EVOLUTION OF ALLAN BARR'S TRANSLATION STYLE IN YU HUA'S ENGLISH TRANSLATION WORKS

By

LI YAJIE

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Chairman : Muhammad Alif Redzuan bin Abdullah, PhD
Faculty : Modern Languages and Communication

Exploring Allan Barr's style and its evolution is crucial due to its unique and representative significance among sinologists and translators of contemporary Chinese literature. Barr's focused translation of Yu Hua's works and his ongoing interaction with the author make his translations key to understanding the fluidity of a translator's style. However, the unclear scope of translator style research, limitations in current corpus-based models, and challenges in selecting and analyzing stylistic markers necessitate further exploration of the definition, methodology, and theories related to translator style. This study aimed to (i) identify Barr's translation style by comparing the data of stylistic markers in the parallel corpus of his translation with the comparable corpora; (ii) analyse the changes in Barr's stylistic features by comparing each of his translation diachronically; (iii) evaluate the compatibility of the findings gained from the corpus-based analysis of the seven stylistic markers, namely STTR, average sentence length, ratio between English words and Chinese characters,

italics, speech presentation, position of the reporting clause, and speech-act report verbs; and (iv) explain the social and cognitive factors shaping and developing Barr's translation style.

This study used mixed methods to build a parallel corpus of Barr's four English translations of Yu Hua's works, alongside a comparable corpus of Andrew Jones' translations of two of Yu Hua's works, highlighting Barr's unique stylistic choices. A diachronic analysis of Barr's translations was conducted to examine the evolution of his style. Barr's style was described using both statistical parameters and case studies for a broad perspective, while qualitative analysis categorized italicized sections and pragmatic stylistic markers. Numerical and case analyses revealed Barr's stylistic tendencies in each category, showing his efforts to clarify the target text and balance fidelity to the source text with adherence to target language norms. Insights from an interview with Barr and other extra-textual data provided a social and cognitive understanding of his stylistic development.

The findings show Barr's dedication to maintaining fidelity to the source text while prioritizing readability and clarity in the target text. His second translation demonstrated more interpretive elements, reflecting nuanced decisions. Barr's early translations displayed creativity and confidence, with later works showing a more flexible and moderate approach. Although results varied across the seven stylistic markers, they collectively highlighted Barr's distinct and evolving style, confirming the revised models' effectiveness in capturing stylistic changes. The analysis also revealed that Barr's consistent style was

influenced by his professional background and research interests, while his evolving style was shaped by his growing stylistic awareness, ongoing communication with Yu Hua, and interpretaion of the the source texts and, target readers. The study recommends using revised models to explore the consistent and evolving styles of translators over time, aiding researchers in selecting appropriate stylistic markers for studying translator style. Additionally, this research provides empirical data on Barr and Yu Hua's styles, laying the groundwork for future corpus-based stylistic research and translation studies on contemporary Chinese literature. Researchers are encouraged to continue examining translators' evolving styles and to engage in critical reflections on style.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**PERKEMBANGAN GAYA PENTERJEMAHAN ALLAN BARR DALAM
TERJEMAHAN BAHASA INGGERIS KARYA YU HUA**

Oleh

LI YAJIE

Ogos 2024

Pengerusi : **Muhammad Alif Redzuan bin Abdullah, PhD**
Fakulti : **Bahasa Moden dan Komunikasi**

Kepentingan meneroka gaya Allan Barr dan perkembangannya terletak pada
sifatnya yang representatif dan unik dalam kalangan sinologis dan
penterjemah sastera Cina kontemporari. Tumpuan Barr yang khusus pada
karya Yu Hua dan interaksi berterusan beliau dengan penulis tersohor ini
menjadikan terjemahannya bahan sangat bernilai untuk memahami sifat
dinamik gaya penterjemah. Namun, landskap kabur dalam penyelidikan gaya
penterjemah serta kelemahan model penyelidikan berasaskan korpus sedia
ada, selain kompleksiti pemilihan dan analisis penanda gaya, mewajarkan
kajian lebih mendalam terhadap definisi, metodologi, dan teori gaya
penterjemah. Kajian ini bertujuan (i) mengenal pasti gaya terjemahan Barr
dengan membandingkan data penunjuk stilistik dalam korpus selari bagi
terjemahan Barr yang mempunyai korpus yang boleh dibandingkan; (ii)
menganalisis perubahan dalam ciri-ciri stilistik Barr dengan membandingkan
setiap terjemahan beliau secara diakronik; (iii) menilai kesesuaian dapatan
yang diperoleh daripada analisis berasaskan korpus bagi tujuh penanda

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stilistik, iaitu STTR, panjang ayat purata, nisbah antara perkataan Inggeris dengan aksara Cina, italik, persembahan ucapan, kedudukan frasa laporan, dan kata kerja laporan tindak tutur; dan (iv) membincangkan faktor sosial dan kognitif yang membentuk dan mengembangkan gaya terjemahan Barr.

Kajian ini menggunakan kaedah campuran untuk membina sebuah korpus selari yang terdiri daripada empat terjemahan bahasa Inggeris karya sastera Yu Hua oleh Barr, serta korpus selari setanding yang mengandungi dua terjemahan bahasa Inggeris karya Yu Hua oleh Jones, untuk menonjolkan pilihan gaya tersendiri oleh Barr berbanding dengan Jones. Analisis diakronik terjemahan Barr dilaksanakan untuk meneliti perkembangan gaya beliau dari semasa ke semasa. Gaya Barr dijelaskan dengan menggunakan parameter statistik dan kajian kes untuk memberikan pandangan meluas, manakala analisis kualitatif mengkategorikan bahagian yang digariskan condong dan penanda gaya pragmatik. Analisis numerik dan kes memperlihatkan gaya Barr dalam setiap kategori, sekali gus memperjelas teks sasaran serta menyeimbangkan kesetiaan terhadap teks sumber dengan mematuhi norma bahasa sasaran. Hasil temu bual dengan Barr dan data ekstratekstual lain menjelaskan perkembangan gayanya dari sudut sosial dan kognitif.

Dapatan kajian menunjukkan kesungguhan Barr dalam mengekalkan kesetiaan terhadap teks sumber (ST), dengan mengutamakan kebolehbacaan dan kejelasan dalam teks sasaran (TT). Terjemahan kedua Barr menunjukkan lebih banyak unsur interpretif, mencerminkan keputusan yang lebih berbeza. Terjemahan awal Barr menampilkan kreativiti dan keyakinan, dengan karya

terkemudian menunjukkan pendekatan lebih fleksibel dan sederhana. Walaupun terdapat hasil berbeza dalam tujuh penanda gaya terpilih, tujuh penanda gaya ini menekankan gaya Barr yang khusus dan berkembang, lantas mengesahkan keberkesanan model yang dimurnikan semula dalam mencerminkan perubahan gaya. Analisis juga mendedahkan gaya Barr yang konsisten dipengaruhi oleh latar belakang profesional dan minat penyelidikan beliau, manakala gaya beliau yang berkembang berpunca daripada kesedaran gaya yang semakin meningkat, komunikasi berterusan dengan Yu Hua, dan interpretasi teks sumber dan pembaca sasaran. Kajian ini menyarankan penggunaan model semakan semula untuk meneroka gaya penterjemah yang berkembang mengikut peredaran masa untuk membantu penyelidik memilih penanda gaya yang sesuai untuk mengkaji gaya penterjemah. Kajian ini juga menyediakan data empirikal mengenai gaya Barr dan Yu Hua, seterusnya memberikan asas untuk penyelidikan stilistik berasaskan korpus terhadap sastera Cina kontemporari pada masa hadapan. Penyelidik digalakkan untuk terus menyelidik gaya penterjemah yang terus berkembang dan melibatkan diri dalam refleksi kritis terhadap gaya.

Kata kunci: Allan Barr, Gaya Penterjemah, Kajian Berasaskan Korpus, Motivasi Sosiologi dan Kognitif, Penanda Gaya

SDG: MATLAMAT 4: Pendidikan Berkualiti

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prompt responses served as a guiding light in my moments of confusion. During the process of seeking approval to interview Barr from the Ethic Committee for Research Involving Human Subject (JKEUPM), he dedicated significant time to review my unfinished thesis, relevant papers, and the necessary forms required by JKEUPM. Barr printed out and signed the forms, sending the electronic copies to me. Crafting 80 questions based on my findings from the textual analysis, I conducted a one-and-a-half-hour interview where Barr graciously addressed 34 questions. In arranging the meeting time, Barr took into consideration the time difference between America and Malaysia, showcasing his thoughtfulness. Furthermore, his answers in the interview are extremely insightful, enlightening and well-prepared. Barr's wisdom, meticulousness, patience and generosity worth my deepest appreciation. Additionally, I extend my sincere thanks to Andrew Jones and Carlos Rojas for their valuable insights provided via email in response to my inquiries about styles.

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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

Muhammad Alif Redzuan bin Abdullah, PhD
Senior Lecturer
Faculty of Modern Languages and Communication
Universiti Putra Malaysia
(Chairman)

Halis Azhan bin Mohd Hanafiah, PhD
Senior Lecturer
Faculty of Educational Studies
Universiti Putra Malaysia
(Member)

ZALILAH MOHD SHARIFF, PhD
Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

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LIST OF ABBREVIATIONS

(F)DS	(Free) Direct Speech
BNC	British National Corpus
CEPCABT	The Chinese-English Parallel Corpus of Barr's Translations
CEPCAJT	The Chinese-English Parallel Corpus of Andrew Jones' Translations
DP	Discourse presentation
DS	Direct Speech
DT	Direct Thought
DW	Direct Writing
FDS	Free Direct Speech
FDT	Free Direct Thought
FDW	Free Direct Writing
FIS	Free Indirect Speech
FIT	Free Indirect Thought
FIW	Free Indirect Writing
IS	Indirect Speech
IT	Indirect Thought
IW	Indirect Writing
LCMC(N)	The Lancaster Corpus of Mandarin Chinese (Martial arts novels)
LT	Literal translation
NRSA	Narrative Report of Speech Acts
NRTA	Narrative Report of Thought Acts
NRWA	Narrator's Representation of Writing Act
SL	Source language

SP	Speech presentation
ST	Source text
ST&WP Corpus	The Lancaster Speech, Thought, and Writing Presentation Corpus
STTR	Standard type/ token ratio
TEC	Translational English Corpus
TL	Target language
TP	Thought presentation
TT	Target text
TTR	type/ token ratio

CHAPTER 1

INTRODUCTION

This chapter delves into the study's background, presenting the context, problem statement, research objectives, research questions, significance, theoretical framework, conceptual framework, scope of the study, and definitions of key terms.

1.1   Background of Study

Allan H. Barr was born in Montreal, Canada, in 1954 and grew up in England. Barr received his Bachelor's degree with honours and his Master's degree in Oriental Studies from the University of Cambridge in 1977 and 1980 respectively. In 1983, Barr received the Doctor of Philosophy in Chinese Literature diploma from Oxford University. Currently, Barr, a professor of Chinese, teaches several courses on Chinese language and literature at Pomona College in America. Barr's academic interests are rooted in Chinese Classical literature, particularly the novels of the Ming and Qing dynasties. As a translator, however, Barr favours Contemporary Chinese literature.

In 2001, Barr wrote to Yu Hua, one of the most celebrated contemporary Chinese writers, asking him for permission to translate *Huanghun li de Nanhai* (Yu, 2013b). This translation symbolised the beginning of Barr's 23-year career as a translator. In sixteen years, Barr translated five works by Yu Hua,

including *Boy in the Twilight: Stories of the Hidden China* (Yu, 2014), *Cries in the Drizzle* (Yu, 2007), *China in Ten Words* (Yu, 2012), *The Seventh Day* (Yu, 2015) and *The April 3rd Incident: Stories* (Yu, 2018a). Translating various works by the same author over a long period of time provides a large sample for this study. This enabled his translation style to evolve and align concurrently with his comprehension of the author's original style.

In addition, Barr's background shares similarities with several translators of contemporary Chinese works. The exploration of Barr and his translations can serve as evidence for the study of the group of translators who are sinologists. However, Barr is unique in terms of his educational background, academic interest, communication with the author, and visiting experience in China. Barr received his education in Britain and then became a college teacher in America. His learning and teaching experience in two English-speaking countries sets him apart from other American sinologists. Moreover, despite his academic interest in Chinese classical novels, Barr has chosen to translate Chinese contemporary works. In addition, Barr has focused on the works of Yu Hua and has communicated with Yu Hua repeatedly throughout his 23-year translation career. Only when objective conditions permitted, Barr visited China and lectured at Chinese universities every year (Zhao & Barr, 2020). Therefore, it is worth exploring how Barr's specific and enduring interest in Yu Hua's works and Chinese culture enriches his translation.

Since the 1960s, methodologies of translation studies have changed, evolving from an art or skill to a discipline. As can be observed in Table 1.1, with the

development of translation studies, source-text-oriented, linguistically orientated, and prescriptive translation methodologies have gradually changed into target-text-oriented, context-or ideology-oriented, and descriptive methods used in the more recent corpus-based studies of translation style. Traditional stylistic translation studies have focused on the norms of replicating the author's style rather than on the idiosyncrasies of the translator's style (Li, 2016). However, in recent studies, translation theorists have gradually developed an increasing interest in the translator's creativity.

Table 1.1: Features of methodologies of translation studies

Traditional methodologies of translation studies	Methodologies of translation studies in recent years
source-text-oriented	target-text-oriented
linguistic-oriented	context or ideology-oriented
prescriptive	descriptive

As theorists such as Frere (1820, p. 481) claim, the language of translation should be "pure, impalpable and invisible". They insisted that translation should attempt to erase the individual style of the translator and focus solely on the transfer of information from source text (ST) to target text (TT) (Venuti, 2017). However, Venuti (2017) argues against the invisibility of the language of translation and the translator, as there are many cultural gaps when translating a text. Therefore, a translator should be aware of the cultural and sociological codes of the ST and use them to show their interference in the translation. Hermans (1996) then suggested that the translator's voice, which refers to the translator's discursive presence, should be perceptible in the translation. Furthermore, the development of descriptive translation theories highlighted the importance of considering the translator's linguistic behaviour

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and creativity in translation. Baker (2000), for example, applied a corpus-based T-type model to the study of translator style to represent the translator's subjectivity and creativity in translation.

Numerous translation theorists have recognised the importance of stylistic issues in the field of translation studies. Jakobson (1959) suggested that the specific styles of poetry, which are universal in different languages, make creative translation possible. Boase-Beier (2004, p. 29) stated, "It is style, rather than content, which embodies the meaning" to emphasise the importance of stylistic transference in translation. Building on this, Boase-Beier (2004) suggested that literary translation is the translation of style that can distinguish literary from non-literary texts. The views of Jakoboson (1959) and Boase-Beier (2004) confirm the importance of the study of style in translation. However, the topic of style was little researched in translation studies before the corpus was applied in translation, as it is difficult to measure style, which is always considered a creative and intuitive product of the author (Boase-Beier, 2019).

Style in translation studies can be understood as the unique and recurring features or patterns of a text or the particular and repeated choices of an author or translator (Baker, 2000; Munday, 2008; Parks, 2014). Conventional research on stylistic issues has focused on whether translators can reproduce the style of STs in target texts (TTs) (House, 1997; Parks, 2014). For example, Parks' (2014) method of analysing the translator's style is to read through the ST and the TT in detail, check the equivalence of style between the ST and TT

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based on her experience and intuition, and then explain the finding by comparing the ST and back-translation. Instead of focusing on the translation and the translator, Park's comparative study of the style of ST and TT is an approach to measure the stylistic loss in TT and criticise the style of ST (Boase-Beier, 2019). Since Park is primarily concerned with commenting on the style of the ST with the help of translation, the TT and the translator are subordinate to the ST and the author in his study (Boase-Beier, 2019). Similarly, the style of the TT and the translator is not the focus of House's (1997) study on translation style. House (1997) conducted a comparative analysis between ST and TT's style based on a checklist of stylistic features to measure translation quality. In House's study, the ST style is still superior to the TT's style because the TT would be considered a poor translation if it does not reflect the ST style.

The specific, observable, and replicable research processes of descriptive translation studies advance translational stylistic studies (Baker et al., 1993). The theories of corpus linguistics and descriptive translation studies form the basis for a methodical and scientific examination of stylistic features in translated texts (Huang, 2015). By comparing the general stylistic differences between translated and non-translated texts (Baker, 1995; Olohan & Baker, 2000; Toury, 2012), researchers have summarised the stylistic similarities of translated texts, known as translation universals. Translation universals are the common stylistic features of translated texts, regardless of translational languages and direction. However, Tymoczko (1998) argued that variation, which refers to the stylistic characteristics of an individual translator, is more

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rewarding to investigate in corpus-based translation studies of stylistic features than similarity. The current investigation, seeking to scrutinize Barr's translation style, centers on delineating the distinctive stylistic features that set him apart and accentuate his work among other translators.

Analysing stylistic features in a translated text is possible with the development of corpus-based translation studies and stylometry. By integrating corpus-based translation studies and stylometry, Baker (2000) identified the translator's style as the recurring choice that an individual translator makes in the translation process. Although the stylistic statistical parameters investigated were conventional stylistic markers, Baker's (2000) target-text oriented model (or T-type model) challenges traditional stylistic research approaches, offers a new perspective to investigate the nature of translation, and encourages further research focusing on the translator's status and creativity in translation. Furthermore, Baker (2000) emphasizes the importance of including source texts in prospective research, outlining methods for analyzing recurring linguistic and stylistic features, as well as examining the translator's non-linguistic decisions informed by the paratext. Additionally, Baker underscores the significance of exploring the translator's style as a key research objective. The concept and methodology of translator style proposed by Baker (2000) have not only broadened the scope of stylistic studies on translation and provided new insights, but have also shown that translators' work is not only a reproductive activity but also involves creativity.

In addition to Baker, many translation theorists (Boase-Beier, 2019; Cockerill, 2014; Munday, 2008; Saldanha, 2011a; Toury, 2012; Winters, 2004) have devoted themselves to researching methods for analysing the style of translators. However, as it is often difficult to define a translator's style, there is no universal and replicable approach to analysing a translator's style. In addition, Leech and Short (2007) introduced a checklist of 21 stylistic markers for literary stylistic studies. Subsequently, building on Leech and Short's work, Huang (2015) introduced a checklist of 21 stylistic markers for translational stylistic studies in translation. Based on the data from the systematic literature review on the translator's style in the present study, previous studies have provided over 40 stylistic markers to identify the translator's style. However, a generally accepted approach to help researchers select appropriate stylistic markers for their studies on a translator's style is still lacking.

Furthermore, the systematic literature review revealed that only 8% of all translator's style studies in the Chinese-English language pair focused on Chinese-English translations of contemporary Chinese works. In comparison, 74% of previous studies analysed Chinese classics and 11% examined modern Chinese works. This study aimed to address the lack of stylistic examinations on Contemporary Chinese translated texts. In addition, there is a lack of corpus-based research on translator style in translations between Chinese and English. Therefore, this thesis focused on one of the translators who translate contemporary Chinese works to fill the gap.

This study aims to revise the three models of the translator's style to construct Barr's unique style and its development throughout his translations of Yu Hua's fiction. Additionally, the present research scrutinizes the reliability of combining corpus-based and corpus-driven approaches for selecting stylistic markers. This evaluation gauges the compatibility of findings obtained through the analysis of seven chosen stylistic markers using this method.

1.2   Why the Allan Barr's Translations of Yu Hua's Works

The reputation of Yu Hua's works and their English translations, as well as the frequent discussions about his style, make them valuable research examples for the study of the problems of literary stylistics. The awards won by Yu Hua's works in the international literary scene (Section 2.2.1 introduced the awards), the top ranking of his works in the library collections of American public libraries (Jiang, 2021), and the numerous reviews by major media, academia (Jiang, 2014) and the public (Shao & Zhou, 2022) in the English-speaking world collectively attest to Yu Hua's status as one of the most influential Chinese writers. In 1989, the German sinologist Wolfgang Kubin initially translated Yu Hua's short story *Hebian de Cuowu* into German. Since then, Yu Hua's works have been translated into at least 31 languages. While the translation of Yu Hua's works began 35 years ago, the English translation of Yu Hua's works took at least 28 years. Compared to other contemporary Chinese writers, Yu Hua's works are most sufficiently translated, and their translation and publication started earlier in the English book market. Moreover, American sinologists Michael Berry, Andrew Jones, Allan Barr, Eileen Chow and Carlos

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Rojas all chose Yu Hua's works as their first translation project before they established themselves as experts in translating Chinese literary works into English. Their appreciation and choice of Yu Hua's works reinforced his position in the Western sinological community.

Despite the stylistic changes in the different works of one author, the theory of stylometry proves that the common stylistic features in all their works reveal the authorial attribution for each one. Yu Hua became famous as an avant-garde writer in the 1980s with several short stories, but changed to a realist writer in the 1990s. Despite the different themes and narrative styles of his various works, which were written in different eras, Yu Hua's language remains concise (Barr & Yang, 2019). Since the translator's style is motivated by, but cannot be fully explained by the ST's style (Saldanha, 2011b), it is necessary to consider the impact of the ST and author's style on the translator's style. The more similar the ST's style is, the less likely it is that the variance between the stylistic features of different translators is due to the ST's style. It is more likely that the stylistic features of the translated texts are due to the translator. Therefore, the selection of a translator's translations of literary works by one author can guarantee that the controlled variable is more stable than the translations of works by different authors. In this study, Yu Hua's works fulfil the requirements of the revised S-type model due to their consistent linguistic style.

However, most previous studies use qualitative approaches to analyse Yu Hua's writing style from literary aspects. Yu Hua's identity as a writer of the

avant-garde has attracted the attention of researchers in literary criticism (Wedell-Wedellsborg, 1996). Researchers also addressed the change in Yu Hua's writing style (Liu, 2002), how his writing style created a new aesthetic perception (Zhang, 2016), how the translation of his works controlled readers' imagination of China and developed a discursive China (Lee, 2015), and Yu Hua's deviation from the traditional writing style of the Bildungsroman genre in *Cries in the Drizzle* (Xi, 2020). Rare studies use quantitative methods to systematically analyse Yu Hua's style. This thesis established the corpus of Yu Hua's four fictional works to describe his style with quantitative and qualitative data. In addition, Yu Hua (Gao & Yu, 2014) refused to allow book agencies to rewrite or delete the content of STs in their translations. Barr (Wang & Barr, 2021), Berry (Wu, 2014) and Jones (Cui, 2014) stated that they endeavoured to remain faithful to the ST. Accordingly, Yu Hua's works and their translations are ideal for building the parallel corpus for the TTs' faithfulness.

Of the nine books translated into English, Barr translated five by Yu Hua. Compared to the other four translators of Yu Hua's works, Barr studied Yu Hua's writings extensively and maintained communication with Yu Hua over a long period of time. Barr completed the translation of *Boy in the Twilight: Stories of the Hidden China* in 2002, and his last translation, *The April 3rd Incident: Stories*, was completed in 2018. Thus, his translation of Yu Hua's works continued for 16 years. The time span of the translations makes them valuable for analysing the development of a particular translator's style.

Barr's translations of Yu Hua's four fictional works from 2002, 2007, 2015 and 2018 provide sufficient research material for textual analyses of Barr's style and its development and variation. Few translators who have translated contemporary Chinese literature into English have focused on the works of one author. Barr, for example, focused on the works of Yu Hua, Rojas translated at least seven novels by Yan Lianke and Howard Goldblatt translated more than ten novels by Mo Yan. Nevertheless, Rojas began translating Yan Lianke's novels in 2012. The time he devoted to the works of individual authors was not as long as that of Barr. Goldblatt's translation style has already attracted the interest of some translation scholars (Song, 2020; Zhang & Liu, 2019), while little is known about the style of Barr, who was also a celebrated translator.

Although Barr's translation of Yu Hua's works has stimulated researchers' interest, there is no single study that has systematically investigated Barr's translation style using quantitative and qualitative data from the corpus. Most of the previous studies conducted a qualitative analysis to investigate Barr's translation quality (Zhou, 2015) and strategies (Song & Sun, 2020; Wu, 2021) of Yu Hua's works. The corpus-based stylistic study of Barr's translations can provide a more comprehensive and objective account of his translations.

In addition, the present study attempted to combine textual and extra-textual analyses to describe the development of Barr's style and to shed light on the sociological and cultural elements that inspired him to reshape his style. One of the advantages of choosing translators who translate contemporary

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literature is the rich research material for the extra-textual analysis of the study of style. The author's and translator's ideology about translation and style, as expressed in published interviews and essays, can help researchers measure the motivations that form and change a translator's style over the course of his or her translation career. Researchers can also interview the author and the translator based on their research questions. In the present study, Barr is interviewed about his translation style based on the results of the textual analysis. In addition, the interview with Yu Hua about his translation ideology (Gao & Yu, 2014), Barr's statement on his translation career (Barr, 2020), and four published interviews of Barr (Barr & Yang, 2019; Sun & Barr, 2019; Wang & Barr, 2021; Zhao & Barr, 2020) provide ample extra-textual evidence to explain the descriptive data of his stylistic features.

Moreover, Barr was accustomed to communicating with Yu Hua when he felt perplexed about the fictional image the author intended to build (Wang & Barr, 2021). In contrast, Rojas refrained from contact with the author during translation and focused on the reader's interpretation of the text rather than the original fictional world the author was trying to create. Barr's relatively frequent communication with the author on the language and style of the texts allows this study to explore how the conversations between the author and the translator change the translator's style.

Furthermore, the style of translations is usually not exclusively the translator's style, as editors, copy editors, publishers and critics can influence the translator's decisions during the translation process (Boase-Beier, 2019;

Kenny & Winters, 2020). Therefore, the results of the stylistic parameters obtained from analysing the translated texts are likely to be due to factors other than the author's and translator's style. However, in the email interview with Barr about this work, he stated that the editor had only made two or three changes to the wording. Moreover, Yu Hua denied that the editor or the translator, who wanted to avoid repetition or cater to the reading habits of English readers, should delete certain sentences or paragraphs (Gao & Yu, 2014). Thus, apart from the translator, the variables of other translation agencies have little influence on the style of the translated texts. From this point of view, Barr's translations of Yu Hua's works are a better example to examine a translator's style than the translations of other translators, such as Goldblatt, who deleted some paragraphs of certain novels by Mo Yan in accordance with the editor's comments.

Moreover, most of the translators who translate contemporary Chinese literary works into English, Goldblatt, Rojas, Barr, Jones, Berry, Chow and Julia Lovell, have a similar occupational, cultural and social background. This group of translators are also sinologists. Researching the translation style of Barr, the representative figure of this group of translators, can contribute to a better understanding of the translation characteristics and ideology of the entire group of translators.

In a nutshell, in the present study, Barr's translations of works by the same author and in the same genre were selected to fulfil the requirements of the revised S-type model and to comprehensively investigate the development of

his style. Barr's translations of works by other authors and Yu Hua's non-fictional works were excluded from the research samples of this study. Therefore, *Boy in the Twilight: Stories of the Hidden China* (Yu, 2014), *Cries in the Drizzle* (Yu, 2007), *The Seventh Day* (Yu, 2015) and *The April 3rd Incident: Stories* (Yu, 2018a) are the research samples for this thesis.

1.3 Problem Statement

Most traditional translation studies on style are concerned with the style of the translated texts rather than the style of the translators (Baker, 2000). House (1997) proposed a model to identify the prominent features between the STs and the translated texts by comparing them from linguistic and sociological aspects. House (1997) offered a checklist of stylistic features to evaluate the translation quality based on the extent to which the style of the source text is reproduced in the translation. From a linguistic and literary perspective, style has long been regarded as an intuitive and talented creativity of the author that is difficult to measure and elusive. However, Leech and Short's (2007) framework of stylistic markers and integrated methodologies, which offers guidelines for systematically analyzing style in literary texts, serves to measure style quantitatively.

Regardless of whether the focus of these stylistic translation studies is on the artistry and creativity of certain stylistic features in the texts from the literary aspect (Park, 2014) or on the linguistic features of certain stylistic effects in the linguistic studies (Trosborg, 1997), they all start with clarifying the prominent

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stylistic preferences of the ST to measure the extent of their similarity to the stylistic features in the TT. Due to the source-text oriented tendency of traditional translation studies on style, there had been few studies on the style of a single translator or a particular group of translators before Baker (2000) proposed a corpus-based method for distinguishing the styles of different translators.

While previous stylistic translation studies are prescriptive, evaluative and source-text-oriented, Baker's (2000) corpus-based study of translators' style is descriptive, explanatory and target-text-oriented. Baker (2000) examined three stylistic parameters to identify the prominent stylistic features of individual translators. Although Baker (2000) argued in favour of considering the style of the ST when examining the translator's style, researchers have not systematically examined the influence of the style of the ST on the translator's style with their T-type model (Obaid et al., 2017; Youdale, 2019). Therefore, the results of Baker's T-type model need more evidence to support them as the translator's style from analysing the ST.

In addition, there are various studies that apply different corpus-based methods developed based on Baker's T-type model to investigate the translator's style. Saldanha (2011b) categorises the corpus-based model for researching translator style into target-text-oriented and source-text-oriented models, while Huang (2015) divides it into the T-type, S-type and multiple-complex models.

Since it is often difficult to define a translator's style, it is a challenge to find a universal and replicable research method for analysing a translator's style. A translator's style is not the combination of all the linguistic features of a translator's translations (Saldanha, 2011b). The definition of translator style, which determines the research methodology, varies according to the research aims and focus of different studies. Baker (2000, p. 245) compares a translator's style to a "thumbprint", which emphasises the consistency and uniqueness of a translator's choices in all their translations. Although Baker (2000) pointed out the need to systematically observe the influence of the ST's style on the stylistic features of TTs, she only compared the translated texts of different translators to identify their salient and distinct styles without considering the ST in her study. Following Baker's target-orientated model, Saldanha (2011b) defined the translator's constant, repetitive and prominent choices as their style. However, Saldanha (2011b) excluded from the translator's style the stylistic features in the translations that are exclusively due to the ST. The revision of the translator's style definition led to an adjustment of the T-type model by examining the impact of the translator's style on the results.

While the concept of "translator's style" and the T-type model emphasize the linguistic habits and creativity of different translators, providing insights into their practices, they tend to focus on consistent stylistic choices and neglect the evolution of these choices over time. Additionally, although these models account for the source text's influence on translators' recurring choices, they fail to systematically address how translators manage specific stylistic markers.

Consequently, the T-type and revised T-type models have been less commonly employed in corpus-based approaches to translator's style compared to the S-type model.

Some researchers (Kenny & Winters, 2020; Liu & Afzaal, 2021; Winters, 2009) considered the repetitive and prominent stylistic features in a translator's translation rather than the constant features in all their translations as the translator's style. Their definition of the translator's style led them to apply an S-type model. The translated texts of different translators of the same ST are analysed to identify their different features in expressing the same repetitive and salient stylistic features in the same ST. However, the samples for the S-type model are limited as only the translators who have translated the same ST can be analysed. Since retranslation is not a common phenomenon (Saldanha, 2011b), the S-type model cannot be replicated if the researcher is interested in comparing the styles of two translators with either similar or different life backgrounds or genre preferences if they have seldom translated the same text, or when the goal is to study the progression of a translator's style.

Furthermore, Huang and Chu (2014) emphasised the consistency of stylistic features in a translator's translations when they delimited the translator's style. Huang and Chu (2014) recognised the problems of the S-type and T-type models and proposed the multiple-complex model, i.e. using the two research models together or checking the results of the T-type model by considering the influence of ST style. Despite the precision of the results of the multiple-

complex model through its triangulation method, the research subjects of the first type, which must be translators of the same ST, are limited, and the second type corresponds to the revised T-type model proposed by Saldanha (2011b), in which the prominent and repeated strategies of translators to emulate ST style were not investigated. Due to the shortcomings of each research model, the present study proposed to use the revised T-type model and the revised S-type model together to select the STs with as many similarities as possible.

Although studies utilizing the S-type model—where a translator's style is identified through their performance in a single translated text—differ from those employing the T-type and multiple-complex models that examine consistent choices across all translations, their focus on retranslations of the same source text restricts the investigation of a translator's stylistic evolution over time. In contrast, Chen and Li (2023) treated translator style as a dynamic variable by comparing Eileen Chang's distinct approaches when translating her own works versus those of other authors. Emphasizing the development of translator style and transcending traditional research models can therefore expand the range of research samples and translation issues explored. However, with only a few studies (e.g., Chen & Li, 2023; Cockerill, 2014; Song, 2020; Zhang & Liu, 2019) examining the progression of individual translators' styles, the impact of factors such as stylistic awareness, life and work experience, and translation practice remains underexplored (Boase-Beier, 2019). Focusing exclusively on a translator's consistent choices, rather than on the development of their style, hinders the understanding of these choices

as dynamic variables and neglects the contextual factors that influence the translator's work. Addressing these limitations, the present study aims to redefine translator style as encompassing both consistent and evolving elements and to propose a new research model to facilitate this comprehensive understanding.

Furthermore, it is crucial and challenging to select the sensitive stylistic markers, which refer to "salient features of style" in the literary and linguistic domain (Leech & Short, 2007, p. 56), for the translator's stylistic studies. Various stylistic makers have been examined in the corpus-based studies of the translator's style (sections 2.5.1 and 2.5.2 illustrate the types of stylistic markers and their use in previous studies on translators' style). According to the systematic review of this study, over 40 stylistic markers have been investigated in studies on translator style, most of which were selected based on the checklists by Leech and Short (2007) and Huang (2015). However, since it is impossible to conduct an exhaustive analysis of stylistic markers and only some of them are suitable for distinguishing the style of a particular translator, researchers are concerned with the method of selecting stylistic markers.

Researchers still hold different views on the application of the corpus-based and the corpus-driven approach (the two approaches were presented in section 2.5.3) to the selection of stylistic markers. The researchers using the corpus-based approach select the stylistic markers and hypothesise based on the linguistic theories before reading and observing the texts, while those using

the corpus-driven approach select the stylistic markers by observing the corpus data. Most researchers apply a method to select the correct stylistic parameters for the study of the translator's style. Only Saldanha (2005) and Winters (2005) have selected the stylistic markers by using the two approaches together at different levels in their theses. To date, however, there have been few studies demonstrating the consistency of results obtained by analysing several stylistic markers at different levels.

Given the limited research on methodologies for selecting stylistic markers in translator style studies, researchers often encounter challenges in identifying suitable markers for analysis. Moreover, the insufficient discussion on the compatibility of findings derived from multiple stylistic markers has led to the reliability of these results being inadequately examined. This study employs corpus-driven and corpus-based approaches to analyze Barr's style through seven selected stylistic markers, covering linguistic, typographical, and pragmatic dimensions. By evaluating the consistency and potential contradictions among these markers, the study aims to offer a comprehensive depiction of Barr's style and validate the effectiveness of the revised corpus-based methodology for studying translator style.

Furthermore, Baker (2000) argued that the study of a translator's recurring linguistic habits and stylistic preferences is only useful if the descriptive data can reveal the translator's contextual and cognitive situations or the ways in which the contextual and cognitive factors motivate translators to form their style. Baker (2000) suggested that analysing extra-textual information such as

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interviews, statements and biographies can explain the differences between the stylistic features of the two translators. Most studies on translators' style describe and explain translators' prominent and repetitive choices with textual evidence. To date, however, there are few studies that comprehensively explain the formation and development of a translator's style with mixed evidence from textual and extra-textural data.

A mere description of translators' stylistic choices in their translations, without sufficient causal explanation, fails to uncover the underlying nature and mechanisms of translation. While the importance of interviewing translators to identify motivating factors has been recognized, earlier studies (Baker, 2000; Saldanha, 2005) did not focus on providing a detailed explanation of the causal factors that shape or alter a translator's style through interview analysis. Although researchers like Chen and Li (2023) have attempted to elucidate the motivations behind Eileen Chang's distinctive choices using her personal documents, they have not analyzed the translator's perspectives on the findings related to their style due to the lack of the interviewing data. However, incorporating translators' reflections on their stylistic choices can enhance our understanding of the relationship between various social and cognitive factors and those choices by considering their retrospective insights into their translation style. Therefore, this study seeks to apply cognitive and sociological theories to identify the factors that shape and influence the evolution of Barr's style by interviewing Barr and examining the relationship between his background, ideology and stylistic features.

While previous research on translator style has generally concentrated on highlighting a single translator's prominent stylistic features in comparison to others, this study offers a more comprehensive analysis. It investigates Barr's distinctive stylistic choices by not only comparing his translations with those of Andrew Jones but also performing a diachronic analysis of Barr's all translations of Yu Hua's literary works. Rather than focusing on just one stylistic marker, as is common in much of the related literature, this study employs seven stylistic markers across three levels: a macro-level with corpus-based approach and a combination of corpus-based and corpus-driven methods at the micro level. Additionally, this study seeks to innovate by exploring the motivating factors behind the translator's stylistic choices through an analysis of the translator's reflections on the results of textual analyses of their translation style.

1.4   Objectives of the Study

This study aimed to identify Barr's style and its development in his translations of Yu Hua's fictional works and to explain the motivations that shaped and developed his style. By investigating Barr's style, this study attempted to verify the feasibility of the proposed model of translator's style study and the approaches to selecting stylistic markers for it. Specifically, this study pursued the following objectives:

1. To identify Barr's translation style by comparing the data of stylistic markers in the parallel corpus of his translations with the comparable corpora.

2. To analyse the changes in Barr's stylistic features by comparing each of his translations diachronically.

3. To evaluate the compatibility of the findings from the corpus-based analysis of the seven stylistic markers, namely STTR, average sentence length, the ratio between English words and Chinese characters, italics, speech presentation, position of reporting clause, and speech-act report verbs.

4. To explain the social and cognitive factors that shape and develop Barr's translation style.

1.5 Research Questions

According to the research objectives stated above, this study aimed to address the following research questions:

1. What is Barr's translation style, and how does it compare with other translators' styles when analysing the data of stylistic markers in the parallel corpus of his translations alongside comparable corpora?

2. To what extent have Barr's stylistic features changed over time when each of his translations is compared diachronically?

3. To what degree do the findings from the corpus-based analysis reveal compatibility among seven stylistic markers (STTR, average sentence length, the ratio between English words and Chinese characters, italics, speech presentation, position of reporting clause, and speech-act report verbs) in Barr's translations?

4. How do social and cognitive factors shape and develop Barr's translation style?

1.6 Conceptual and Theoretical Framework

Within the conceptual framework outlined in Figure 1.1, this study applied the corpus-based method and stylistic theories to select the appropriate stylistic markers and to describe Barr's stylistic preference in his translations and the

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development of his style over time. Subsequently, this study aimed to explain the formation and development of Barr's style from a social and cognitive perspective.

Figure 1.2, which illustrates the theoretical framework of this study, explains the different theories used at each stage. Since comparison is the most important principle for corpus-based studies of translators' style, this study compared Barr's corpus with Jones' and the general corpora to explore Barr's style and compare Barr's four translations according to the timeline to examine the development of his style. This study followed the revised T-type model (Saldanha, 2011b) and the revised S-type model in analysing data from different stylistic markers. This study jointly used corpus-based and corpus-driven approaches to select the stylistic makers.

Building on the corpus-based style theory of Baker (2000) and Wang (2003), the current study described Barr's style at the macro level using the data of the three statistical stylistic parameters. The results of the statistical stylistic parameters were validated by analysing Barr's habits and strategies in the placement of italics and report clauses, his linguistic habits, and techniques in translating speech presentation, and speech-act report verbs.

The number and location of italicised words and sentences, and the communicative functions they played, as well as the nature of italicised words in the four translations of Barr and the one translation of Jones were measured on the basis of the typology of italicisation by Šlancarová (1999), Walker (2014)

and Saldanha (2011a) in order to identify the distinctive features of Barr and their change over time. The number of italicisations in different groups shows Barr's interpretation of the ST and his willingness to intervene in the TT with his interpretation to express the TT more explicitly or vividly.

Furthermore, following Leech and Short's (2007) theory of speech presentation, the present study examined Barr's linguistic habits and translation strategies in translating (F)DS ((Free) Direct Speech) by adding, deleting, and adapting the expressive way of the reporting clause to show the extent of Barr's attempts to blend the translation with his interpretation of the ST. The distinguished stylistic effects produced by translating (F)DS in different ways were analysed to measure Barr's translation ideology and its development. Following the observation of Barr's preservation of the reporting clause, their location in the DS was analysed according to Ikeo's (2001) and Semino and Short's (2004) theories on the position of the reporting clause and stylistic effects to identify his unique stylistic choices and their changes. Moreover, this thesis extracted the most frequently occurring speech-act report verbs in STs and the corresponding verbs in TTs. Based on Ardekani's (2002) categorisation of speech act report verbs, they were divided into four groups in this study according to their function in the utterance. In addition, this study explored the speech-act report verbs from the perspective of the variety of the verbs and the semantic disparity between them and the corresponding verbs in the STs.

Furthermore, this study utilised Baker's (2000) and Boase-Beier's (2019) stylistic theory to explain the sociological and cognitive factors that shape Barr's style by investigating the interviews with Barr. This study sought to explore how Barr's communication with Yu Hua, his reading and interpretation of the STs, his changing stylistic awareness, and his attitudes towards implied readers influenced his linguistic choices and translation strategies.
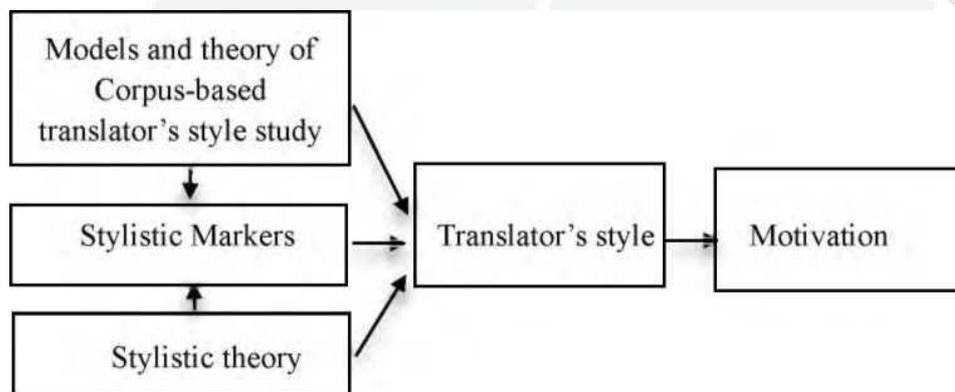
Figure 1.1: Conceptual framework
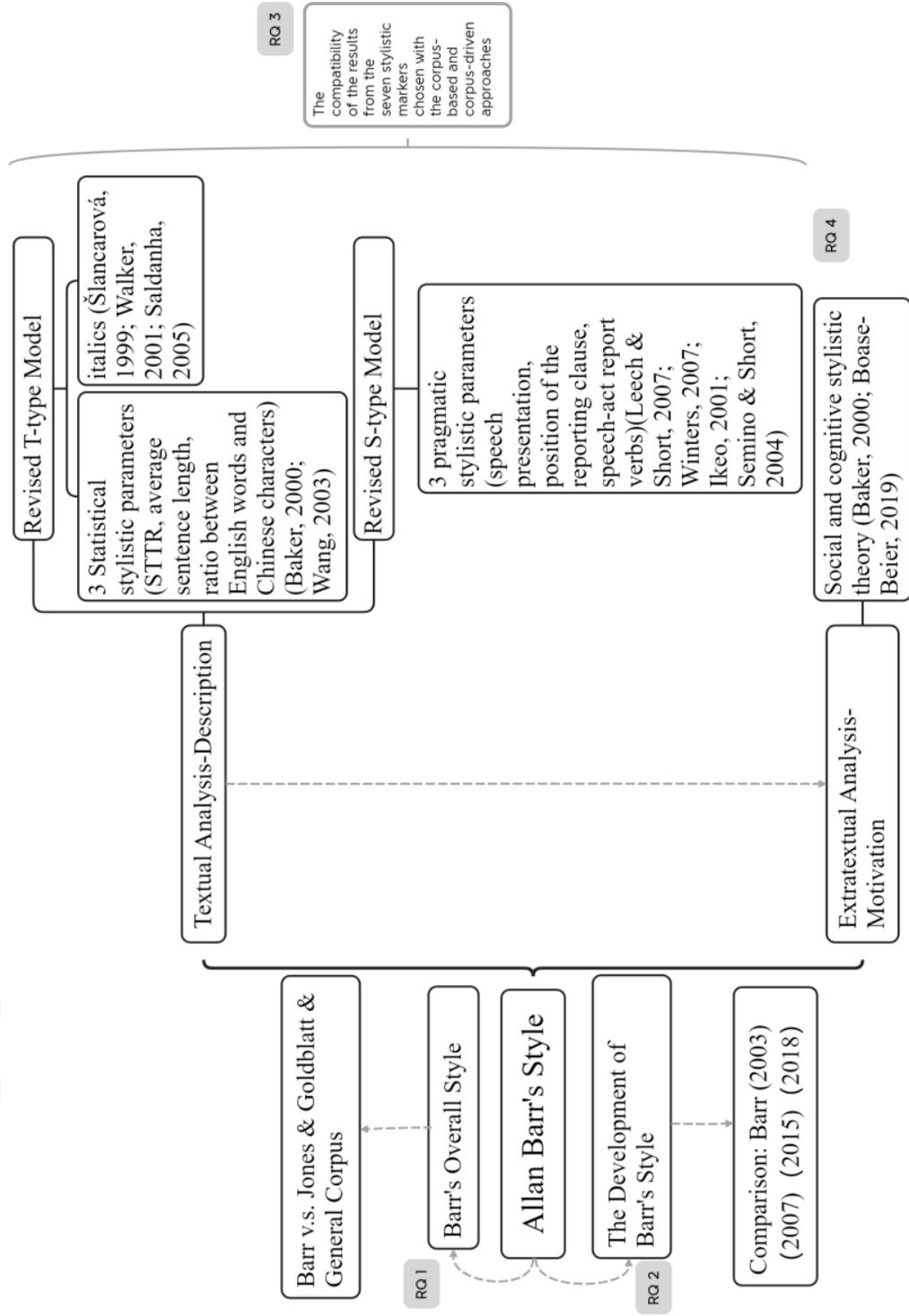
Figure 1.2: Theoretical framework

1.7   Significance of the Study

The present study is significant for the study of the group of translators who are contemporary sinologists in English-speaking countries and for the translation of Chinese contemporary literature as well as for the corpus-based study of translator style. It can also shed light on the practice of future translators.

Theoretically, this study aims to verify the feasibility of the revised T-type and S-type models for corpus-based translator style study. The modified model used in this thesis is considered more reliable than the T-type model, which overlooks the impact of the ST's style on the TT's style. It is also more adaptable in selecting the study samples compared to the S-type model, which only includes translators with retranslated works. Moreover, the present study broadens the scope of translator style research by focusing on a translator's consistent and evolving style, whereas few previous studies focus on the development of translator style. Moreover, analysing the translator's style using the seven stylistic markers can shed light on the potential stylistic exploration using these stylistic markers and the study on translator's style. In addition, this study provides an opportunity to enhance the understanding of the translator's subjectivity and creativity in translation and to raise the status of the translator by giving him/her more consideration in translation studies. As this thesis aimed to discuss the social and cognitive elements that shaped and changed Barr's translation style, the discoveries have led the researcher to explore the mechanism of the translator's translation process and the essential factors that translators consider when translating.

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Methodologically, the present study attempts to verify the methodology for the translator's potential style study with regard to the selection of stylistic markers and their observation. The compatibility of the results of different stylistic markers can prove the feasibility of the corpus-based and corpus-driven approach in the selection of stylistic markers for the translator's style study. The methods of collecting and analysing the data of the seven stylistic markers can provide valuable insights for further research on these markers.

Since Barr is one of the representatives of the group of translators who are experts in Chinese culture and literature, the comprehensive interpretation of his constant, salient stylistic features in all his translations as well as those that change over time with his translation practice helps to understand the characteristics of the whole group of translators. Since this group of translators has contributed a lot to the translation of contemporary Chinese literature, the discoveries of their translation style and ideology are significant for the evaluation of translation activities and products in the contemporary era. In addition, the stylistic characteristics of Yu Hua's six works and the corresponding translations were analysed in this thesis. The description of the styles of the STs and TTs and the differences between them is worthy of furthering the realisation of the style of Yu Hua's works and their translations. The findings play a crucial role in completing the puzzle of translating Chinese contemporary literature.

Practically, translators can also benefit from the results of this study. Barr's translation strategies for certain stylistic markers and the evolution of his

stylistic features may encourage potential translators to reflect on the issue of style and to reconsider their methods of imitating the style of the ST and its stylistic features in TT in order to improve their style in translations. For literary translators, the findings of this study can show the importance of improving their stylistic awareness in translation practice and how to realise the specific stylistic effects.

1.8   Scope of the Study

The scope of the present study is limited to Barr's four translations of Yu Hua's literary works. *China in Ten Words* is excluded from the self-established corpus because it differs in genre from the other four works. The reason is that the revised S-type model used in this study requires the research to select STs that are as similar as possible. Moreover, this study needs to select the STs of the same genre to examine Barr's changing habits and strategies in dealing with the same stylistic features in the STs. Furthermore, this study chose Yu Hua's writing because the English translation of his work began earlier and has been more extensively translated into English than that of other contemporary Chinese writers. Additionally, Barr's translation style was selected for analysis over that of Yu Hua's other four translators because Barr has translated significantly more of Yu Hua's books, while the others have only translated one or two.

The focus of stylistic features in this study is limited to three statistical stylistic parameters, one typographic item, and three pragmatic stylistic parameters to explore Barr's stylistic preference under different stylistic indicators. Two

reasons contribute to the limitation of the selection of the stylistic indicators. First, the textural analysis of Barr's stylistic features is based on the methods and theories of corpus-based translation studies. However, it is a challenge to recognise some stylistic makers such as rhetorical devices or thought presentations using the corpus tools. Second, it is impossible to analyse all stylistic features when studying the style of a single translator. Therefore, it is necessary to read and observe the analysed texts in advance to select the stylistic markers.

Additionally, Saldanha (2011b) argued in favour of the ambiguous boundaries between conscious and subconscious stylistic choices by questioning the commentaries of the translators studied on the findings of their stylistic features. Regardless of whether the salient stylistic features were due to Barr's subconscious linguistic habits or his deliberate translation strategies, they were all considered to be the translator's style in this study.

1.9   Definition of Key Terms

Style

In a broad sense, style can be defined as the features of a particular author or translator, a register or genre, or a method of writing or translation (Boase-Beier, 2019). In a narrower sense, style refers to literary style, which encompasses the artistic and linguistic features of the works and the language habits of the respective author (Shen, 2019). In this study, style is the linguistic preference of a particular writer or translator and the translator's salient non-linguistic features.

Translation Universal

Translation universals are the typical linguistic features that occur in the translated text. There is no connection between these linguistic features and the individual language pairs involved in the translation process (Baker et al., 1993). Translation universals are concerned with the similarities of all translated texts, while the translator's style focuses on the differences between the translated texts of the various translators. The discrepancy between the translation universals and the stylistic features of the translator's translated texts can reveal the translator's style. This study examined the extent to which Barr adheres to translation universals, such as explicitness and simplification, to explore his distinctive stylistic choices.

Explicitation

As one of the translation universals, explicitation is the tendency in translation to express the implied information of the original text or to improve the cohesion of the translated text. The features related to explicitation in the translated text are longer length, more cohesive words (pronouns, conjunctions and adverbs) and interpretation, as well as the increasing use of the alternative conjunction "that". This study examined Barr's use of the STTR, average sentence length, and the ratio of English to Chinese characters in his translations, along with his use of italics, strategies for handling direct and free direct speech, placement of reporting clauses in direct speech, and translation of speech-act report verbs, to explore his intention to present the target texts with greater explicitness.

Simplification

As a translation universal, simplification means the more general characteristics and higher readability of the translated texts compared to the original texts in the same language. For example, translators favour synonyms over hyponyms and common words over uncommon words in the translated texts. This study aimed to explore Barr's intention to present the target text in a simplified and readable manner by analyzing selected stylistic markers.

Translator's Style

According to Baker (2000), a translator's style, which reflects a translator's subconscious choices, is the recurring linguistic and non-linguistic features that appear in the translated text. Saldanha (2011b) defines a translator's style as a consistent pattern of choices that can differentiate one translator's work from another and that is motivated, but not fully explained, by the ST or TL norms. The study of a translator's style concerns the conscious and subconscious choices a translator makes when translating (Saldanha, 2011b). This study focuses on the consistent and changing recurring linguistic and non-linguistic features of a translator's translations.

The T-type model

The target text-oriented model or the T-type model of the translator's style study proposed by Baker (2000) focused only on the different stylistic features of TTs. The T-type model was used to compare the translated texts of different translators with each other and with the general corpus to identify their different

styles. In this study, the revised T-type model (Saldanha, 2011b) required the researcher to consider the influence of the translator's style on the findings obtained with the T-type model.

The S-type model

The source-text oriented model or S-type model compares the different translations of the same ST by several translators to distinguish their linguistic habits or translation strategies in their TT corresponding to the same features of the same ST. The revised S-type model in this study compares the different linguistic and non-linguistic features of different translators corresponding to the same features of different STs. However, the study needs to select the STs with as many similarities as possible.

Corpus

A corpus is "a large collection of authentic texts compiled in electronic form according to specific criteria" (Bowker and Pearson, 2002, p. 9). A comparable corpus comprises two corpora with texts in the same language (Baker, 1995). A parallel corpus consists of STs in one language and TTs, i.e. the corresponding translations in another language (Baker, 1995).

BNC

The British National Corpus (BNC) is a general corpus of 100 million running words of British English (Leech, 1992). It contains an informative written part, an imaginative written part and a spoken part. This study takes one of its sub-

corpora, which consists of narrative fiction (Leech, 1992). By comparing the STTR and average sentence length across Barr's corpus and the BNC, this study sought to highlight the unique linguistic challenges present in Barr's translations compared to the original English texts.

TEC

Translational English Corpus (TEC), the world's first translation corpus, was founded in 1995 by Mona Baker. TEC is a monolingual corpus with four sub-corpora (aviation magazines, news, biography and fiction) and 20 million running words (Hu, 2016). Native English speakers translate the texts in TEC from different source languages (Hu, 2016). By analyzing the STTR and average sentence length in Barr's corpus alongside the TEC, this study aimed to uncover the distinct linguistic challenges in Barr's translations as compared to the English translated texts.

Corpus-based approach

In a corpus-based approach, hypotheses are formulated, validated or illustrated using data from the corpus. The theories were developed before the corpus was created. Based on the intuitive and critical views of linguists, the corpus data collected using corpus-based methods can only be considered as quantitative evidence to support the proposed hypotheses (Tognini-Bonelli, 2001). Using STTR, average sentence length, and the ratio between English words and Chinese characters, based on insights from a systematic review of translator style studies in this study, is an application of the corpus-based approach.

Corpus-driven approach

The corpus-driven technique uses the corpus to do additional work beyond selecting appropriate examples to support or refute the hypothesis (Tognini-Bonelli, 2001). The aim of corpus-driven linguists is to provide a comprehensive description supported by reliable corpus data. In a corpus-driven approach, the theory should reflect the corpus data and be fully consistent with it (Tognini-Bonelli, 2001). Using italics and three pragmatic stylistic markers, chosen from the analysis of a self-created corpus in this study, exemplifies the application of a corpus-driven approach.

Stylistic Marker

The stylistic maker refers to the prominent features of style based on literary and linguistic standards (Leech and Short, 2007). The artistic effect and linguistic meaning of the entire text are altered when the stylistic makers are removed from the text (Leech and Short, 2007). This study selects seven stylistic markers to explore Barr's translation style and its evolution.

STTR

STTR (standard type/ token ratio) is the average TTR(type/ token ratio) in all 1000 tokens of the entire text. The WordList programme in Wordsmith Tools can calculate the result of STTR, which can show the variety and range of vocabulary in a text. This study compares the STTR of Barr's corpus with that of comparable corpora to evaluate the lexical richness of his translations, as well as his adherence to the source text and alignment with the original English writing.

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Speech-act report verbs

Speech-act report verbs are report verbs that refer to the verbs outside the inverted commas in written discourse to indicate direct speech (Winters, 2007). This study analyzes the variety of speech-act report verbs in Barr's translations in relation to the five most frequently used speech-act report verbs in the source text. Additionally, it examines the modifiers used with these verbs to elucidate Barr's distinctive stylistic features.

1.10   Chapter Summary

This chapter introduces the development of translation as a field of study and explores the investigation of a translator's style. It discusses the current state of the translator's style studies, pointing out theoretical and methodological gaps due to vague definitions and flawed research models. By examining the background of Yu Hua's and Barr's works, along with related commentaries and studies, this chapter explains the choice of Barr and his translations of Yu Hua's four literary works as the focus of the research. It outlines the research objectives, questions, and the need to fill a particular niche. Additionally, the chapter provides an explanation of the conceptual and theoretical framework, scope, and significance of this study.

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