paddle, he turned into **a crazed alpha male***), or a hyperbole (e.g., *他人多,出门都有保镖,你根本<u>不是他的对手</u>*!/LT: He's got plenty of bodyguards, and you're *no match for him*! → JL07a: *his bodyguards'll **make chop suey of you***).

The rhetorical devices adopted in the negative expressions are actually part of the rewording strategy Lovell preferred in many of her translations, whose stylistic effects are manifested through EXAMPLEs 5.10a-c as follows. First, rhetorical devices can enrich the expressiveness of negative constructions through a more vivid and dynamic way. In EXAMPLE 5.10a, a personification device is employed to convey the narrator's feeling of hunger. The translator did not choose any negative such as *uncomfortable* to describe the feeling literally, but instead she used the human action verb *protesting* together with the degree adverb *violently* with a more extreme meaning to express it. And a vivid picture could be established in the reader's mind that hunger was like an elf in *my* stomach, grumbling bitterly about the snub it had suffered. There are no direct negatives on the surface, but a negative atmosphere has been created in a subtle way to attract the reader to step into the fictional world without realization.

> **EXAMPLE 5.10a:**
> 我的肚子不仅<u>很饿</u>，而且<u>不舒服</u>。("三生修得同船渡"，朱文《我爱美元》)
> (**LT:** My stomach was not only *very hungry*, but also ***uncomfortable***.)
> **Lovell:** My *empty* stomach was ***violently protesting*** at the treatment I'd ***meted out to*** *it*. ("A Boat Crossing", JL07a)
> **EXAMPLE 5.10b:**
> 他<u>没有</u>把姐姐二字唤出口。他<u>没有</u>唤出口的胆量和勇气。(阎连科《为人民

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服务》）

(**LT:** He ***didn't*** call out the word "sister". He ***didn't*** have the courage to say it.)

Lovell: The word 'Sister' ***died*** in his throat, ***killed*** by cowardice. (JL08)

EXAMPLE 5.10c:

街上的人流到了我们这就遭遇到了一小块意外的暗礁,有些人开始注意我们了。("我爱美元", 朱文《我爱美元》)

(**LT:** People in the street came to us as if *hitting a little unexpectable submerged reef*, then some people began to notice us.)

Lovell: Several passersby ran into us, as if we were *a **submerged** reef, **invisible** to the naked eye under **a sea of concrete***, until, after multiple collisions, our ***unmoving*** presence finally began to be noted. ("I Love Dollars", JL07a)

In addition to vivid and dynamic stylistic effects, some rhetorical devices in the JL corpus can also contribute to a delicate depiction of the character's inner world as well as a natural and implicit suggestion of the plot development. In EXAMPLE 5.10b, the two Chinese negatives 没有 (not) was transformed into a personification device by using two semantically intensified words *died* and *killed*. Such rewording not only presents a calm and succinct tone, but also vividly foregrounds the character's inner conflict and desperation that due to the huge disparity in status between him and another character they would never call each sister and brother.

Lastly, some rhetorical devices with negative meanings in Lovell's translation can also enrich the literariness of the TT and even echo the theme of the ST. Compared with the original, the target sentence in EXAMPLE 5.10c seems a little wordy at first sight. Besides the simile *as if we were a submerged reef* that was literally translated from the ST, the translator created new semantic meanings in the middle part including the two negatives *invisible* and *unmoving*, as well as a new metaphor *a sea of concrete* referring to the modern city surroundings. Such a metaphor is a good echo of the previous simile, to highlight the sharp contrast between *us*/narrator and his father (*a submerged reef*), and others in the street (*a sea of concrete*). The two negatives (*invisible*, *unmoving*) as well as the added words *multiple collisions* also help to magnify the contrast, between

individuals and their surroundings, the *invisible* and the *naked*, the *unmoving* and *multiple collisions*, thus to paint a mind picture of a man on a lonely island. It is worth pointing out that the ST story is about a son and his father spending a day hanging out in streets, with a theme of subversive father-son relationship and the two as wanderers. The day out is not only a physical tour around the strange city, but also a metaphor by the ST author as a mental wandering journey looking for desire. Therefore, it is reasonable to assume that the translator deliberately designed the middle part of the sentence to make the mind picture from the ST completer and more expressive, thus to highlight the character's inner feeling of wandering and emptiness and echo the theme of the ST.

5.4.2.1.3 Cultural Consideration and Reader Reception

Besides semantic changes and rhetorical effects, another distinctive feature of Lovell's translation of negation is to take cultural consideration and reader reception into account. As displayed in Tables 5.6 and 5.7, she used a higher average proportion of idiom strategy in her translation of negation than the other translators of the RF corpus, which indicates that she has a general tendency of domestication when dealing with negative expressions in her translations. This domestication strategy was adopted in translating of many Chinese four-character idioms with negative meanings from the ST, such as 斩草除根 (*cut* the weeds and *dig up* the roots) → *destroy at root and branch* (JL03), 不胫而走 (go *without* legs/spread fast) → *spread like wildfire* (JL13), or 无懈可击 (with *no* chink in one's armour to attack) → *cut me no slack* (JL03). The above instances respectively demonstrate three general strategies by Lovell when dealing with the Chinese idioms. The priority is to find a direct equivalent, an English idiom with the original (or similar) words as well as meaning, such as *destroy at root and branch*, so that both the spirit and words could be retained as far as possible. A second choice is to look for an English idiom with the exact meaning but not the words from the original, such as *spread like wildfire*, which can also make the target reader get the meaning. However, when no equivalent can be found in the target context, the translator also employed a modification strategy to slightly change an existing English idiom thus to

make it close to its original meaning and acceptable by the target culture, such as *cut me no slack.*

Table 5.6

Idiom Strategy of Negative Translation in JL Corpus

JL	JL03	JL07a	JL07b	JL08	JL09	JL13	Mean
Idiom	95	69	3	19	46	33	44.17
Idiom %	2.10%	2.12%	0.83%	1.32%	1.83%	1.64%	1.64%

Table 5.7

Idiom Strategy of Negative Translation in RF Corpus

RF	HG03	ET02	KK07	NH12	AB14	WL99	Mean
Idiom	16	19	10	8	14	13	13.33
Idiom %	1.45%	0.91%	0.45%	0.82%	1.11%	0.58%	0.89%

EXAMPLE 5.11:

我想他是说<u>女人不是个东西</u>，<u>不要与之计较</u>，我懂了。("再教育"，朱文《媒人、学徒与足球迷》)

(**LT:** I thought he meant that *women are **worthless**, **don't** dispute with them,* I got it.)

Lovell: I guessed he meant: ***beware of*** women. We had understood each other a second time. ("Reeducation", JL13)

Cultural consideration can also be regarded as part of reader reception, since it is the (anticipated/ideal) reader who ultimately reads and interprets the translated work and thus makes it a meaning. Therefore, it is sensible for the translator to give great value to the target reader's acceptability based on their different cultural backgrounds and life experiences from the source culture. EXAMPLE 5.11 is extracted from a scene in which the narrator and his father-in-law were completely outgunned when nagged and cursed by his wife and mother-in-law. In Chinese, if someone is considered as having bad qualities or behaviours, he or she would be cursed as 不是个东西 (not be a (good) thing), a degrading saying to compare a human being to a worthless thing. However, if

the translator used a literal strategy to translate it as *women are worthless* in the TT, some target readers might take it as an insult to women, or even establish a misunderstanding that in the Chinese culture people regard women as worthless. Instead, the translator used a subtle and ambiguous expression that *we* should *beware of women* to avoid such a misunderstanding, which also generates a sense of humour to depict the defeat with resignation of the narrator and his father-in-law.

5.4.2.2 Negation at the Macro-Level

5.4.2.2.1 Characterization: Facial Expressions and Speech Presentation

As argued in Section 4.4.3, some of the negative constructions in Lovell's translation were included in the depiction of the character's facial expressions, speech and thought presentation, and if a semantic enrichment strategy or a rewording strategy was employed by the translator, such constructions can also contribute to the characterization of certain fictional figures so as to manifest their typical personalities and inner emotions.

> **EXAMPLE 5.12:**
> 有几个难度极大的高音，<u>他也顺溜溜地唱了上去</u>，音流在乡村夜空破云高飞，真让我大吃一惊。(韩少功《马桥词典》)
> (**LT:** There were a few difficult high notes that h*e also smoothly sang*; the stream of sound soared through the country sky, and really surprised me.)
> **Lovell:** The difficult high notes *he hit **without batting an eye***, producing an astonishing stream of rich, full sound that reverberated in the night sky over the countryside. (JL03)

In EXAMPLE 5.12, the translator adopted addition and rewording strategies to create a negative construction including a target idiom *bat one's eyes* in the TT, though there was no negative meaning in the ST. In the original story, the character was described as a strange-talented man in the village who was also a little tricky. Though the son of a traitor, he was still popular among the villagers since they thought he was capable of almost everything, such as singing, painting, medicine and inscription. This example is

from the scene that when he was young as a short middle school student he could sing as different roles in a Chinese opera very well. The vivid and funny depiction in the TT actually enriches the original character's image, because it could inspire an imagined picture in the reader's mind of a short village teenager with a round and funny babyface flushing with singing. This is something that was never narrated in the ST, but the negation does provoke a more vivid image of the character for the target reader.

The contribution of negative expressions in the JL corpus to characterization can also be displayed through speech presentation. EXAMPLE 5.13 is from a story about a father (Lao Li) who was an intellectual and refused to humble himself and his daughter's boyfriend who nursed him reluctantly in hospital. In the example, Lao Li yelled the words one night when the young man felt dizzy and waddled in the ward. Compared with the literal translation *don't pretend to be dead* (不要装死), the translator used a humorous tone *cut the zombie act* to present the young man's action vividly through another's speech, and more importantly, to indicate the speaker's inner attitude toward him. *Cut* and *zombie* both denote certain negative meanings: the former is more intense and colloquial in speech, and the latter highlights the speaker's dislike and contempt. Thus, they are both outcomes of semantic enrichment, and correspond with a previous finding that Lovell's translation features a concise, colloquial, contemporary and vivid style.

> **EXAMPLE 5.13:**
> 老李冷冷地说, <u>不要装死</u>! 快把水拿给我喝! ("幸亏这些年有了一点钱", 朱文《我爱美元》)
> (**LT:** Old Li said coldly, ***don't*** *pretend to be dead*! Give me the water quickly!)
> **Lovell:** ***Cut the zombie act!*** snarled Li. Give me the water now! (JL07a)

5.4.2.2.2 Thought Presentation in *Lust, Caution*

As argued in Section 4.4.3, when some negative expressions with enriched semantic meanings are accumulated in the text they can contribute to the overall building of fictional characters. The following examples are taken from Eileen Chang's *Lust,*

Caution (JL07b), a story in which Wang Chia-chih, a young college student and resistance member, disguised herself as a businessman's wife and became engaged in a secret plan to assassinate Mr. Yee, a powerful secret police head working for the Japanese-occupied collaborative government in Shanghai during the 1940s. The original story was a creative try by Chang to explore female psychology since it was interspersed with Chia-chih's flashbacks to the past and sentiments in the present, and thus her thought presentation can be taken as an important part of the work. The followings are thought presentation instances of Chia-chih and Mr. Yee that include negative expressions.

EXAMPLE 5.14a:

<u>不去找他，他甚至于可以一次都不来</u>，据说这样的事也有过，公寓就算是<u>临别赠品</u>。他是实在诱惑太多，<u>顾不过来</u>……

(**LT:** *(If she)* ***hadn't*** *gone to him, he might* ***not*** *even have come at all*, it was said that there had been such things, the apartment was *a parting gift*. He had too many temptations that *he **couldn't** resist*…)

Lovell: *And if Chia-chih had **not pursued** him so energetically, he might have **cast her aside**. Apartments were a popular parting gift to **discarded** mistresses of Wang Ching-wei's ministers. He had **too many** temptations **jostling** before him; **far too many** for any one moment.*

EXAMPLE 5.14b:

这天第一次坐下来一桌打牌，她知道他<u>不是不注意她，不过不敢冒昧</u>。她自从十二三岁<u>就有人追求</u>，她有数。虽然他这时期十分<u>小心谨慎</u>，也实在别狠了，<u>蛰居无聊，心事重，又无法排遣，</u>连酒都不敢喝…共事的两对夫妇合赁了一幢旧楼，至多<u>关起门来</u>打打小麻将。

(**LT:** That day for the first time (they) sat down to play mahjong, she knew *he was **not** inattentive to her, but dared **not** be too bold. She'd been courted* since she was 12 or 13, she knew it. Though *he was very cautious at the time*, his seclusion *was really boring, and he had too many problems in his mind that **couldn't** be relieved*, he didn't even dare to drink… he and his wife and another couple rented an old

building, at best they played mahjong *behind closed doors*.)

Lovell: The first time the Yees invited her to play mahjong with them—she could tell right away ***he was interested***, *despite his obvious attempts to be **circumspect***. Since the age of twelve or thirteen, she had been ***no stranger to*** the admiring male gaze. She knew the game. *He was **terrified of indiscretion**, but at the same time finding his **tediously quiet life** in Hong Kong **stifling***. He didn't even dare drink… He and another member of the Wang clique had rented an old house together, inside which *they remained **cloistered***, diverting themselves only with the occasional game of mahjong.

EXAMPLE 5.14c:

看不出这爿店，总算替她争回了面子，不然把他带到这么个破地方来——敲竹杠又<u>不在行</u>，小广东到上海，成了"大乡里"。

(LT: She hadn't expected that this shop, finally helped her save face, otherwise she took him to this dump—but (she) *was **not** good at ripping people off*, (so she was like) a little Cantonese who came to Shanghai, and became a "big country bumpkin".)

Lovell: Until the pink diamond, she had looked like *an **incompetent** bounty hunter*, *a Cantonese **nobody*** dragging her powerful Shanghai sugar daddy to a tatty gemstone boutique.

It can be found that the target negative expressions in all the three examples have been enriched with more complex meanings, which, generates a more delicate depiction of the character's inner world. More importantly, such semantic enrichment also reveals the character's self-identification to a certain extent and thus subtly implies the unequal relationship between Chia-chih and Mr. Yee in this game of danger and intrigue. EXAMPLE 5.14a is the inner thoughts of Chia-chih when she considered moving out of the Yees' so that her secrets would not be uncovered by the rich wives. It was not something that actually happened, but part of her imagination. For the original negative constructions 不去, 不来 and 临别, Lovell used verbs with more emotional tendencies (*had not pursued*, *cast aside*, *discarded*) instead of their neutral equivalents

not go, *not come* and *parting*, so that a stark contrast can be created between Chia-chih and Yee that in their relationship the former is the inferior who *pursued* but was finally *discarded*, while the latter is the dominator who could *cast aside* or get rid of anyone no longer necessary or useful. Such an unequal relationship is further reinforced through other words in the sentence such as *energetically*, *mistresses* and *jostling*. Take *jostling* for instance. When describing the fact that Yee, as a powerful secret police head, had too many temptations, the translator did not use a literal strategy for the negative construction 顾不过来 (could not resist), but instead she chose to visualize this fact in the reader's mind that he always had many *mistresses* pushing and shoving each other roughly and jealously (*jostling*) before him. Therefore, this semantically intensified thought presentation at the beginning of the story actually implies the different roles of the two characters in their relationship and subtly predicts Chia-chih's fate of being abandoned in the end.

EXAMPLE 5.14b is extracted from Chia-chih's recollection of playing mahjong with Yee for the first time. It is mainly concerned with Yee's inner description, which, actually consists of two parts: Chia-chih's indirect thought about Yee's feeling towards her (*she could tell…*), and Yee's free indirect thought (*He was terrified…*). It is interesting that in the former part, the translator completely transformed the two ST negative constructions (不是不注意她, 不敢冒昧) into positive forms (*he was interested, his obvious attempts to be circumspect*). Though it is uncertain whether she did it deliberately or not, it did shift the sentence focus from the final position (不是… 不过… /not…but…) to the medial (… *despite*…), i.e., from explaining the reason that Yee *dared not be too bold* (不敢冒昧) to emphasizing Chia-chih's subjective assumption that she felt quite sure *he was interested* in her. This indeed foregrounds an imagined Yee created by Chia-chih, in whom the target tone is more definite and confident (*right away, interested, obvious*, *no stranger to*, *knew the game*) rather than hesitating or indecisive in the original (不是不注意/*not inattentive*, 不敢冒昧/*dared not be too bold*). However, this imagined Yee is not the real Yee, but only reflects Chia-chih's subconscious expectation that she wished Yee would be interested in her, since

no clear hint can be found in the ST that Yee intended to court her. This is more like a misjudgement due to uncertainty, which is an important part of the original theme that it is this ambiguity that leads to Chia-chih's final tragedy that she thought Yee loved her so she helped him escape from the assassination but in fact he did not love her at all. In contrast, the real Yee depicted by the translator becomes more repressed and conflicting in the TT via different means, such as addition of mental words (十分小心谨慎/very cautious → *terrified of indiscretion*), enrichment and contrast (无聊…又无法排遣/boring…couldn't be relieved → *his tediously quiet life…stifling*), and irony (关起门来打打小麻将/ played mahjong behind closed doors → *remained cloistered…occasional game of mahjong*). Such a rewording strategy makes obvious the gap between the imagined Yee and the real Yee, which subtly highlights his inner repression and conflict, as well as Chia-chih's ambiguity in their relationship, and thus foreshadows their tragic end in the story.

In contrast to Chia-chih's positive expectation of Mr. Yee is her self-negation that is reinforced by the translator's negative expressions in the TT. As shown in EXAMPLE 5.14c, the translator adopted a more thorough rewording strategy by using similes with negatives (*an incompetent bounty hunter*, *a Cantonese nobody*) to re-present the inner hesitation of Chia-chih, in which the negative tendency of her self-perception together with her unequal relationship with Yee was further reinforced. Compared with the originals such as 敲竹杠又不在行 (not good at ripping people off) and 成了"大乡里" (became a "big country bumpkin"), the target is more dynamic and vivid as well as succinct and fluent. Especially when the metaphor to describe Yee as a *powerful Shanghai sugar daddy* was added, what is behind the ironic and bantering tone is Chia-chih's inner self-negation and her resignation to the tragic end.

5.4.2.2.3 Plot Foreshadowing: Provoking a Textual Sub-World

Besides characterization, some negative constructions especially the morphological negatives in the JL corpus can also provoke an imagined textual sub-world in the reader's mind about what was never narrated (Pagano, 1994; Nørgaard, 2007; Hidalgo-

Downing, 2000; Busse et al., 2010), which to some extent does foreshadow veiled hints about the plot development. EXAMPLE 5.15a was extracted from a story in which a retired high school teacher Hu recalled his past life of repression. Hu's adopted son, Xiao Qiang, an eccentric boy, had been suspected of being involved in his stepsister's death, but Hu's wife defended him and they continued to raise him. They endured all kinds of hardships to bring him up, but ironically, Hu's wife died of heart failure due to feud with Xiao Qiang's wife. Compared with the literal translation of 老实 as honest, the translator used two morphological negatives *guileless* (without gu̲i̲l̲e̲) and *uncomplicated* (not c̲o̲m̲p̲l̲i̲c̲a̲t̲e̲d̲) to create a subtle possible world in which Xiao Qiang might play guile or be complicated sometimes. This sub-world might already exist in Hu's subconsciousness, and was provoked through the two negatives to come to the target reader's mind. In addition, Hu's complex feelings for Xiao Qiang were further extended through the word *liability* at the end of the sentence. Compared with its original 无能 (incapable), the target word conveys much more negative emotions of Hu that for him Xiao Qiang was not only stupid and slow but also one who might cause him lots of problems and embarrassment, though it is positive in form. This was echoed by the following plot development that Xiao Qiang did cause Hu and his wife a lot of grief.

EXAMPLE 5.15a:

小强成了她一大心病, 因为这孩子看起来是很**老实, 但是实在太无能**。("胡老师，今天下午去打篮球吗", 朱文《媒人、学徒与足球迷》)

(**LT:** Xiao Qiang became a big worry to her, because *the kid looked very honest, but in fact he was too **incapable**.*)

Lovell: Qiang became a great worry to her. Although *he seemed like a **guileless**, **uncomplicated** child, in reality he was a **liability***. ("Mr. Hu, Are You Coming Out to Play Basketball This Afternoon?", JL13)

EXAMPLE 5.15b:

日子就这样一天一天过去, 岁月像穿过营院的河流, **无声无息地**朝前平静而安祥地汩汩的奔流。师长是在每天晨时的军号末响之前, **着装整齐地**从二楼

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下来, 到大操场去察看他那日日训练的基层军官和士兵… (阎连科《为人民服务》)

(**LT:** The days passed one by one, time was like a river running through the camp, ***soundlessly and stirlessly*** *flowing forward in calmness and quietness*. Every morning before reveille, the commander would *come down neatly dressed from the second floor*, to the great playground to inspect his junior officers and soldiers training every day.)

Lovell: The days passed, one after another, as time *trickled peacefully,* ***indeterminately*** *through the barracks*. Every day at dawn, before reveille, the Commander would *come downstairs, **immaculately** uniformed*, and set out for the parade ground -for his daily round of drills, andyet more drills. (JL08)

Another example is 5.15b, in which the translator used the morphological negative *immaculately* to describe the commander's dressing. Though another word, *neatly* seems closer to the original 整齐 since they are both positive, the negative could create a subtler stylistic effect that it provokes a sub-world about someone who is *maculate*. This can be taken as an ironic foreshadowing, in that it could further inspire the reader's imagination to connect it with the commander's wife, who had an affair with his household's orderly, and in the story there are plenty of scenes of their secret trysts where they are scantily dressed or naked. Another foreshadowing of this instance lies in the negative *indeterminately*. There is not such a meaning in the ST but only the description of time passage as soundless and stirless (无声无息), and it seems a little incompatible with its context. A possible interpretation is, this might be a hint about the reason for the love affair that the wife cheated because she always felt lonely both spiritually and physically due to her husband's impotence.

5.4.3 Summary

In this section, the semantic level of negation in the JL corpus has been examined. Compared with the RF corpus, Lovell's strategy selection reveals a more diverse and balanced tendency. She used relatively more unconventional strategies such as addition

or positive free translation, which indicates that her translation of negation encompasses more semantic changes. An in-depth investigation into both the micro- and macro- level negative expressions in the JL corpus reveals several further findings as follows:

(1) At the micro-level, the semantic changes of Lovell's negative expressions are more diverse, complex and creative in both strategy selection and word use, thus to present the target fictional world more vividly, to better depict the character's complex inner world, and even to produce a mixture of voices of both the narrator and the translator. She also adopted a rewording strategy and employed various rhetorical devices to create vivid and dynamic effects as well as enrich the expressiveness and literariness of the TT. In addition, her translation also takes account of cultural consideration as well as acceptability of the target reader.

(2) At the macro-level, Lovell's translation of negation also contributes to the characterization and building of the fictional world. In *Lust, Caution*, it is found that her negative expressions in the TT have been enriched with more complex meanings to better display the characters' inner worlds and their unequal relationship, as well as to echo the theme of the ST. Moreover, some negative constructions by Lovell could provoke a textual sub-world in the reader's mind about what was never narrated but does foreshadow hints for the plot development.

In conclusion, the above findings correspond with statements in Chapter 4 that Lovell's translation of negation features greater diversity, complexity and creativity and it contributes to the characterization and building of the fictional world.

Chapter 6 Habitus Behind Style: A Socio-Cognitive Construction of the Translator

In this chapter, I adopt Simeoni's (1998, p. 1) *translatorial habitus*, a concept based on Bourdieu's (1977/2013, 1992) *habitus* and theory of practice to explore the motivation behind Lovell's translator style as identified in previous chapters. Section 6.1 introduces the concepts of *trajectory*, *field* and *capital* (Bourdieu, 1993) and further classifies translatorial habitus into *initial habitus* and *professional habitus*, so that they can support to demonstrate the pivotal role of habitus in the development of translator style. Sections 6.2 and 6.3 are the core of this chapter. 6.2 discusses Lovell's translatorial habitus and social trajectories according to multiple sources including translation paratexts, interviews and original articles by Lovell to explore the possible causes and factors that could have shaped her translator style. As argued in Section 3.2.3, translation paratexts including both *peritexts* (e.g., the translator's notes) and *epitexts* (e.g., relevant interviews with the translator) from reliable sources such as published journals or newspapers can be a relatively more comprehensive means than a single method (e.g., one-time interview) to gain insights into the translator's social trajectories, aesthetic values and ideology so as to explore the motivation behind style. 6.3 encapsulates Lovell's translation principles in material and strategy selection, so as to establish a clearer connection between style and habitus, since the principles can be taken as an empirical generalization of Lovell's translator style on the one hand and partial embodiment of her translatorial habitus on the other.

6.1 The Translator's Trajectories and Others: Habitus, Field and Capital

In order to explore how habitus influences the translator's perception and practice that further influence their specific stylistic choices and translation strategies, it is necessary to introduce Bourdieu's (1993) concept of *trajectory*, so that the translator's habitus as well as their relationship with the external structures (*field*) can be objectified. *Social trajectory* is defined as "the set of successive movements of an agent… in the structure

of the distribution of the different kinds of capital which are at stake in the field" (ibid., p. 276), and differs from biography in that it looks for "the objective positions successively occupied in the field" (ibid., p. 18) by the agent rather than "transcendental and static consciousness" (Hanna, 2005, p. 188).

It is worth pointing out that the social trajectories of a particular translator or his or her successive positions are legitimate only in relation to the structure of a *field* where he or she is located, as well as the various types of *capital* he or she possesses and competes for within a given temporal context. According to Bourdieu (ibid., p. 131), agents occupy positions in a certain field according to their habitus and capital. *Field* is a network or space of objective relations between positions that is relatively separate with its own laws of functioning (Bourdieu & Wacquant, 1992, p. 97). The existence of a translation field has always been challenged by translation scholars in that translation is not an autonomous field but always subject to the rules from adjacent fields in Bourdieu's sense (Gouanvic, 2005, 2014; Wolf, 2007; Buzelin, 2014). Sela-Sheffy (2014, p. 47) regarded it as a loosely institutionalized field. Gouanvic (2005, p. 151) took it as part of the literary field. Wolf (2007, p. 21) even preferred Homi Bhabha's (1994) theory of the *Third Space* instead. Therefore, the translator's social trajectories should not be traced within one field only, but cover a variety of relevant fields such as the literary or publishing fields. In addition, Bourdieu (1993, p. 7) pointed out that two forms of *capital*, i.e., *cultural capital* and *symbolic capital*, are extremely important in the field of cultural production. For an individual translator, *cultural capital* is concerned with forms of cultural knowledge, competences or dispositions, such as the translator's education background or professional competence that are acquired progressively through long-term development. *Symbolic capital* refers to degree of accumulated prestige, celebrity, consecration or honour and is often acquired by recognition of other agents (ibid.). For some translators their symbolic capital such as professional pride or esteem even takes priority over economic capital such as translation incomes. Moreover, Gouanvic (2005, p. 161) argued that sometimes the translator's symbolic capital might not come from translation practice itself but status

of the ST as a classic and its author as being established in the source literary field and thus is not as enduring or stable as the author's.

Therefore, it is important to bear in mind that translatorial habitus should not be reduced to the translator's professional expertise only, but their whole life trajectories take part in the shaping of it. Several scholars (Meylaerts, 2010; Sayols, 2018; Guo, 2021) pointed out the significance of the translator's *initial habitus*, i.e. "the individual's mental and physical structures as shaped by early socialization within structures of family, class, and education" (Meylaerts, ibid., p. 2). Such prior experiences or early trajectories are directly related to the translator's acquisition of cultural capital and progressively inculcate them with their *professional habitus*. Gouanvic (2014, p. 32) argued that one important factor of the translator's initial habitus lies in their acquisition of bilingualism and biculturalism that is developed through both institutional education and overseas experiences.

With regard to *professional habitus*, it is necessary to examine the translator's various positions in other related fields besides translation itself. This is quite essential for one who has multiple identities such as author, critic, editor, historian, etc., as well as translator, especially in the case that his or her primary profession is not translator but others as mentioned above. For instance, the habitus of a literary translator should cover his or her positions in both the literary and publishing fields of the target language, as well as the field-specific *doxa*, i.e. "the pre-verbal taking-for-granted of the world that flows from practical sense" (Bourdieu, 1992, p. 68) as natural and unquestioned shared beliefs or opinions constitutive of a field (Deer, 2008, pp. 120-121), which could inform *collective habitus* shared by the same social group operating within the field and their conformity to norms.

Lastly, the inculcation of translatorial habitus could also be reflected from the translator's beliefs and ideology. For instance, careful examination of translation paratexts (Genette, 1997) including preface, notes, relevant interviews and articles can reveal the translator's sense of self such as "who they are and where they belong", or

their professional self-awareness such as "how they have become translators" (Sela-Sheffy, 2014, p. 45). The examination can also display the translator's literary taste and aesthetic values that probably have decisive effects on their selection of translation material and interpretation of the ST, as well as their views on the target readership. All the above factors converge and intertwine, and finally point to the ultimate question: how does the translator make his or her translation choices? This is to be discussed in the following sections.

6.2 Behind the Style: Julia Lovell's Translatorial Habitus

This section discusses the development of Lovell's translatorial habitus from three aspects, i.e., her *initial habitus* as shaped by her early socialization especially bilingual and bicultural experiences, her *professional habitus* as shaped by her multiple professions and positions in adjacent fields of literature, translation and publishing, and part of her *personal ideology* such as view of language, view of literature, and view of culture and history.

Before the discussion, it is necessary to reiterate Lovell's translator style as identified from the previous chapters as follows:

(1) Her translation is more diverse and complex in the use of words and strategies than the translations of the reference corpus;

(2) it is also more informative and creative by using the rewording and semantic enrichment strategies;

(3) at the micro-level, her translation has rich rhetorical and stylistic effects and thus arguably features more expressiveness and literariness;

(4) at the macro-level, her translation contributes to both characterization such as depicting the character's complex inner world and construction of the fictional world.

It is worth noting that this study is not aimed at evaluating the translation qualities between Lovell and other translators of the reference corpus. Though the above findings might suggest a conclusion that Lovell's translator style seems to be "better" from

certain aspects, this study is not evaluating Lovell's stylistic features such as the preference for absolute clauses or her translation strategies like semantic enrichment as better than those of other translators. For one thing, other translators' salient stylistic features might be overlooked since the data-driven model was focused on finding Lovell's salient features and thus it might produce an illusion that her translations seem to be "better". For another, due to the diachronic reason, Lovell's translator style is probably more in line with most contemporary readers' aesthetic standards, as compared with the other two translators of the LX corpus whose styles might seem a little dated to some extent.

6.2.1 Initial Habitus: Acquisition of Bilingualism and Biculturalism

Born in 1975 in Carlisle, UK as the second child of three, Lovell grew up in a family surrounded by books and music. Both her parents are teachers, her father a music teacher and her mother a classicist, and they are both multilingual in several European languages such as French, German and Italian (Lau, 2021). When recalling her childhood, Lovell described herself as a "bookish child" who loved reading original fiction in French and Spanish due to the encouragement from her parents and teachers (Chatwin, 2019). One special thing about her childhood was that the family moved around the country a lot and the parents often chose houses with big gardens, which provided their children with opportunities to explore new and different places with great fun and "a sense of space and adventure" (Xiang, 2013).

Lovell's acquisition of multilingualism can be traced back to her childhood when her parents always encouraged her to learn foreign languages. Since the family had no connection with the non-European world, she learnt several European languages such as French, Spanish or German before college. It was only when she went to the University of Cambridge at eighteen as an undergraduate in History that she got the chance to learn Chinese language and culture. In 1995, after reading a book borrowed from her mother, *Wild Swans*, by Jung Chang about stories of modern China, she decided that she "needed to know more about China, and the best way to go about it

was to learn Chinese" (Chatwin, ibid.). She was also interested in the history of the Taiping Heavenly Kingdom (1851-1864) of the Chinese Qing Dynasty at that time (Li, 2009). She then decided to switch her major from History to Chinese Studies, and started to study contemporary, modern and classical Chinese from several excellent Chinese teachers at Cambridge, which was described as "an incredible experience" by her years later (ibid.).

In 1998, Lovell went to China and spent one term as an exchange student at the Hopkins-Nanjing Center for Chinese and American Studies (HNC) at Nanjing University, where she developed an interest in the 20th-century Chinese literature and its relationship with Western literary values (Yang, 2010). After graduation, she went back to Cambridge to further her studies, and went to China (Beijing, Shanghai and Nanjing) several times since 2000 to do research and interviews for her PhD project, which was later published as *The Politics of Cultural Capital: China's Quest for a Nobel Prize in Literature*. She worked as a freelance scholar for one year after she obtained her PhD degree in 2002 and went back to Cambridge again for postdoctoral research. Since 2007, she has been teaching and doing research at Birkbeck, University of London (Zhang, 2019, p. 111).

There are two points worth noting about the development of Lovell's initial habitus and its profound effect on her later professional habitus. First, her acquisition of bilingualism and bicultural experiences were always inextricably interwoven with each other, and they were both triggered by her personal interest in Chinese culture. She once said in an interview that though she did not start learning Chinese at an early age, it was her interest in foreign language learning and fiction reading as well as her love for the Chinese culture that naturally led her to engage in the translation of Chinese literature (Zhang, ibid.). She also mentioned in another interview about her frequent trips to China since 1997 and those kind people and friends she met and made (Xiang, 2013). Such interest and habits developed during one's early socialization could have long-term effects on his or her later capacities of perception and practice generation, as argued by Lovell herself years later that it is crucial for the translator to read as widely as possible

(Bartram, 2012). For instance, she once recalled some early experiences such as watching the TV show *Monkey* that was a Japanese adaptation of the great Chinese classical novel *Journey to the West* on Saturday mornings in her childhood (Wasserstrom, 2020), reading Lu Xun's fiction when she just started learning Chinese at college (Li, 2009), and writing to the Chinese writer Han Shaogong (ST author of *A Dictionary of Maqiao* / JL03) for her PhD interview in 2000 in Beijing. To some extent, all these early trajectories could have influenced her later selection of translation material (JL21, JL09 and JL03).

In addition, all the above early experiences and social trajectories actually contributed to the accumulation of Lovell's cultural capital and probably helped shape her professional habitus years later. Her studious family atmosphere encouraged her in language acquisition and literature reading, which was further reinforced by her educational experiences both at Cambridge and Nanjing University. Such valuable cultural capital probably provided a solid foundation for the shaping of her different professional habitus such as a scholar habitus with great interest in Chinese literature and culture, a historian habitus with sharp insight into modern Chinese history and its relationship with the world, and finally a cosmopolitan translatorial habitus collecting all the above factors.

6.2.2 Professional Habitus: Multi-Positionality in Adjacent Fields

In addition to initial habitus, another key factor that might have shaped Lovell's translatorial habitus consists in her multiple professions including scholar, historian, author as well as translator. Her primary profession is Professor of Modern Chinese History and Literature at Birkbeck, University of London, where her research interest mainly focuses on the relationship between culture (specifically, literature, architecture, historiography and sport) and modern Chinese nation-building (Birkbeck, n.d.). She is the author of four books, i.e., *The Politics of Cultural Capital: China's Quest for a Nobel Prize in Literature* (2006), *The Great Wall: China Against the World 1000 BC – AD 2000* (2006), *The Opium War: Drugs, Dreams and the Making of China* (2011a)

and *Maoism: A Global History* (2019), and also writes articles about China for several newspapers such as *The Guardian*, *The Wall Street Journal*, or *The New York Times*.

A direct influence of Lovell's scholar habitus on her translatorial habitus can be found from the paratexts such as prefaces, introductions, or notes in her translations. Most of her translations (JL03, JL07a, JL07b, JL09, JL21) encompass long prefaces or introductions covering a wide range of cultural and historical background information on both the ST stories and authors as well as her insightful interpretations on them. It is interesting that such a habit can also be found from some other translators in the RF corpus whose primary professions are scholars too, such as William Lyell as associate professor emeritus of Chinese at Stanford University (WL90, WL 97, WL99) or Karen Kingsbury as professor of Humanities and Asian Studies at Chatham University (KK07, KK14), but is not common with translators whose primary professions are mainly translation such as Howard Goldblatt (HG93, HG00, HG03, HG08, HG09, HG11). In addition, Lovell also added detailed lists of further reading in her translations (e.g., JL09 and JL21) for readers' reference. For instance, in *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun* (JL09), Lovell compiled two lists, one of the ST author's (Lu Xun) writings in English translation, another of studies on Lu Xun and modern Chinese literature. She also wrote a very detailed chronology of Lu Xun's life including twenty-eight significant events and their essential details. Such a meticulous scholar habitus might have been developed since her early educational experiences at Cambridge, and probably continued influencing her later professions including translation. She once said that her translation selection was often triggered or closely related to her academic research projects (Zhang, 2019, p. 111). For example, *A Dictionary of Maqiao* (JL03) can be traced back to a paper by her as a graduate student on its ST author Han Shaogong. She also chose Zhu Wen's works (JL07a, JL13) because they were closely related to her PhD thesis. After reading many of Zhu's novels, she became more and more interested and decided to translate them (ibid.).

If the influence of Lovell's scholar habitus is mainly concentrated on her translation selection and style in paratext writing, it is her other primary profession as historian of

modern China with pluralist values that might have further shaped her translator style as being more diverse, complex and informative in wording and strategy use than others of the RF corpus. In a video interview (Cundill Prize, 2019) when she was awarded the 2019 Cundill History Prize, Lovell said that one of the important things she had learnt from being a historian is to "see the world, see events, see responses from a multiplicity of perspectives", as well as "in an era where political, social and cultural commentary is increasingly polarized…as far as possible to embrace complexity". In another interview by the magazine *History Today* (2019), when asked which genre of history she liked least, Lovell answered it was traditional diplomatic international history, and she preferred "history that goes beyond the experiences of ruling elites". Such a pluralist historian habitus could explain why her strategy selection revealed a more diverse and unconventional tendency when translating negation in JL03, JL07a, JLo7b, JL08, JL09 and JL13. Moreover, it is possible that her preference for the semantic enrichment strategy in translation might also be partly attributed to her historian habitus that naturally tends to reproduce the TT to be more informative. All her four original books as mentioned above are exclusively concerned with modern Chinese history and literature, which highlights her repository of information and insights about China that could also have been used in her translation.

Another professional habitus that could have influenced Lovell's translator style lies in another of her identities as an author. Cornwell (2006) described Lovell's writing style in her history book *The Great Wall: China against the world 1000 BC—AD 2000* as being bright and accessible. A similar style can be found in her translation of Lu Xun's fiction (JL09) that her sentences are more concise and fluent by using more absolute clauses than the other two translations by Lyell and the Yangs. Besides history books, Lovell has written many academic articles and reviews for journals and newspapers since 2001, most of which are concerned with modern Chinese literature and its reception in the Anglophone world. Such writing experience has probably developed her a critical author habitus that could partly explain her translator intervention as reported in Chapter 5 that she tended to subtly add more viewpoints or attitudes that

cannot be found in the ST via the character in her translation of negation. This habitus can be traced back to Lovell's Cambridge years as she recalled the university "was very keen on history students writing in a rather argumentative style" (Yang, 2010). In addition, it could also encourage some journalistic qualities, e.g., a snappier and more popular style in Lovell's translation, such as the heavy use of absolute clauses in her translation of Lu Xun's fiction and their vivid effects in depicting the character's inner world.

The interaction between translation and other professions was also confirmed by Lovell herself. When discussing the relationship between translating and historical writing, Lovell stated that the two are "wholly complementary" since they are based on the same skills such as "close engagement with primary sources" and "the closest possible reading of a text", and the translator could learn "a great deal about history, society and culture through the way that language works" (Chatwin, 2019). She also added that though her academic projects look diverse in topic, they are "unified thematically by an interest in the way that China's interactions with the world… have shaped both China and other parts of the world" (ibid.). More importantly, through these diverse professional experiences she has accumulated considerable symbolic capital that can be indicated by the academic awards she has received such as the 2019 Cundill History Prize or the 2012 Jan Michalski prize for Literature, which in turn offered her more opportunities to cooperate with world-famous publishing houses such as Penguin Books as well as more freedom in translation. For instance, in her latest translation *Monkey King: Journey to the West* (JL21), Lovell is not only the translator and introducer but also editor with considerable textual work of editing, retelling, and enhancement (Chen, 2021).

Besides multi-professionality, the development of Lovell's translatorial habitus could also have been influenced by her consideration of the relevant fields of translation and their specific doxa. In general, Lovell has displayed a consistent tendency of acceptability that is more reader-oriented in her translations, which can be shown by her preference for domestication strategies such as the use of English idioms to translate

the Chinese four-character idioms, or her emphasis on fluency by using absolute clauses. Such a tendency is very close to the Horace model proposed by Lefevere and Bassnett (1998, pp. 3-4) in which translation is taken as negotiation by the translator between languages, and is always slanted toward the privileged language, English, especially from third world languages. A possible reason for this tendency consists in one tradition in the Anglophone translation subfield that the Anglophone readers are timidly selective about or even resistant to reading translated literature (Lovell, 2005; Sun, 2012), which, according to Lovell, is related to "the relative insularity of British culture" (Yang, 2010).

From a broader perspective, the reader-orientedness in Lovell's translation could also be due to the marginal position of Chinese literature in the world literature field. According to Lovell (2005), such secondary position can be attributed to China's cultural remoteness from the West and language barrier that some Chinese source texts are often full of puns and allusions that challenge even the most inventive translators. A more important reason can be traced back to the Cold War that blocked the access of great Chinese literary works and writers to the Western world. As a result, a stereotype that the 20th-century Chinese literature is preoccupied with "didactic political messages" without "stylistic or psychological complexity" became deeply rooted among non-specialist Anglophone reviewers and readers, despite decades of efforts by modern Chinese literature to be recognized by the mainstream world literature field dominated by the Western publishing markets and institutions (Lovell, 2010, 2016). According to the polysystem theory (Even-Zohar, 1990, p. 51), translation practice such as the translator's strategy selection depends on the position of translated literature (either central or peripheral) in the literary polysystem of the target culture. If it occupies a peripheral position such as Chinese modern literature in the Anglophone literary field, the translation tends to adhere to "norms already conventionally established" in the target literature (ibid., p. 48) and therefore gives priority to acceptability of the target readers rather than adequacy. Lovell confirmed in more than one interview that her priority in translating Lu Xun's fiction was to "bring Lu Xun to a wider audience" (Wang, 2014, p. 2) and thus she tried to the greatest extent to consider the British readers'

acceptability and to attract their attention (Li, 2009).

Another adjacent field that is closely related to the shaping of Lovell's translatorial habitus is the publishing field, where the influence of patrons, i.e., "the people or institutions who commission or publish translations" (Lefevere, 1992c, p. 14), should not be undervalued. According to Lovell (2005), a main problem of most mainstream British publishers when producing translations of contemporary and modern Chinese literature lies in their carelessness about the quality of translation and slack editing, which probably stems from a stereotype that the literary works lack fundamental aesthetic value and might result in a "vicious circle" in which the above-mentioned stereotype and carelessness finally allow "unsatisfactory translations to slip into print" and further confirm "general readers and other editors in their instinct that China's recent literature can be safely ignored". She further argued that there are modern Chinese novelists such as Qian Zhongshu or Eileen Chang whose works can compare with those in Europe and America with which educated British readers are familiar and most accomplished translators of Chinese fiction are capable to produce elegant translations to satisfy "the insular appetites of British readers", as long as main publishers are ready to believe these works can provide "universal literary satisfactions" (ibid.).

In the past in the Anglophone markets, literary translations were usually published by academic houses rather than commercial ones, which led to a relatively narrow readership within academic circles and without reaching a wider audience. This difficulty was confirmed by Lovell as she recalled that "she could not interest a commercial publisher at first" (Yang, 2010) for her first translation *A Dictionary of Maqiao* (JL03). But after it was published by Columbia University Press in hardback, commercial house Dial Press bought its paperback rights. A similar mode also occurred in her other translations. After Columbia University Press published *I Love Dollars: And Other Stories of China* (JL07a) in 2007, Penguin Books bought its paperback rights and then started fruitful collaboration with Lovell (Wang, 2014, p. 2). Penguin also published the UK version of *Lust, Caution* (JL07b) among its Modern Classics series,

which was originally commissioned and published by Anchor Books under Random House in the U.S. (Li, 2009). In 2009, Penguin Classics published *The Real Story of Ah-Q and Other Tales of China* (JL09) and achieved good sales (Wang, 2014, p. 4). In 2012, John Siciliano, a remarkable senior editor of Penguin Classics U.S., invited Lovell to translate a new and abridged version of《西游记》(*Journey to the West*), which was finally published in 2021 and received an overall rating of 4.6 (out of 5) stars among its 387 customer reviews on Amazon (2022). The above years of collaboration can be taken as Penguin's recognition of Lovell's translation capability, which, for the translator herself, is also a process of symbolic capital accumulation for further recognition from those world-class publishers. Thus, the translator had to take sales into account when translating and tended to select domestication strategies that were more reader-oriented. Nevertheless, this does not mean that the translator is subservient to the patrons when working with commercial publishers, as recalled by Lovell that she enjoyed "total freedom" throughout the translation and publishing process without much intervention from the publishers except few suggestions on wording by her copyeditors (Wang, 2014, p. 4). Therefore, the consistent tendency of acceptability and reader-orientedness in Lovell's translation was probably an individual choice after adequate consideration of multiple factors in various fields.

6.2.3 Personal Ideology: View of Language, View of Literature, and View of Culture and History

Besides the influence from earlier experiences (initial habitus), multiple professions (professional habitus), and external structures (various fields), it is also necessary to discuss the translator's *personal ideology*, i.e., the collection of one's beliefs, values, assumptions, and expectations that help shape his or her thoughts, actions, and interactions (Cole, 2019), since the concept of habitus not only denotes the agent's dispositions to act but also dispositions to perceive. Note that the ideology discussed here does not refer to the dominant ideology within a given society in Marxist philosophy, but is confined to part of the translator's personal beliefs and values that could have direct links with translation practice such as view of language, view of

literature, or view of culture and history, as well as their professional self-awareness that could have a potential effect on habitus development.

When it came to how she got the idea to be a translator, Lovell recalled that it was when she was doing her PhD project on the Nobel complex of Chinese writers that she realized translation "played a huge role in determining influence in world literature" and thus she "wanted to understand and experience how the translation and publication process between Chinese and English worked in practice" (Chatwin, 2019). In fact, her desire to become a translator might go back even earlier, since she once admitted that she "probably always wanted to be a translator" because she "always loved reading and languages" (Xiang, 2013). In addition, when asked how she felt about translating, Lovell said it was fun and freer to experience the lives of different people through translation, which was like a very pleasant liberation of her personality since most of her translations were from male authors with very different personalities from her (Li, 2009). Therefore, it is reasonable to assume that Lovell's decision to become a literary translator was triggered by a mixture of personal and academic interest, at the core of which exists a spirit of exploration that echoes the creativity style displayed in her translation, as confirmed by herself that literary translation is not a science but it needs the translator's creativity (He, 2022).

One typical tendency of Lovell's view of language is contemporaneity, as stressed by herself more than once (Wang, 2014, p. 3; Lovell, 2021, p. xxx) that her primary reason for retranslating Lu Xun's fiction (JL09) and Wu Cheng'en's *Journey to the West* (JL21) after earlier versions by other excellent translators was that "language changes" and "attitudes to language also change with time" (Wang, ibid.). Such contemporaneity is embodied by the concise, colloquial and vivid style as identified in most of her translations in previous chapters, such as her frequent use of *-ing* form absolute clauses to make the target sentences both succinct and dynamic, or her use of English idioms in negative constructions in many cases to make the target expressions more natural and idiomatic. A similar style was confirmed by the British historian Rana Mitter in an interview that "Lovell has a very colloquial, lively feel in its translation" (Ash, 2011).

According to Toby Eady, Lovell's former literary agent, a possible reason for this contemporaneity might be that she "learned day-to-day Chinese in China, not in a laboratory" (Cornwell, 2006) during her "extended periods of time in China" (Wang, 2014, p. 1), and thus her interpretation of the ST and translation are very likely to echo this colloquial style. Another embodiment of the contemporaneity of Lovell's view of language consists in the narrative techniques of modern and contemporary fiction she incorporated into her translations, including the rich rhetorical effects in her translation of negation, and her expressive presentation of the character's complex inner world.

Another important part of Lovell's personal ideology that could have direct influence on her translation practice is her view of literature with particular emphasis on humanity. She once borrowed the term "Hysterical Realism" coined by the English-American literary critic James Wood (2001) to criticize the coarse and riotous style by some renowned Chinese contemporary novelists such as Yu Hua or Su Tong and called for "novels about human beings" and "how a lot of different people felt about a lot of different things" so as to deepen the reader's knowledge of individuals (Lovell, 2012, p. 17), and more importantly, to "create a body of fictional work linguistically and stylistically sophisticated enough to express the vast human complexity" (ibid., p. 27). Such argument could partly explain the complexity feature of Lovell's characterization in her translation, especially her semantic enrichment strategy when depicting the character's facial expressions and inner world. In fact, as a historian, Lovell (2011b) continued this emphasis on humanity and its complexity in her view of military history writing, where she argued that it is crucially important for the writer to be "human" rather than "possess a Y chromosome", so as to have "universal insights not only into battlefield stratagems, but also into personal trauma and cultural clashes…and into the compromises, missteps, deceptions and tragedies that people generate in desperate situations". This consistent humanitarian view could have strongly influenced her attitude towards characterization in translation, as she once pointed out in an interview by Pan (2002, p. 9) that Chinese writers sometimes put too much emphasis on intense plot development rather than characterization. For instance, she mentioned more than

once that the pilgrims (Monkey, Tripitaka, Pigsy, and Sandy) in her translation of Wu Cheng'en's *Journey to the West* (JL21) were not taken as "saints or paragons" but rather "plausibly imperfect, fractious individuals" since they "snark and grumble at each other all the time" and are "in many ways reassuringly like us", and therefore she called the ST "an intensely human book" (Lovell, 2013; Van Fleet, 2021).

As mentioned in Section 6.2.2, Lovell's multiple professions especially her historian habitus have probably helped shape her view of culture and history with pluralist values at its core, which could also partly explain the diversity, complexity and creativity features in her translation. She once admitted in an interview by the magazine *History Today* (2019) that the most important lesson history had taught her was "to try to see things from multiple angles". In another interview, she also highlighted the necessity to balance different viewpoints like a detective when reading historical material so that one can be aware of his or her own biases and shortcomings (Pan, 2012). Therefore, she argued in favour of "a multidisciplinary approach that embeds war in its political, social, cultural and personal contexts" for military history writing (Lovell, 2011b). For Lovell, such pluralism is also true for the cultural exchanges between China and the West as well as East-West relations. The British historian Rana Mitter (2011) once pointed out that Lovell's main contribution in her book *The Opium War: Drugs, Dreams and the Making of China* was "to remind us of the different worldviews involved" that were more like "two sets of incompatible software" rather than "a clash of civilizations". This was also confirmed by Lovell herself in Pan (2012) that it was the deep-rooted differences in perception rather than subject that led to the barrier between Chinese fiction and the Western readers. She therefore agreed with Mary Laven's viewpoint in her book *Mission to China* about the Italian priest Matteo Ricci's (1552-1610) Jesuit mission to China that "the principle of cultural adaptation" by Ricci and his companions was "more honest and more open" than their European descendants today (Lovell, 2011c). In addition, she also argued that "literature has an ability to make sometimes surprising connections across societies and cultures" because "people from different cultural backgrounds can find common ground through literature" (Yang, 2010). It is

probably due to such pluralist values that Lovell chose Han Shaogong's 《马桥词典》 (*A Dictionary of Maqiao*) as the ST of her first translation, as she called Han "heir to the vital cosmopolitan traditions of twentieth-century Chinese letters" and argued that like Han himself, the book was "as international as it is local and particular" (Lovell, 2011d, pp. 25-26). She might have chosen Lu Xun's fiction for the similar reason when she called his dark fiction and polemical essays "legacy of cosmopolitanism" since they were "an important and useful reminder of modern China's traditions of dissent and extraordinary receptiveness to the outside world" (Danwei, 2009).

6.3 Style, Habitus and Translation Principles

This section tries to elucidate Lovell's translation principles so as to establish a clearer connection between her translator style and translatorial habitus, since the principles can be taken as an empirical generalization of Lovell's translator style based on findings from previous chapters on the one hand, and partial embodiment of her translatorial habitus as discussed in Section 6.2 on the other hand. It first explicates her material selection principles including her anticipation of the target readership. It then discusses her strategy selection principles and translation aesthetics that have direct influence on her stylistic choices in the TT.

6.3.1 Julia Lovell's Translation Material Selection Principles

In general, Lovell's selection of translation material might be based on three factors, i.e., influence of her initial and professional habitus, recognition of the symbolic capital of her ST authors (e.g., Lu Xun) or publishers (e.g., Penguin Books), and anticipation of the potential target readership.

When recalling the process of selecting works for translation, Lovell said that her main concern was her personal preference so that the work or the author she chose was often closely related to her own interest or academic research (Zhang, 2019, p. 11). This is particularly true for her early translations that the decision was often triggered by either her initial habitus such as preference for Chinese literature or her professional habitus as a scholar. For instance, she could still remember "how immediately appealing" she

found Han Shaogong's writing when she read his 《马桥词典》 (ST of her first translation, *A Dictionary of Maqiao* / JL03) for her Master's dissertation (Yang, 2010), and years later she wrote to Han to ask for his permission for translation during her visit to Beijing for her PhD project on the Nobel complex of Chinese writers (Li, 2009). Another example is the writer-turned art-house film director Zhu Wen, the author of Lovell's two translations, *I Love Dollars: And Other Stories of China* (JL07a) and *The Matchmaker, the Apprentice and the Football Fan* (JL13). Lovell expressed her appreciation of Zhu's works several times that "I love Zhu's work, because of the extraordinary, sarcastic swagger of his first-person narrators" (Yang, 2010), and because of his "experimental aesthetic" and "grim, post-socialist stuff with a loose, humorous style that's Kerouacian in tone" (Cornwell, 2006), and therefore she became more and more interested after reading many of his short stories and phoned him later for permission to translate them (Li, 2009; Zhang, 2019). She called these writers "China's most intriguing and complex literary minds" and stated that "there is nothing quite as exciting as finding a new voice that has not been translated but ought to be known to more people" (Chatwin, 2019; Yang, 2010).

Besides personal habitus, another factor that might also have a direct influence on Lovell's selection of translation material especially for her middle-and-later-stage translations is her clear insight into the symbolic capital of their well-known authors and publishers, which indicates that her selection principles have entered a more comprehensive stage combining both personal and commercial consideration. One typical example is her translation of Lu Xun's complete fiction (JL09). She once admitted in Wang (2014, p. 2) that she made her decision because both she "wanted to" and "Penguin asked" her to translate Lu Xun's stories. For one thing, besides the fact that Lu was the first Chinese writer she had ever read (Li, 2009), Lovell had a very clear understanding of Lu's canonical status in modern Chinese literature with "universal power" (B. Wang, 2013, p. 164) that "he's kind of James Joyce and Dickens rolled into one" and therefore she suggested "anyone who wants to get a handle on modern Chinese literature and culture… can't do better than start with Lu Xun, because his characters

and themes have established themselves so firmly in China's national imagination" (Danwei, 2009). In addition, she was well aware of the authoritative position of Penguin Books, the publisher of four of her translations (JL 07a, JL07b, JL09, JL21), in the fields of Western literature and culture. When talking about the world-famous house, Lovell called Penguin an "influential publisher" and said that "the Penguin Classics list has quite a lot of reach" and most British people have heard of it so they use its "selections to influence their own reading choices" (Wang, 2014, p. 3). As a world-renowned publisher of English literature, Penguin possesses substantial sums of cultural and symbolic capital with wide appeal for general readers, and obviously Lovell knew exactly what it meant. When Penguin Classics told Lovell the idea of "bringing modern Chinese writings onto their list" and "suggested Lu Xun first of all", she thought it "very worthwhile" and "a good way to bring Chinese literature into the publishing mainstream" (Wang, 2014, pp. 2-3).

With the growth of experience and accumulation of symbolic capital, Lovell's material selection tended to reflect her special anticipation of the target readership, which was also a crucial part of her translation *telos*, i.e., the personal motivation of a translator (Chesterman, 2009, p. 17). She claimed several times that her translations were targeted at "general readers" in the Anglophone world who were interested, educated and "beyond the specialist circle of Chinese studies" (Lovell, 2009; Wang, 2014; Chatwin, 2019; Lovell, 2021), so that more ordinary readers would have opportunities to know Chinese literature, such as Lu Xun as "a creative stylist and thinker" (Lovell, 2009, p. xliv) or *Journey to the West* as the "cornerstone of East Asian literary culture" (Chatwin, 2019). However, she also emphasized the fact that British readers had very little knowledge of Chinese literature, and therefore she was delighted that every translation she published could extend their knowledge step by step (Li, 2009). Such a sense of duty by Lovell as a cultural mediator as well as translator became increasingly obvious as she went further down her translation career, as she pointed out that literary translation can be taken as "a great way to encounter Chinese culture" (Lau, 2021), or even in Qin's (2010, p. 118) words, an alien intervention of classic works of non-

mainstream culture (Chinese culture) to mainstream culture (British and American culture).

6.3.2 Julia Lovell's Translation Strategy Selection Principles

In general, Lovell's translation strategy selection principles can be encapsulated as emphasis on fidelity to the ST and on creativity and informativeness of the TT, with reader acceptability as priority, and expressiveness and literariness at the core of translation aesthetics, which, in her own words in "A Note on the Translation" of *The Real Story of Ah-Q and Other Stories of China: The Complete Fiction of Lu Xun* (JL09), can be further distilled into "faithful recreation" (Lovell, 2009, p. xliii).

When asked about her philosophy of translation, Lovell said the translator has two responsibilities that one is fidelity to the original text and the other is fidelity to the reader of the target language (Zhang, 2019, p. 112). She explained later that the ideal translation is not necessarily word-by-word equivalence since it may seem odd for Anglophone readers (He, 2022) and sometimes "absolute faithfulness would cost too much in fluency" (Abrahamsen, 2009). According to Lovell, the true meaning of fidelity is not confined to accuracy but "reproducing the life, the vitality and the tone of the voice in an English equivalent or idiom that sounds natural and fluent" (Bartram, 2012), and thus she argued that sometimes the translator "has to sacrifice technical, linguistic fidelity to be true to the overall tone of a text" (Lovell, 2021, p. xxxi). However, she also emphasized the necessity to get in touch with the ST author if he or she is alive when the translator wants to delete or modify part of the original text (Zhang, ibid.). For example, she once asked the authors of her translations, such as Zhu Wen, Han Shaogong and Yan Lianke, for permission and advice when she wanted to "do something slightly freer" in English that might not be quite literal to the ST (Wang, 2014, p. 5).

As reported in Chapters 4 and 5, Lovell frequently used two strategies, i.e., rewording and semantic enrichment in her translation, which produced noticeable stylistic effects in the TTs to be more creative and informative. This was also confirmed by Lovell in

her Notes on the Translation of both JL09 and JL21 that she "occasionally decided to reword" (Lovell, 2009, p. xliv) and this version (JL21) "might read as a reworking as well as a translation" (Lovell, 2021, p. xxxi). Her motivation for the strategies could be traced to her perception of translation that translations are "individual pieces of work" with "a lot of individual creativity in them" (Wang, 2014, p. 9). A more specific explanation probably lies in her constant emphasis on reader acceptability as priority in translation. When it came to challenges of translation, Lovell said that a major one was to explain those historical and literary references in the ST such as idioms, allusions, or puns in English in a creative way to the target reader without using too many footnotes, since she worried that complete literal translation "would sound very clichéd and unnatural" and overuse of explanatory footnotes would interfere with the fluency of the TT (ibid., pp. 5-12). She also pointed out that she did want her readers to read her translation as "a literary work" rather than a "source of sociopolitical information" and she believed that if "a piece of information is truly essential…then the reader wants it straightaway" (Abrahamsen, 2009). Therefore, she opted to weave truly essential background information "unobtrusively and economically… into the main body of text", thus to "offer a more faithful recreation of the original reading experience" (Lovell, 2009, p. xliii). An immediate effect of the rewording and semantic enrichment strategies is the enhancement of Lovell's translator intervention in the TT, which greatly highlighted her translator subjectivity. However, a direct cost of such intervention might be the weakening of the original style of the ST. For instance, there are criticisms levelled at Lovell's rewording in her translation of Lu Xun's fiction (JL09) that it changed the narrative mode and literature tension of the ST (S. Wang, 2013, p. 70), and that the distinctive style of Lu Xun was not well delivered in her TT (Kowallis, 2013, p. 39).

If the rewording and semantic enrichment strategies are embodiment of her priority to reader acceptability, some other strategies by Lovell could reflect her translation aesthetics with expressiveness and literariness at its core, such as her principles in use of words and rhetorical devices, and characterization. Allen Tate (1957), an American

poet and leading exponent of the New Criticism, proposed the term *tension* as a special metaphor to evaluate poetry by dropping the prefixes off the logical terms *extension* (literal meaning) and *intension* (metaphorical meaning), and argued that "good poetry is a unity of all the meanings from the furthest extremes of intension and extension". B. Wang (2013, p. 66) borrowed this concept by Tate to literary translation and used the term *semantic tension* to refer to the translator's use of metaphor and other rhetorical devices to create vibrant effects. He later reported with Lyu that Lovell's choice of words is often associated with strong emotional elements that could reflect more emotional engagement by the translator in the TT (Lyu & Wang, 2020, p. 78). In addition, her translation aesthetics features change of tension and vivid characters and thus her translation is highly dramatic and readable for the target reader (ibid.). The above findings are consistent with the results of this study in Chapters 5 and 6, that Lovell's translation has rich rhetorical and stylistic effects as well as three-dimensional characters with complex inner worlds, and thus arguably features more expressiveness. This was also confirmed by Lovell herself that her use of words sometimes tended to dramatize situations of the fictional world. For instance, she preferred "verbs that have a greater dramatic or emotional charge" (ibid., p. 79). She also pointed out that some obvious weaknesses in her writing included "over-use of adverbs and adjectives" and addition of "facetious effect" to enhance the artistic effects of the TT. For example, she used *fury* instead of the literal translation *angry*, or *slam* instead of *close the door* (ibid.). Regardless of whether the above tendencies are actual limitations of Lovell's translation, they do reflect expressiveness as a typical feature of her translator style. Another stylistic feature that comes with Lovell's expressiveness is literariness. She once said in Cornwell (2006) that her main concern in translation was "to convey the literary quality of the original into the target language", and thus in translation practice she often polished her first draft until it was English that she thought was elegant enough, since she did want to make her readers feel that they could read her translation "as a work of literature, as a story" (Wang, 2014, pp. 7-8).

6.4 Summary

In this chapter, I try to explore the motivation behind Lovell's translator style as identified in Chapters 4 and 5 by using the concept of *translatorial habitus* (Simeoni, 1998) borrowed from Bourdieu's (1977/2013, 1992) *habitus*. It starts from examining Lovell's *initial habitus* developed from her early experiences and social trajectories, and finds that her acquisition of bilingualism and biculturalism was mainly triggered by her personal interest in Chinese culture and literature as result of years of inculcation from her studious family atmosphere and educational experience at Cambridge, which can be taken as valuable cultural capital that contributed to the shaping of her professional habitus years later.

It then discusses Lovell's *professional habitus* shaped by her multiple professions and positions in adjacent fields of literature, translation and publishing. It has found that her *scholar habitus* could have influenced her translation material selection and writing style of translation paratexts, that her *historian habitus* with pluralist values could have contributed to the shaping of her translator style as being more diverse, complex and informative in use of words and strategies than others of the RF corpus, and that her *author habitus* could partly explain her translator intervention as reported in Chapter 5 that she unobtrusively added her own viewpoints via the character in translation of negation. In addition, her adequate understanding of the relevant fields of translation could also explain some of her stylistic choices and strategies. For instance, her emphasis on reader acceptability and domestication strategies probably have close links with the marginal position of Chinese literature in the world literature field as well as the stereotype by mainstream British publishers that modern Chinese literary works lack fundamental aesthetic value.

It also discusses part of Lovell's *personal ideology*, and finds that the concise, colloquial and vivid style in most of her translations might find its origin in her view of language with contemporaneity at its core, that the expressiveness and complexity features of Lovell's characterization in her translation when depicting the character's facial expressions and inner world might be influenced by her view of literature with particular emphasis on humanity, and that the diversity, complexity and creativity

features in her translation could be partly explained by her view of culture and history with pluralist values at its core.

This chapter ends with a summary of Lovell's translation principles with "faithful recreation" at its core (Lovell, 2009, p. xliii), which could build a clearer connection between the translator's style and habitus, between the text and the agent, and therefore validate the insightful argument by Lahire (2003, p. 352) that "the social world is inside us as well as outside us".

Chapter 7 Conclusion

This study has examined the British translator Julia Lovell's translator style by adopting a data-driven approach (Rayson, 2018) and constructing multiple-complex model corpora (Huang & Chu, 2014). It has also explored the potential motivation behind the identified translator style by discussing Lovell's translatorial habitus (Simeoni, 1998) from a socio-cognitive perspective. Section 7.1 summarizes the main findings obtained from the present study. Section 7.2 presents the theoretical and methodological implications of the study. Section 7.3 lists the limitations of the study, and Section 7.4 puts forward suggestions for future research.

7.1 Main Findings

Four research questions have been raised in Section 1.3.1:

(1) What are the salient stylistic features of Julia Lovell's English translation of《鲁迅小说全集》(*The Complete Fiction of Lu Xun*)?

(2) Which of the stylistic features identified could be potential indicators of Lovell's translator style?

(3) Is the translator style identified consistent across Lovell's other English translations?

(4) What factors might have influenced the shaping of Lovell's translator style as identified?

To answer the first two questions, a parallel model corpus including《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) and its three English translations by Julia Lovell, William Lyell and the Yangs has been built in Chapter 4 to look for potential indicators of Lovell's translator style. To answer the third question, a comparable corpus model containing all the eight English translations by Lovell and a reference corpus has been further examined in Chapter 5 in order to verify the consistency of Lovell's translator style between the two models. Finally, Chapter 6 has discussed the fourth question by adopting Simeoni's (1998) *translatorial habitus* to explore the potential motivation

behind Lovell's translator style. Section 7.1.1 presents the findings of both the parallel and comparable model research. Section 7.1.2 summarizes the factors that might have shaped Lovell's translator style.

7.1.1 Julia Lovell's Translator Style

The parallel corpus model research is under a data-driven approach (Rayson, 2008) that starts with a POS distribution analysis. By retrieving 362,952 tokens of《鲁迅小说全集》(*The Complete Fiction of Lu Xun*) and its three English translations, it has found that Lovell's translation features more *-ing* form lexical verbs at the lexical level, more *-ing* form absolute clauses at the syntactic level, and more semantic changes in negative expressions at the semantic level, compared with the other two translations by William Lyell and the Yangs.

Further investigations combining both corpus and close reading methods have suggested that both *-ing* absolute clauses and semantic enrichment of negative expressions could be taken as potential indicators of Lovell's translator style. The *-ing* form absolute clauses are continuously distributed in all the 16 stories (except the "Preface") in Lovell's translation, with attendant circumstances as their main syntactic function. Compared with the other two groups of translators—William Lyell and the Yangs, Lovell tended to use her *-ing* absolute clauses for characterization especially in building the character's inner world and highlighting certain atmosphere by inserting additional details in an unobtrusive way, so as to produce diverse stylistic effects such as conciseness or vividness, as well as to create certain rhetorical effects to increase the literariness of the TT. On the other hand, the negative expressions in Lovell's translation reveals more semantic changes especially semantic enrichment by using diverse *unconventional strategies* such as inherent negation, positive free translation, addition, idiom or double negation. Her negative constructions also feature complexity and creativity in that many of them can produce remarkable rhetorical effects such as irony or a sense of humour as well as textual effects that could make the sentences more dynamic and vivid. They also contribute to the characterization by highlighting certain

details of the character's personality traits or inner worlds, and to the construction of the fictional world by creating a textual sub-world about what was never narrated but does imply hints of the plot development.

The comparable corpus model research has tested the consistency of the stylistic features identified from the previous parallel model research. By examining 2,252,813 tokens in all the eight English translations by Lovell and a reference corpus, it has found that absolute clauses (both -*ing* and -*ed* forms) and semantic enrichment of negative expressions continue to be prominent stylistic features of Lovell's translator style. Therefore, her translator style can be summarized as follows:

(1) Her translation is more diverse and complex in the use of words and strategies than the translations of the reference corpus;

(2) it is also more informative and creative by using the rewording and semantic enrichment strategies;

(3) at the micro-level, her translation has rich rhetorical and stylistic effects and thus arguably features more expressiveness and literariness;

(4) at the macro-level, her translation contributes to both characterization such as depicting the character's complex inner world and construction of the fictional world.

As emphasized in Section 6.2, this study is not intended to evaluate the translation qualities between Lovell and other translators of the reference corpus. All the above findings are based on the data-driven model with no prior selection of linguistic features at the beginning of the study and its typical examples by close reading of the local text. Because the data-driven model of this study is focused on finding Lovell's salient stylistic features, other translators' salient features might be overlooked and thus it might suggest a conclusion that Lovell's style seems to be "better" from certain aspects. However, this study is not evaluating Lovell's stylistic features such as the preference for absolute clauses or her translation strategies like semantic enrichment as better than those of other translators.

7.1.2 Potential Motivation Behind the Translator Style

A thorough examination of Lovell's social trajectories (Bourdieu, 1993) according to multiple sources including translation paratexts, interviews and original articles by Lovell has found that Simeoni's (1998) *translatorial habitus*, a concept based on Bourdieu's (1977/2013, 1992) *habitus*, can be a useful conceptual and descriptive tool to explain the motivation behind translator style. Potential contributing factors that might have influenced the shaping of Lovell's translator style are summarized as follows:

(1) *Initial habitus*. Lovell's acquisition of bilingualism and biculturalism was mainly triggered by her personal interest in Chinese culture and literature, which is result of years of inculcation from her studious family atmosphere and educational experience at Cambridge. Such early trajectories can be taken as important cultural capital that has contributed to the shaping of her professional habitus years later.

(2) *Professional habitus*. Lovell's multiple professions including scholar, historian, author as well as translator have performed a pivotal role in the shaping of her translator style. It is found that her *scholar habitus* might have influenced her translation material selection and writing style in translation paratexts as being thorough and meticulous. Her *historian habitus* with pluralist values at its core might have shaped her translator style as being more diverse, complex and informative in use of words and strategies than others of the reference corpus. Her *author habitus* could partly explain her translator intervention reported in Chapter 5 that she often added her own viewpoints via the character unobtrusively in translation of negation. In addition, Lovell's emphasis on reader acceptability and domestication strategies are attributable to her profound understanding of the adjacent fields of translation such as the literature and publishing fields as well as the positions of her source texts in these fields of the target culture.

(3) *Personal ideology*. Discussion on part of Lovell's personal ideology has found that the concise, colloquial and vivid style in most of Lovell's translations might be influenced by her view of language with contemporaneity at its core. The

expressiveness and complexity features of her characterization when depicting the character's facial expressions and inner world could find their origin in her view of literature with particular emphasis on humanity. The diversity, complexity and creativity features in her translation could be partly explained by her view of culture and history with pluralist values at its core.

Combining all the above factors, Lovell's translation principles can be generalized as emphasis on fidelity to the ST, on creativity and informativeness in the TT, with reader acceptability as priority, and expressiveness and literariness at the core of translation aesthetics, which, in her own words in "A Note on the Translation" of *The Real Story of Ah-Q and Other Stories of China: The Complete Fiction of Lu Xun* (JL09), can be further distilled into "faithful recreation" (Lovell, 2009, p. xliii).

7.2 Implications of the Study

This study has confirmed the visibility of translator style by exploring Julia Lovell's translator style and the potential motivation behind it. More importantly, it has made visible the translator's subjectivity in the target texts. Such subjectivity is complex. On the one hand, the translator, as a socialized individual shaped by both past and present experiences and external structures, cannot produce a target text without leaving any personal imprints, be they conscious or subconscious. On the other hand, it has validated the translator's creativity, that personal ideology and aesthetic principles do have powerful effects on his or her stylistic choices in translation practice.

7.2.1 Theoretical Implications

By concretizing Saldanha's (2011a) definition of translator style, this study verifies the complexity of style in translation, which in fact is a complex mixture of translator style, source author style, source text style, and results of linguistic constraints of both the source and target languages. Therefore, identification of translator style needs to take various contributing factors especially consistency and distinctiveness into account, so as to distinguish *translator style* (personal attribute) from *translation style* (one-off textual attribute).

A more significant contribution of the present study consists in its interdisciplinary perspective to examine translator style. Identification of translator style is a systematic project that requires theories and methods from multiple disciplines such as translation studies, stylistics and corpus linguistics. It is worth reiterating that the study of translator style should not stop at the identification stage only. It is also essential to interpret the literary or aesthetic values of the identified style and to look for its potential motivation behind within broader social, historical and cultural contexts. This study has proved that Bourdieu's *habitus* concept from a sociological perspective could be an effective conceptual and descriptive tool to explain the potential motivation behind style.

7.2.2 Methodological Implications

This study has proposed a working model for translator style study combining a multiple-complex model of corpora (Huang & Chu, 2014) and a data-driven approach (Rayson, 2008), which provides a methodological framework to be tested and developed by future studies in this area. The multiple-complex model includes both parallel and comparable corpora as proposed by Huang and Chu (2014), and a large-scale self-built reference corpus as a benchmark for comparison. The parallel corpus model is aimed at finding salient stylistic features in one translation by the target translator as compared with other versions from the same source text. The comparable corpus model then tests the consistency of the features in other translations by the same translator, so as to decide whether they could be taken as indicators of his or her translator style. The data-driven approach combines both the corpus-based and corpus-driven paradigms. It ensures that there is no prior selection of stylistic features before the research, but the whole text is to be examined first at the macro-level, so as to find specific meaningful features for further micro-level investigation in detail. This working model also emphasizes the necessity of a why-stage, that translator style study should not stop at the quantitative description of corpus data only, but also needs to delve into the potential motivation behind statistical results within a broader context with both socio-cultural constraints and the translator's individual factors under

consideration.

To test the above working model for translator style study, the present study has used both methodological triangulation and data triangulation. The methodological triangulation includes corpus methods (quantitative analysis), close reading and interpretation of typical examples (qualitative investigation), and a sociological perspective with the concept of *habitus* to identify and interpret translator style. The data triangulation has used multiple sources of data from parallel corpora, comparable corpora, translation paratexts, interviews and original articles by the translator.

7.3 Limitations of the Study

One limitation of the study consists in the issue of theoretical exploration. Though it proposes a working model for translator style study based on Saldanha's (2011a) definition of translator style, and validates Bourdieu's (1977/2013) *habitus* concept as an effective conceptual tool for exploring the motivation behind style, it does not enrich the existing theories of translator style at the purely theoretical level.

Another issue is concerned with the limited attention to the diachronic factors at both the analytical and motivation-exploration stages. For one thing, differences can be found in Lovell's translation strategies between her first translation (JL03) and the later ones. For example, she used more conventional strategies in translating negative expressions in JL03 but more unconventional strategies in JL07b, JL08, JL09 and JL13 (as shown in Figure 5.13). However, this was not further discussed in Chapter 6 when exploring the motivation behind Lovell's translator style. For another, though this study is not aimed at evaluating the qualities of the translations between Lovell and other translators of the reference corpus, some of the research findings might suggest a conclusion that her translator style seems to be "better" in its expressiveness, literariness and recreation of the fictional world. One possible reason is that by targeting at Lovell's salient stylistic features identified through the data-driven approach, the study might naturally overlook other translators' prominent features, and thus gives the illusion that her translations are "better". However, this does indicate a lack of historical

perspective in discussion of Lovell's translator style and its motivation behind, that her style might seem to be "better" now according to the aesthetic standards of the contemporary readers, but it might also become dated if new translation versions of Lu Xun's fiction are published in future.

There are also limitations concerning technical and statistical issues. Due to technical limitation of corpus retrieval methods, there might be some negative expressions that cannot be retrieved from the corpora. These expressions are often inherent negation, i.e., constructions that are positive in form but negative in meaning, especially when the negative meanings were neither expressed explicitly in the ST nor the TT (e.g., *害得飘飘然*/LT: be hurt to flutter on air → TT: *losing his head*). Another issue is statistical, that absolute clauses are not significantly more frequent in two of Lovell's translations (JL04, JL21) than in the reference corpus, though they are significantly overrepresented in all the other six translations by Lovell. Therefore, it is more precisely accurate to conclude that absolute clauses are a salient stylistic feature of Lovell's translator style in *most* of her translations.

In addition, it seems that the semantic-level analysis (negation) in Chapter 4 is not as purely data-driven as the syntactic level (*-ing* absolute clauses). However, as argued in Section 4.4, if the data-driven approach is taken as a whole system with different levels, negation at the semantic level is of course an integral part of the system rather than an independent analysis. It was not pre-set before the whole data-driven system, but triggered during the process from the previous stage, i.e., the syntactic-level analysis, when I was analysing the *-ing* lexical verbs and observed many of Lovell's negative expressions where she continued her rewording strategy with more semantic changes in the TT.

7.4 Suggestions for Future Research

Future research on translator style could focus on both theoretical and methodological improvements as well as motivation exploration from other potential perspectives.

It is essential to develop and enrich theories about translator style based on the existing

ones from translation studies and stylistics as well as their interdisciplinary branches such as translational stylistics, corpus stylistics and corpus-based translation studies, so that they can ultimately form a theoretical framework to better describe the translator's stylistic features and guide research in this area.

With regard to the working model for translator style study proposed by the present study, one current difficulty lies in the parallel model stage where not every target text of translation has other versions from the same source text. A possible solution is to add the target translator's original works to the present model, so as to confirm consistency of the salient stylistic features identified from the comparable corpora.

Finally, exploration of the motivation behind style could be carried out from broader perspectives by making extensive use of the theories and approaches from humanities and social sciences such as sociology, history, politics or cultural studies. Besides translatorial habitus, more factors such as the translator's diachronic development or institutional constraints on the translator can be added to the existing model to examine the potential motivation behind style.

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Appendix A

Lu Xun Stories Selected for the Parallel Model Corpus (LX Corpus)

Abbr.	Story	J. Lovell	W. Lyell	Yangs
PR	"自序"	Preface	Preface	Preface to "Call to Arms"
DM	"狂人日记"	Diary of a Madman	Diary of a Madman	A Madman's Diary
KY	"孔乙己"	Kong Yiji	Kong Yiji	Kung I-chi
MD	"药"	Medicine	Medicine	Medicine
TM	"明天"	Tomorrow	Tomorrow	Tomorrow
MI	"一件小事"	A Minor Incident	An Unimportant Affair	An Incident
PS	"风波"	A Passing Storm	A Passing Storm	Storm in a Teacup
OH	"故乡"	My Old Home	Hometown	My Old Home
AQ	"阿 Q 正传"	The Real Story of Ah-Q	Ah Q—The Real Story	The True Story of Ah Q
VO	"社戏"	Village Opera	Village Opera	Village Opera
NS	"祝福"	New Year's Sacrifice	New Year's Sacrifice	The New Year's Sacrifice
UT	"在酒楼上"	Upstairs in the Tavern	Upstairs in a Wineshop	In the Wine Shop
HF	"幸福的家庭"	A Happy Family	A Happy Family	A Happy Family
SP	"肥皂"	Soap	Soap	Soap
TL	"孤独者"	The Loner	The Loner	The Misanthrope
IM	"伤逝"	In Memoriam	Mourning the Dead	Regret for the Past
TD	"离婚"	The Divorce	Divorce	The Divorce

Appendix B

Basic Information of the JL Corpus

Abbr.	Title	Year	Publisher	ST author	Text type
JL03	*A Dictionary of Maqiao* / 《马桥词典》	2003	Columbia University Press	Han Shaogong (韩少功)	Novel
JL04	Sky Burial: An Epic Love Story of Tibet / 《天葬》 (collaborative with Esther Tyldelsey)	2004	Chatto and Windus	Xue Xinran (薛欣然)	Novel
JL07a	*I Love Dollars: And Other Stories of China* / 《我爱美元》	2007	Columbia University Press	Zhu Wen (朱文)	Short story collection
JL07b	*Lust, Caution* / 《色，戒》	2007	Penguin Books	Eileen Chang (张爱玲)	Short story
JL08	*Serve the People* / 《为人民服务》	2008	Constable and Robinson	Yan Lianke (阎连科)	Novel
JL09	*The Real Story of Ah-Q and Other Stories of China: The Complete Fiction of Lu Xun* / 《鲁迅小说全集》	2009	Penguin Classics	Lu Xun (鲁迅)	Short story collection (1 novella)
JL13	*The Matchmaker, The Apprentice and the Football Fan* / 《媒人、学徒与足球迷》	2013	Columbia University Press	Zhu Wen (朱文)	Short story collection
JL21	*Monkey King: Journey to the West* / 《西游记》	2021	Penguin Books	Wu Cheng'en (吴承恩)	Novel

Appendix C
Basic Information of the RF Corpus

Abbr.	Translator	Title	Year	Publisher	ST author	Text type
HG93	Howard Goldblatt	*Red Sorghum* /《红高粱家族》	1993	William Heinemann	Mo Yan (莫言)	Novel
HG00	Howard Goldblatt	*The Republic of Wine* /《酒国》	2000	Arcade	Mo Yan (莫言)	Novel
HG03	Howard Goldblatt	*Shifu, You'll Do Anything for a Laugh* /《师傅越来越幽默》	2003	Arcade	Mo Yan (莫言)	Novel
HG08	Howard Goldblatt	*Life and Death Are Wearing Me Out* /《生死疲劳》	2008	Arcade	Mo Yan (莫言)	Novel
HG09	Howard Goldblatt	*The Moon Opera* /《青衣》	2009	Houghton Mifflin Harcourt	Bi Feiyu (毕飞宇)	Novella
HG10	Howard Goldblatt	*Rickshaw Boy* /《骆驼祥子》	2010	HarperCollins	Lao She (老舍)	Novel
HG11	Howard Goldblatt	*The Garlic Ballads* /《天堂蒜薹之歌》	2011	Arcade	Mo Yan (莫言)	Novel
ET02	Esther Tyldesley	*The Good Women of China* /《中国好女人》	2002	Chatto & Windus	Xinran (薛欣然)	Novel
KK07	Karen S. Kingsbury	*Love in a Fallen City* /《倾城之恋》	2007	Penguin Books	Eileen Chang (张爱玲)	Short story collection
KK14	Karen S. Kingsbury	*Half a Lifelong Romance* /《半生缘》	2014	Anchor Books	Eileen Chang (张爱玲)	Novel
NH09	Nicky Harman	*Banished!* /《扎根》	2009	University of Hawaii Press	Han Dong (韩东)	Novel
NH12	Nicky Harman	*The Flowers of War* /《金陵十三钗》	2012	Harvill Secker	Yan Geling (严歌苓)	Novella
AB14	Allan H. Barr	*Boy in the Twilight* /《黄昏里的男孩》	2014	Anchor Books	Yu Hua (余华)	Short story collection
WL70	William Lyell	*Cat Country* /《猫城记》	1970	Penguin Books	Lao She (老舍)	Novel
WL90	William Lyell	*Diary of a Madman and Other Stories* /《鲁迅小说全集》	1990	University of Hawaii Press	Lu Xun (鲁迅)	Short story collection
WL97	William Lyell	*Shanghai Express: A Thirties Novel* /《平沪通车》	1997	University of Hawaii Press	Zhang Henshui (张恨水)	Novel
WL99	William Lyell	*Blades of Grass: The Stories of Laoshe* /《草叶集: 老舍短篇小说选》	1999	University of Hawaii Press	Lao She (老舍)	Short story collection
YY72	Yang Hsien-yi & Gladys Yang	*The True Story of Ah Q and Other Stories* /《鲁迅小说全集》	1972	Foreign Languages Press	Lu Xun (鲁迅)	Short story collection

Appendix D

Basic Information of the LX Corpus

Abbr.	Title	Author/Translator	Year	Publisher
LX15	《鲁迅小说全集》 / *The Complete Fiction of Lu Xun*	Lu Xun	2015	人民文学出版社 (People's Literature Publishing House)
JL09	*The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun*	Julia Lovell	2009	Penguin Classics
WL90	*Diary of a Madman and Other Stories*	William Lyell	1990	University of Hawaii Press
YY72	*The True Story of Ah Q and Other Stories*	Yang Hsien-yi and Gladys Yang	1960/1972	Foreign Languages Press

Appendix E

Basic Information of the Translators in the RF Corpus

Translator	Gender	Profession(s) besides translator	Nationality
Nicky Harman	Female	N/A	UK
Esther Tyldesley	Female	Teaching fellow in Chinese	UK
Allan H. Barr	Male	Professor of Chinese	UK & US
William Lyell	Male	Professor of Chinese Language and Literature	US
Howard Goldblatt	Male	N/A	US
Karen S. Kingsbury	Female	Professor of Humanities and Asian Studies	US
Yang Hsien-yi & Gladys Yang	Male/Female	Poet	CHN/UK

Appendix F

Categories of *-ing* Form Lexical Verbs

Present participle		Gerund	
P-pa	progressive aspect (in main verb) (e.g., *he is waiting*)	*G-sbj*	subject (e.g., *waiting is unacceptable*)
P-prm	(noun) premodifier (e.g., *he is a waiting boy*)	*G-obj*	object (e.g., *I hate waiting*)
P-pom	(noun) postmodifier (e.g., *he is a boy waiting for new toys*)	*G-prm*	premodifier (e.g., *he left the waiting room*)
P-prd	(subject) predicative (e.g., *the argument is convincing*)	*G-prd*	(subject) predicative (e.g., *there is fighting in the city*)
P-ad	adverbial (e.g., *he stood, waiting for new toys*)		
P-oc	object complement (e.g., *he found the argument convincing*)		
P-sc	subject complement (e.g., *the argument seems convincing*)		
P-ab	absolute clause (e.g., *heart pounding, he went out*)		
P-wab	*with*-augmented absolute (e.g., *with heart pounding, he went out*)		

(Terms in bold and italics are tags for manual annotation.)

Appendix G

Content Classification of *-ing* Absolute Clauses

Tag	Content / Target
dec.a	description of character's appearance
dec.e	description of character's facial expression
dec.p	description of character's perception/mood/psychology
dec.d	description of character's action
dee	description of environment
deo	description of objects
na	narration
sp	speech

Appendix H

Categories of Negative Translation Strategies

Tag	Negative category / translation strategy	Negative markers
VPN	verb phrase negation	*not; -n't*
CSN	constituent negation (negation of other elements)	*no; none; nothing; nobody; nowhere; never; neither; nor; without*
MPN	morphological negation	*un-; dis-; in-/im-/il-/ir-; non-; mis-; -less*
IHN	inherent negation	ST/TT-based
PFT	positive free translation	ST/TT-based
ADD	addition (expansion of meaning)	ST/TT-based
OMS	omission	ST/TT-based
IDM	idiom	ST/TT-based
DBN	double negation	ST/TT-based
TRQ	transformation into interrogative form	ST/TT-based

	HG93	HG00	HG03	HG08	HG09	HG10	HG11	ET02	KK07	KK14	NH09	NH12	AB14	WL70	WL90	WL97	WL99	YY72	Mean
tokens	133,781	134,291	54,476	215,622	24,502	94,549	104,554	82,019	79,140	141,272	96,793	49,238	54,732	80,502	102,284	77,328	72,969	79,000	93,170
types	9,860	11,908	6,683	12,601	4,050	7,683	8,850	7,145	7,157	7,937	7,955	5,632	4,736	6,377	8,251	5,606	6,806	6,689	7,551
standardized TTR	46.31	47.15	45.34	45.62	44.45	43.16	46.11	43.23	44.7	42.77	41.7	43.7	37.93	40.42	43.08	41.31	41.32	42.59	43.38
mean word length	4.44	4.39	4.24	4.24	4.39	4.19	4.29	4.31	4.27	4.2	4.3	4.38	4.01	4.27	4.21	4.18	4.17	4.2	4.26
complex words	8,447	11,076	3,317	14,018	2,277	6027	5,981	7,032	5,210	7,327	7,006	4,176	2,514	7,336	7,457	4,806	5,078	5,675	6,376
(3+ syllables)	(63.1‰)	(82.5‰)	(60.9‰)	(65.0‰)	(92.9‰)	(63.7‰)	(57.2‰)	(85.7‰)	(65.8‰)	(51.9‰)	(72.4‰)	(84.8‰)	(45.9‰)	(91.1‰)	(72.9‰)	(62.2‰)	(69.6‰)	(71.8‰)	(70.0‰)
lexical density	54.46%	52.28%	50.72%	49.82%	49.10%	47.73%	52.08%	48.14%	50.36%	48.87%	50.30%	50.19%	48.01%	46.12%	48.15%	48.04%	47.52%	47.83%	49.43%
sentences	8,357	7,684	3,572	12,597	1,508	6,241	7,410	5,158	5,960	11,962	5,613	3,620	4,275	4,796	6,196	5,063	5,283	5,103	6,133
mean sentence length	16.01	17.48	15.25	17.12	16.25	15.15	14.11	15.9	13.28	11.81	17.24	13.6	12.8	16.79	16.51	15.27	13.81	15.48	15.21
difficult sentences	1,873	1,899	693	3,051	334	1,296	1,201	1,104	820	1,241	1,312	461	584	1,203	1,463	965	886	1,127	1,195
(22+ words)	(224.1‰)	(247.1‰)	(194.0‰)	(242.2‰)	(221.5‰)	(207.7‰)	(162.1‰)	(214.0‰)	(137.6‰)	(103.7‰)	(233.7‰)	(127.3‰)	(136.6‰)	(250.8‰)	(236.1‰)	(190.6‰)	(167.7‰)	(220.9‰)	(195.4‰)
passive voice	546	476	187	757	92	254	338	394	216	326	458	204	97	262	269	166	164	265	304
paragraphs	2,486	1,913	937	2,542	250	1,505	2,363	1,436	1,440	3,197	1,305	1,232	1,290	918	1,477	1,115	880	1,483	1,543
mean paragraph length	3.4	4.2	3.9	5.1	6	4.1	3.2	3.6	4	3.6	4.2	3	3.4	5.2	4.2	4.4	5.7	3.3	4.1