

Point of View in Translator's Style: A Corpus-Based Analysis of Two Chinese Translations of *Moment in Peking*

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ABSTRACT

Based on self-built parallel and comparable corpora, this paper explores the translator's style manifested in two Chinese translations of *Moment in Peking* (one by Zhang Zhenyu and the other by Yu Fei). The findings demonstrate that the corpus statistics, such as standardized TTR, lexical density, mean sentence length, frequencies of reduplicated words and the reporting verb, are significant for distinguishing translator's styles. Quantitative analysis shows that Yu's translation is embedded with fewer content words, while Zhang's translation uses less diversified vocabulary and shorter sentences. Qualitative analysis displays that Yu tends to use more words full of Chinese characteristics, such as reduplicated words and corresponding Chinese idioms. At the sentence level, Yu's translation is more faithful to the English source texts, while Zhang's translation is closer to the non-translated Chinese language, such as Zhang's use of synonymous idioms in the translation of English parallel structure as well as frequent word-order modification in the translation of reporting verb "ask".

KEYWORDS

Chinese Translations, Corpus, *Moment in Peking*, Translator's Style

1. INTRODUCTION

As a typical China-themed work written in English, *Moment in Peking* has been a huge success among overseas readers since it was published in New York in 1939, which even made its author Lin Yutang nominated for the Nobel Prize in Literature in 1975. The novel is a representative work that vividly introduces and depicts the society and life of early twentieth-century China to the western world. Since published by John Day Company in 1939, *Moment in Peking* has been translated into Japanese, Chinese, German, Spanish, Italian and other languages. According to Bu (2017), there are seven Chinese translations of *Moment in Peking* (see Table 1), of which only three corresponding Chinese translations are complete translations: *Jinghuayanyun* translated by Zhen Tuo and Ying Yuanjie, *Jinghuayanyun* translated by a Chinese professor of foreign languages Zhang Zhenyu, and *Shunxijinghua* translated by Yufei, the son of a well-known Chinese prose writer Yu Dafu. Regarding Yu Dafu as the ideal translator of *Moment in Peking*, Lin Yutang authorized his good friend Yu Dafu to translate the novel into a Chinese version in 1939. However, died in the war, Yu Dafu failed to

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Table 1. Seven Chinese translations of *Moment in Peking*

Publication year	Title	Translator	Publisher	Type of translation
1940	<i>Shunxijinghua</i>	Bai Lin	Beijing Dongfeng Bookstore	Partial translation
1940	<i>Jinghuayanyun</i>	Zhen Tuo & Ying Yuanjie	Shanghai Chunqiu Press	Complete translation
1940	<i>Shunxijinghua</i>	Shen Chen	Shanghai Oufeng Press	Partial translation
1943	<i>Shunxijinghua</i>	Yang Hexun	<i>Henan Youth</i>	Partial translation
1946	<i>Shunxijinghua</i>	Fan Si	<i>Overseas Chinese Review Monthly</i>	Partial translation
1977	<i>Jinghuayanyun</i>	Zhang Zhenyu	Dehua Press	Complete translation
1991	<i>Shunxijinghua</i>	Yu Fei	Hunan Literature and Art Press	Complete translation

finish the translation of *Moment in Peking*. Considering Lin Yutang’s dissatisfaction with Zhen Tuo and Ying Yuanjie’s translation, this paper selects Zhang Zhenyu’s and Yu Fei’s translations as the research object.

The translations of *Moment in Peking* have attracted considerable attention from scholars from inside and outside China. Researchers have primarily conducted theoretical research on the translation of *Moment in Peking* from different perspectives, e.g., cultural translation (Zhi, 2009; Dong, 2013; Cao & Jia, 2018; Zhao, 2019; Ke & Zou, 2021), the comparison of different translations (Liu & Ren, 2010; Wang & Jiang, 2012; Zhang, 2012; Xing, 2017), and the novel’s translation and dissemination in China (Zhang, 2014; Cai, 2019). However, relevant empirical studies (Zhao et al., 2017; Wang & Liu, 2019) remain largely unexplored. More empirical studies on the translation of *Moment in Peking*, especially corpus-driven studies, are worth more attention from scholars. The present study investigates the translator’s styles in two Chinese translations of *Moment in Peking* based on the self-built parallel corpus of *Moment in Peking* (PCMP) and the modern Chinese novel sub-corpus of the Chinese Corpus Retriever for Linguistic Attributes (CCRL).

2. CRITICAL VIEWS OF TRANSLATOR’S STYLE

As a result of the rapid development of corpus-based translation studies (CTS), the translator’s style has been one of the most widely investigated areas of descriptive translation studies (DTS). The past three decades have witnessed growing attention in this research area from numerous scholars, especially with the assistance of corpus-driven or corpus-based methods. The application of corpus allows researchers to carry out empirical studies of translator’s style based on both quantitative corpus statistics and qualitative analysis of stylistic features manifested in the translation. The concept of translator’s style is defined as:

[...] a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features. A study of a translator’s style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. It must attempt to capture the translator’s characteristic use of language, his or her individual profile of linguistic habits, compared to other translators. (Baker, 2000, pp. 245)

Saldanha (2011) classifies translator’s style into the translation style and the translator style. The translation style focuses on how the translator reproduces the linguistic characteristics and style of the source text in the translation, whereas the translator style is concerned with the translator’s

regular and distinctive expressions, which are the translator's personal stylistic choices or unconscious preferences. Huang and Chu (2014) categorize translator's style into S-type and T-type. S-type refers to the source-text type, involving the regularities embodied in the translator's unique strategies in dealing with specific source language phenomena, while the latter refers to the target-text type, focusing on the translator's personal habitual linguistic behavior.

With regard to empirical studies, there are abundant corpus-based translation studies on translator's style over the past decades. Laviosa (1998), Olohan (2003), Chen (2006) and Saldanha (2011) undertake research on translator's style based on comparable monolingual corpora, while Øverås (1998), Kenny (2001), Bosseaux (2004), Winters (2007, 2009), Liu, Liu and Zhu (2011) and Johnson (2016) involve investigations on translator's style on the basis of the parallel corpora. The former type of research concentrates on analyzing linguistic characteristics of translations, whereas the latter compares stylistic features of the source texts and translations. It is evident that the application of corpus has improved the accuracy and validity of research findings, since corpus retrieved results can provide abundant empirical evidence on stylistic features. Winters (2013) investigates the translator's styles of Hans-Christian Oeser and Renate Orth-Guttmann, focusing on the translation of German modal particles in two German translations of Fitzgerald's novel *The Beautiful and Damned*. The findings show that Oeser's translation is more faithful to the source texts, whereas Orth-Guttmann is inclined to use endnotes and Germanising to explain the fictional world to target readers. Wu and Liu (2016) probe into the shift of translator's styles based on the comparison among three English versions of the Chinese poem classic *The She King* translated by the same translator James Legge. It is found that the translator's style is not stable, and Legge's translator's style manifested in his three translations of the same work alters within a very short period of time. Liu and Afzaal (2021) select the English translations of Chinese literary masterpiece *Honglouloumeng* as research material, and build an English-Chinese parallel corpus of *Honglouloumeng* to investigate the translator's styles of David Hawkes as well as Yang Xianyi and Yang Gladys. The findings indicate that the translation of the Yang couple is embedded with a smaller quantity and diversity of lexical bundles than that of Hawkes. The differences in translator's styles are related to the influence of translator's language backgrounds, translation skopos, and social factors.

3. METHODS

3.1 The Corpora Used in the Study

The corpora for the present study comprise the parallel corpus of *Moment in Peking* (hereinafter PCMP) and the modern Chinese novel sub-corpus of the Chinese Corpus Retriever for Linguistic Attributes (hereinafter CCRL-MCN). PCMP is compiled to investigate the translator's style in *Moment in Peking*, while CCRL-MCN is used as a reference corpus for PCMP. PCMP contains three sub-corpora: the sub-corpus of *Moment in Peking*, the sub-corpus of *Jinghuayanyun* and the sub-corpus of *Shunxijinghua*. CCRL-MCN is the sub-corpus of the Chinese Corpus Retriever for Linguistic Attributes (CCRL)¹, containing 3,951 modern Chinese fictions written by famous Chinese writers. Table 2 below illustrates the specific composition and size of the corpora.

To be specific, PCMP consists of the English source texts of *Moment in Peking* and two corresponding Chinese translations, one version translated by Zhang Zhenyu (hereinafter Zhang) under the title of "*Jinghuayanyun*" published by Shanxi Normal University Press in 2005, and the other version translated by Yu Fei (hereinafter Yu) under the title of "*Shunxijinghua*" published by Hunan Literature and Art Press in 1991. The total size of PCMP is 919,987 tokens, including 329,876 tokens in the sub-corpus of *Moment in Peking*, 308,291 tokens in the sub-corpus of *Jinghuayanyun* and 281,820 tokens in the sub-corpus of *Shunxijinghua*. This paper chooses these two Chinese translations for three reasons. First, among three complete translations of *Moment in Peking*, Zhen and Ying's translation is criticized by the novel's author Lin Yutang (Lin, 1939/1991, pp. 790-796). Zhang's and Yu's translations are relatively more circulated among Chinese readers.

Table 2. The composition of the corpora in the study

	Corpus	Origin	Time	Author/ Translator	Press	Types	Tokens
PCMP	Sub-corpus of <i>Moment in Peking</i>	<i>Moment in Peking</i>	2005	Lin Yutang	Foreign Language Teaching and Research Press	13,765	329,876
	Sub-corpus of <i>Jinghuayanyun</i>	<i>Jinghuayanyun</i>	2005	Zhang Zhenyu	Shanxi Normal University Press	19,637	308,291
	Sub-corpus of <i>Shunxijinghua</i>	<i>Shunxijinghua</i>	1991	Yu Fei	Hunan Literature and Art Press	21,873	281,820
CCRL-MCN	The modern Chinese novel sub-corpus of CCRL	3,951 modern Chinese fictions written by famous Chinese writers	1800-2010	Bingxin, Qian Zhongshu, Luxun et al.	People's Literature Publishing House et al.	103,361	11,325,864

It is worthy to note that Zhang's translation receives the highest reputation among both readers and scholars. Second, Zhang's translation can be considered as a representative version, since Zhang is a professor of foreign languages as well as a professional translation theorist and translator. He has translated several English literary works of Lin Yutang into the Chinese language. Moreover, since Zhang's translation was first published in 1977, Zhang has revised and republished his translation several times. Last, Lin Yutang offers tremendous translation illustrations and suggestions for Yu's translation (Lin, 1939/1991, pp. 777-781). As a relatively faithful translation, Yu's translation is well-received among target readers.

To compare linguistic characteristics of translated Chinese texts with non-translated Chinese texts, CCRL-MCN is considered as a valid reference corpus in the current study in terms of the same text genre and close publication time span. With a total size of 11,325,864 tokens and 103,361 types, CCRL-MCN is a monolingual corpus consisting of 3,951 modern Chinese novels written by the most well-known Chinese writers, such as Bingxin, Liang Shiqiu, Luxun, Shen Congwen, Qian Zhongshu and so on. Besides, all the texts in CCRL-MCN are published from 1800 to 2010.

3.2 Data Processing

As for the compilation of the corpora used in the study, the English source texts of *Moment in Peking* are part-of-speech annotated by TreeTagger 3.0, an English annotation tool developed by Beijing Foreign Studies University Corpus Research Group. The Chinese texts of *Jinghuayanyun*, *Shunxijinghua* and CCRL-MCN are segmented and annotated by a Chinese tagging software CorpusWordParser. With regard to the alignment of parallel corpora, the study considers period, semicolon, question mark, colon, ellipsis and exclamation mark as sentence markers. By the use of the online alignment platform Tmxmall and manual checks, the English source texts of PCMP are aligned with two corresponding Chinese translations at the sentence level. Moreover, the tokens and types of the corpora are calculated through a monolingual corpus tool WordSmith 8.0.

In the present study, the investigation of the translator's style focuses on two dimensions: linguistic parameters and stylistic markers. From the macro perspective, linguistic parameters of the corpora are obtained from WordSmith 8.0, including lexical statistics such as types, tokens, standardized TTR, mean word length and lexical density, and data from the sentence level, such as the total number of sentences and mean sentence length. From the micro perspective, qualitative data of reduplicated words, culture-specific items, syntactic parallelism, and word-order modification is attained from aligned concordance lines in a multilingual corpus analyzing software ParaConc. It is significant to note that all invalid concordance lines are excluded through manual checks. Then, the comparison and analysis of these stylistic markers are conducted to probe into the stylistic characteristic of Zhang Zhenyu and Yufei in their Chinese translations of *Moment in Peking*.

4. RESULTS AND DISCUSSIONS

4.1 General Corpus Statistics

General linguistic statistics are obtained based on retrieved results from the monolingual corpus tool WordSmith 8.0. On the whole, as Table 3 has illustrated, Zhang’s translator’s style differs from Yu’s translator’s style. In comparison with Zhang’s translation, Yu is inclined to use more diversified vocabulary, fewer content words and longer sentences. Besides, in comparison with the comparable corpus CCRL-MCN, the lexical density of Yu’s translation is closer to that of CCRL-MCN, with a lower proportion of content words. However, the standardized TTR and mean sentence length of Zhang’s translation are more in line with those of CCRL-MCN, with a lower degree of vocabulary complexity and lower average sentence length. It can be concluded that the style of the non-translated Chinese text is similar to Yu’s translation in terms of the percentage of content words and Zhang’s translation concerning lexical diversity and average sentence length.

To be specific, firstly, both Zhang’s and Yu’s translations demonstrate different linguistic characteristics from the English source texts. Secondly, compared with Zhang’s translation, Yu’s translation is larger in standardized TTR, which means Yu’s translation is more diversified in terms of vocabulary. Meanwhile, the lexical density of Zhang’s translation is higher than Yu’s translation, indicating the proportion of content words in Zhang’s translation is larger than that of Yu’s translation. That is to say, with more content words, Zhang’s translation is relatively more difficult to understand. Thirdly, according to Baker (2000) and Winter (2007), mean sentence length is considered as one crucial indicator of translator’s style. At the syntactic level, Zhang uses 1,503 more sentences than Yu, a difference of 7.71% for the same English source text. The average sentence length of Yu’s translation is 27.48 words, whereas Zhang translates into an average of 26.66 words in one sentence, a difference of 0.82 words for each sentence.

As for the comparison of PCMP and comparable corpora CCRL-MCN, at the lexical level, Zhang’s translation is more similar to non-translated Chinese texts with regard to vocabulary richness, since the standardized TTR of Zhang’s translation is 48.93, which is closer to that of CCRL-MCN (48.98). There is no obvious difference between two Chinese translations of *Moment in Peking* and non-translated Chinese texts in view of the mean word length. The lexical density of Yu’s translation (66.33%) is closer to that of CCRL-MCN (66.53%). In addition, the syntactic features of Zhang’s

Table 3. Linguistic statistics of the corpora in the study

		PCMP			CCRL-MCN
		Sub-corpus of <i>Moment in Peking</i>	Sub-corpus of <i>Jinghuayanyun (Z)</i>	Sub-corpus of <i>Shunxijinghua (Y)</i>	Sub-corpus of CCRL
Lexical level	Types	13,765	19,637	21,873	103,361
	Tokens	329,876	308,291	281,820	11,325,864
	Standardized TTR	41.42	48.93	51.63 (more diversified vocabulary)	48.98
	Mean word length	4.31	1.49	1.49	1.48
	Lexical density	53.86%	67.89%	66.33% (fewer content words)	66.53%
Syntactic level	Total number of sentences	21,166	21,007	19,504	698,686
	Mean sentence length	24.59	26.66	27.48 (longer sentence)	16.17

translation are more similar to non-translated Chinese texts, since Zhang uses 26.66 words averagely for each sentence, relatively closer to the mean sentence length of CCRL-MCN (16.17).

4.2 Style Markers

From the above statistical investigation, it is apparent that Zhang's translator's style differs from Yu's style from the perspective of standardized TTR, lexical density and mean sentence length. Besides, with reference to non-translated Chinese texts, the lexical density of Yu's translation as well as the vocabulary richness and syntactic features of Zhang's translation are similar to the non-translated Chinese language in CCRL-MCN. However, according to Leech and Short (2007, pp. 56-57), the study of literary style is considered as lacking support from concrete evidence, if there is only quantitative statistics. Thus, this section attempts to explore specific evidence embodied in style markers from both lexical and syntactic levels, including reduplicated words, culture-specific items, syntactic parallelism and word-order modification.

4.2.1 Reduplicated Words

As a typical characteristic of the Chinese language, translator's use of reduplicated words can be regarded as one significant remark of translator's style. Reduplicated words refer to words formed by repetition of words, syllables, or morphemes, such as “常常”, “摇摇头”, “神采奕奕”, “合情合理” and so on. Reduplicated words can be classified into nine types: AA, AAB, AABB, AABC, ABA, ABAB, ABAC, ABB and ABCC. It is generally acknowledged that the use of reduplicated words in Chinese novels can increase the readability, aesthetics and interests of the novel and enhance literary value to some extent. Thus, translator's use of reduplicated words can indicate his or her translation style in word selection. Through the corpus analyzing tool ParaConc, all reduplicated words are retrieved and analyzed. The distribution of reduplicated words in Zhang's and Yu's translations is shown in Table 4. It is worthwhile to note that all invalid retrieved results have been excluded by manual checks.

According to Table 4, it is apparent that Zhang and Yu show different preferences for using reduplicated words. Generally, Yu tends to use more reduplicated words than Zhang, since the total number of reduplicated words in Zhang's translation is smaller than that in Yu's translation. Specifically, the tendency of using ABA is the same in both Zhang's and Yu's translations. Zhang is inclined to use AAB and ABCC, such as “擦擦脸” and “文质彬彬”. However, Yu tends to use AA, AABB, AABC, ABAB, ABAC and ABB, such as “拍拍”, “和和和气”, “闪闪发光”, “恭喜恭喜”, “合情合理” and “乱糟糟”. Besides, the occurrence of different types of reduplicated words descends successively in AABB, ABAC, AA, AABC, ABCC, ABAB, AAB, ABB ABA in Zhang's translation, whereas decreases consecutively in AABB, ABAC, AA, AABC, ABAB, ABCC, ABB, AAB and ABA in Yu's translation. For example, with regard to the translation of “patted”, Yu uses a typical AA-type reduplicated word “拍拍”, while Zhang translates the word into ABA-type reduplicated word “拍了拍”.

4.2.2 Culture-Specific Items

With the theme of introducing Chinese culture into the western world, *Moment in Peking* is full of Chinese elements, such as Chinese history, culture, dialects, medicine, architecture, idioms and so on. Thus, it is inevitable that there are numerous culture-specific items in *Moment in Peking*. Culture-specific items is defined as “textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 1996, pp. 58). Culture-specific items could be either concrete or abstract, involving customs, architecture, religious beliefs, food, etc.

It is commonly received that culture-specific items in *Moment in Peking* are the vital embodiment of Chinese traditional culture. All culture-specific items are written in English in the novel. Since the target readers of the novel are Chinese people who are quite familiar with Chinese culture, the

Table 4. Distribution of reduplicated words in PCMP

Form	Number of reduplicated words		Examples			
	Zhang's translation	Yu's translation	Examples from Zhang's translation	Examples from Yu's translation	English source text	Corresponding translation from Zhang or Yu
AA	53*	75	常常 /	/ 拍拍	often patted	反复 拍了拍
AAB	13	12	擦擦脸 /	/ 打打杂	wipe his face all sorts of small ways	擦脸 一些细小的事
AABB	88	101	吵吵闹闹 /	/ 和和气的	bickering in harmony	吵嘴 和睦
AABC	45	49	洋洋得意 /	/ 闪闪发光	triumphant glisten	光彩体面 闪耀
ABA	4	4	手拉手 /	/ 动一动	hand in hand budge	拉起手 往外伸
ABAB	27	37	打扮打扮 /	/ 恭喜恭喜	dress her up a little congratulations	稍微装扮一下 恭喜
ABAC	58	76	不知不觉 /	/ 合情合理	without his knowing plausible	不觉 很近乎实际情形
ABB	12	14	亮晶晶 /	/ 乱糟糟	sparkling quite in a turmoil	闪亮 忙忙乱乱
ABCC	37	34	文质彬彬 /	/ 忠心耿耿	gentle loyal	斯文 有点义气的
Total	337	402	/	/	/	/

*As for the calculation of the number of reduplicated words, no matter how many times one specific reduplicated word occurs in the corpora, the occurrence of such word is counted as only once.

translation quality of culture-specific items has a direct impact on the overall translation quality of the translation, readers' understanding of the source texts as well as readers' associations of Chinese culture. Therefore, culture-specific item is one significant stylistic marker of translator's style. From the aligned concordance lines from PCMP, it is found that, in comparison to Zhang's translation, Yu's translation of culture-specific items is closer to the non-translated Chinese language. When translating culture-specific items, Yu tends to use corresponding Chinese terms, idioms or proverbs, while Zhang prefers to keep the original structure of the source text. To probe into the specific translation of culture-specific items in two Chinese translations, examples from PCMP are illustrated below.

Example 1

ST: Mulan said, with her low, musical laugh, "I have so long wanted to meet you, Mr. Chi."

Zhang: 木兰以低而富有音乐美的声音大笑出来。她说：“齐先生，早就想认识您了”

Yu: 木兰笑着说：“齐先生，久仰了。” 声音虽低，却清脆动听。

Example 2

ST: The company had been listening intently, and when Mulan finished, Coral said, "It was so easy as all that!—

Zhang: 大家一直聚精会神地听着，木兰一说完，珊瑚说：“就那么容易呀！”

Yu: 大伙聚精会神地听着。木兰说完后珊瑚说：“好个得来全不费功夫！”

In Example 1, according to the context, it was the first time the heroine Yao Mulan met one of the most well-known Chinese painters, Mr. Chi. In Chinese culture, if one meets someone who boasts a high reputation in a specific field, it is accustomed for Chinese people to express his or her respect to the one in their first meeting. Here, the underlined words “have so long wanted to meet you” is a typical culture-specific item in the Chinese language. Zhang adopts literal translation strategy and translates it into “早就想认识您了 (literally: I have wanted to meet you for a long time)”. This kind of translation is completely faithful to the source text, but lacks Chinese linguistic characteristics. Yu uses a Chinese equivalent polite word “久仰 (literally: I have heard of your name long before our first meeting, and I have wanted to meet you for a long time)”. Compared with Zhang’s translation, “久仰” retains the semantic meaning of the source text and approaches the stylistic features of the target text.

In Example 2, after the heroine Yao Mulan successfully saved his friend Kong Lifu out of prison, she told his companies how she had persuaded the commander to acquit Kong. Yao’s sister Coral was one of the companies. Coral’s intention of saying “It was so easy as all that!” was to emphasize Yao’s ability and speed to solve such an arduous task. In the corresponding Chinese translations, Zhang uses “就那么容易呀 (literally: It was that easy)”, whereas Yu utilizes “好个得来全不费功夫”, a Chinese idiom that means something is accomplished or obtained without any effort. Under this circumstance, it is believed that Yu’s use of “得来全不费功夫” helps target readers easily understand the context and establish an association with the Chinese language and culture.

From the above examples, it can be concluded that, in the translation of culture-specific items, Zhang tends to adopt literal translation strategy, while Yu often uses corresponding Chinese idioms, proverbs, or polite words. All target readers are so familiar with those Chinese culture-specific words that they can understand Yu’s translation without difficulty. It is evident that Yu’s choice of those words is his conscious endeavor to shorten the distance between the author and the target readers.

4.2.3 Syntactic Parallelism

In *Moment in Peking*, its author Lin Yutang uses abundant parallel structures. Parallel structure refers to a similar syntactic structure or order, featuring by a series of adjectives, nouns, nominal groups or clauses. To some extent, a wide variety of parallel structures contribute to both lexical richness and stylistic aesthetics of the novel. However, as a stylistic symbol of the English source texts, syntactic parallels have become translators’ major challenge to maintain both faithful meaning and literary style of the English source texts. When dealing with parallel structures of the source texts, the translator’s choice of words and syntactic structure is significant remark of the translator’s style. To investigate Zhang’s and Yu’s styles in syntactic parallelism, the following examples are obtained from ParaConc and compared from the perspective of style.

Example 3

ST: While Inging talked, waving the violet handkerchief with ease and seeming happiness, the wife looked on like a doomed, mute, suffering animal.

Zhang: 莺莺挥摆着深紫色的手绢儿，从容不迫，谈笑风生，幸福美满，怀瑜的妻子却像一个沉默无声受苦受难厄运难逃的牲口。

Yu: 莺莺说起话来轻快地挥动紫色绸手帕，似乎很幸福，而正妻倒像一头命中注定的说不出话韵受罪的牲口。

Example 4

ST: With her feminine instinct for attracting men and her natural social abilities that some women are born with, she could do without much learning, and she had also a cold, unemotional, scheming ability, which is always frightening in a woman.

Zhang: 凭着天生吸引男人的女性本能，和女人与生俱来的社交本领，她虽不必努力学习，居然也可以满像个样子，满可以应付裕如了。她又冷静沉稳，不动感情，机诈多变，工于心计，这在女人身上是很可怕的。

Yu: 她的女性本能可使男子为之倾倒，她落落大方的交际能力又是与生而俱来的，不用怎么学就能施展出来，她那种冷酷无情的策划本领，在女子身上是怪吓人的。

In Example 3, “the wife” refers to Niu Huaiyu’s official wife, whereas “Inging” is a concubine of Niu. Lin uses the underlined parallel of nouns “ease and seeming happiness” to depict a calm and contented image of Inging. Three consecutive adjectives “doomed”, “mute” and “suffering” reveal the inner hurts and speechless status of Niu’s official wife. Zhang inclines to use synonymous idioms “从容不迫 (literally: leisurely)”, “谈笑风生 (literally: talking cheerfully and humorously)”, “幸福美满 (literally: happily)”, “沉默无声 (literally: silently)”, “受苦受难 (literally: suffering hardships and torments)” and “厄运难逃 (literally: inevitable misfortune)” to preserve the parallel structure in the English source texts. Yu employs literal translation strategy to faithfully retain the meaning of the source text. In Yu’s translation, “ease and seeming happiness” is translated into “轻快地 (literally: briskly)” and “似乎很幸福 (literally: seeming delight)”, while “doomed”, “mute” and “suffering” are rendered into “命中注定的 (literally: fated)”, “说不出话韵 (literally: speechless)” and “受罪的 (literally: painful)”.

In Example 4, the parallel of adjectives “a cold, unemotional, scheming ability” is used to emphasize the calmness, hard heart and scheming of Inging, Niu Huaiyu’s concubine. Considering Chinese linguistic characteristics, Zhang adopts four synonymous idioms “冷静沉稳 (literally: sober)”, “不动感情 (literally: dispassionate)”, “机诈多变 (literally: tricky)”, and “工于心计 (literally: scheming)”. Yu translates the parallel of adjectives into “那种冷酷无情的策划本领 (literally: such ruthless scheming ability)”. It is evident that Yu tends to literally translate parallel structures while Zhang has a tendency to use equivalent synonymous idioms in the translation of parallel structures, which can shorten the distance between target readers and the target language.

4.2.4 Word-Order Modification

In terms of the language system, Chinese is a parataxis-prominent language, while English is a hypotaxis-prominent language. In English-Chinese translation, different word orders in the same sentence might indicate different linguistic styles and literary styles. Thus, different modification of word order is another indicator of translator’s style. As a novel, *Moment in Peking* contains a mass of dialogues. Thus, there are numerous direct speeches and indirect speeches in the English source texts. The current study focuses on the translation of direct speeches, which are usually placed inside quotation marks and accompanied by reporting verbs, such as “ask”, “say”, “tell”, “respond”, “reply” and so on. Taking the example of sentences containing reporting verb “ask”, the study compares and analyzes Zhang’s and Yu’s translations to investigate translator’s styles in terms of word-order modification. As illustrated in Example 5, Yu keeps the original word order of the English source texts, whereas Zhang modifies the word order of the English source texts. In Zhang’s translation, the last phrase “他问 (literally: he asked)” is moved forward to the head of the sentence, which makes the translation closer to conventional expressions of the Chinese language. Statistics on the comparison of word-order modification between Zhang’s and Yu’s translations are demonstrated in Table 5.

Example 5

ST: “Where is your home in Peking?” he asked.

Zhang: 他问：“你们在北京住什么地方儿？”

Yu: “你家住北京哪里？” 他问。

It can be seen from Table 5 that Zhang tends to adjust word order, whereas Yu inclines to retain the original word order of the source text. As for all sentences containing “ask” in the

Table 5. Comparison of word-order modification in PCMP

	Zhang's translation		Yu's translation	
	Occurrence of translation retaining original word order	Occurrence of translation adjusting word order	Occurrence of translation retaining original word order	Occurrence of translation adjusting word order
ask	2	1	2	1
asks	3	0	3	0
asked	96	273	217	153
Total	101	275	222	154

English source texts, the total occurrence of translation retaining original word order is 101 in Zhang's translation, accounting for 26.86% and 222 in Yu's translation, accounting for 59.04%. The occurrences of translation adjusting word order in Zhang's and Yu's translations are 275 and 154, with a proportion of 73.14% and 40.96%, respectively. It is apparent that, in comparison to Yu, Zhang is more inclined to change the position of "ask" in his translation. In the Chinese language, the position of reporting verb "ask" is commonly ahead of quotation marks. Thus, frequent word-order adjustment can be regarded as Zhang's conscious action to conform to linguistic norms of the target language as well as to minimize the distance between the target text and target readers.

5. CONCLUSION

Based on the self-compiled parallel corpus of *Moment in Peking* (PCMP) and the modern Chinese novel sub-corpus of the Chinese Corpus Retriever for Linguistic Attributes (CCRL), this study undertakes quantitative and qualitative analyses on translators' styles in two Chinese translations of *Moment in Peking*, Zhang Zhenyu's translation under the title of "*Jinghuayanyun*" and Yu Fei's translation under the title of "*Shunxijinghua*". It is found that Zhang's and Yu's translations of *Moment in Peking* show different translator's styles manifested by corpus statistics and different preferences in the translation of style markers.

Through the analysis of corpora data, it can be concluded that Yu's translation has a higher standardized TTR, lower lexical density and larger mean sentence length, which indicates that Zhang's translation has a lower vocabulary richness, more content words and shorter sentences. Besides, in contrast to the comparable corpus CCRL-MCN, Yu's translation is closer to the non-translated Chinese language in view of the use of content words, while Zhang's translation is similar to non-translated Chinese in regard to lexical diversity and average sentence length. In terms of style markers, Yu's translation is more in line with the lexical features of the Chinese language, while Zhang's translation of the sentence is more flexible and closer to the Chinese language. Specifically, in comparison to Zhang's translation, Yu uses more Chinese reduplicated words and corresponding Chinese idioms, proverbs and terms in the translation of culture-specific items. Concerning the translation of parallel structure and word-order adjustment, Yu tends to adopt literal translation strategy and keep stylistic features of the source texts, whereas Zhang prefers to use equivalent Chinese synonymous idioms and adjust the word order of reporting verb "ask" so as to approach stylistic characteristics of the non-translated Chinese language. Despite the major findings of the current study, there are still some limitations to be overcome in future research. The study only probes into one reporting verb "ask", some culture-specific items and parallel structures. Further investigations can involve

a larger amount and diversified type of style markers. Besides, further research is expected to investigate the translator's style with the combination of the analysis of other representative linguistic parameters.

COMPETING INTERESTS

The author of this publication declares there are no competing interests.

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ENDNOTE

- ¹ The Chinese Corpus Retriever for Linguistic Attributes (CCRL) is a large-scale modern Chinese corpus compiled by Song Rou, a professor of Beijing Language and Culture University. It contains about one billion words of texts from nine genres: *Pefople's Daily* (1993-2003), mainland novels, Hong Kong and Taiwan novels, encyclopedia, classical literature, martial arts novels, foreign literature, famous modern Chinese novels, and scientific and technological papers.

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