

**A Corpus-based Study on Translator's Style in  
the Translation of *Animal Farm*: A Case Study of  
Chinese Translations of Li Jihong and Rong  
Rude**

**基于平行语料库的《动物农场》译者风格研究  
——以李继宏和荣如德中译本为例**

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# **A Corpus-based Study on Translator's Style in the Translation of *Animal Farm*: A Case Study of Chinese Translations of Li Jihong and Rong Rude**

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## **Abstract**

*Animal Farm* is a satirical allegorical novella by George Orwell. Since 1988 when it was firstly introduced in China, this novella has been translated by many different translators and has more than 22 versions available at present. Its popularity also draws scholarly attention, but the pertinent literature mostly provides qualitative research of the translations based on some cherry-picking of the translated words, phrases, sentences and paragraphs, thereby making the analytical results less trustworthy and rather limited. This study selects two translations of *Animal Farm*: one by Li Jihong and the other by Rong Rude, to build an English-Chinese parallel corpus. With the combination of both quantitative and qualitative methods, this study explores the differences between the two translators in terms of the linguistic features they employ in the translation and the translation strategies. This study is divided into four chapters except for the Introduction and the Conclusion. The Introduction constitutes a general presentation to the research's background, significance, and structure; Chapter 1 reviews previous studies in translator's style and *Animal Farm*; Chapter 2 introduces the qualitative and quantitative methods used in this paper, research questions, the detailed process of corpus construction and the LCMC reference corpus; Chapter 3 presents a quantitative analysis of the two translations from both lexical and syntactic perspectives; Chapter 4 discusses the differences in translation strategies between the two translators in terms of annotations, four-character idioms and translation of specific words; the Conclusion summarizes the styles of the two translators and analyzes the causes of their differences, and finally clarifies the findings and limitations of this study.

The results have shown that Rong Rude's translation contains more information and the linguistic expressions are more varied. Rong is also more inclined to adopt the domestication translation strategy, with more Chinese unique structures including four-character idioms and

*ba*-construction, and with more emphasis on the literary value of the translation. By contrast, Li Jihong's translation contains less information and the language is concise and plain, which highly restores the linguistic characteristics of Orwell's original works. Moreover, Li prefers foreignization, so he usually uses literal translation and adds annotations, which preserves the exotic flavor of the source language.

This study enriches the existing *Animal Farm* research by providing a relatively comprehensive corpus-based comparative analysis of two translations. In addition, it may shed light on the studies of translator style, as the corpus contains the contrastive analysis of both source texts and target texts and between different translations, eliminating the effect of the source text on translator's style and pointing out the uniqueness of a translator's choice based on a comparison with another translator. Finally, it also constructs a parallel corpus of *Animal Farm*, which can be used by other interested researchers. However, there are still some limitations in this study. More works should be added to the corpus for the comparison of the two translators. In addition, the comparative analysis of the translators' styles in this study mainly focuses on the lexical and syntactic level and translation strategies such as domestication and foreignization. Further research can include comparisons at the textual level and translation techniques such as addition, omission, and combination.

**Key words:** corpus translation study; *Animal Farm*; quantitative analysis; translator's style

# 基于平行语料库的《动物农场》译者风格研究

## ——以李继宏和荣如德中译本为例

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### 摘 要

《动物农场》是由乔治·奥威尔所著的政治寓言小说，自 1988 年引入中国以来，先后出现了超过 22 个译本。它的广泛传播也引起了学术界的关注，但目前文献对他们的研究多为针对精心挑选词句翻译的定性研究，从而使得分析结果可信度有限。本研究选取《动物农场》李继宏与荣如德两译本，在此基础上建立英汉平行语料库，借助 Wordless、CUC\_Paraconc 等工具，结合定量与定性分析，从译本的语言特征和翻译策略两个方面探索两位译者之间的差异。本研究除绪论与结语外共分为四章。绪论介绍本研究的背景、意义及论文结构；第一章对前人的研究进行回顾与总结；第二章介绍研究问题、本研究所用到的定性与定量方法，语料库建设的过程以及参照语料库兰卡斯特汉语语料库。第三章从词汇与句法两个角度对两译文进行定量分析；第四章比较两位译者在翻译策略上所呈现的差异；结语部分总结了两位译者的风格并对其差异成因进行分析。

本研究发现，荣如德译本用词更丰富，所含信息量更大，翻译策略偏归化，把字句与四字成语使用频率更高，且更重视译文文学价值的体现。李继宏译文所含信息量较少，语言简洁平实，高度还原了奥威尔原作的语言特征，翻译策略偏异化，被动句使用频率更高，倾向于直译加注，保留了源语言的异域色彩。

本研究通过语料库更全面的比较了两译本之间的差异，丰富了现有的《动物农场》研究；其次，本研究为译者风格研究提供了一定的参考价值；最后，本研究建设了《动物农场》的双语平行语料库，可供其他感兴趣的研究者使用。但本研究仍然存在一些不足之处。一方面，针对两译者的比较，本研究所采用的语料库有待增加更多作品；另一方面，本研究对译者风格的对比分析主要集中于词汇，句法和归化异化等翻译策略层面，而没有涉及两译者在增译、减译、合译等翻译技巧及语篇上的比较。

**关键词：**语料库翻译学；动物农场；定量分析；译者风格

## **Lists of Abbreviations**

LJH	Li Jihong
RRD	Rong Rude
TTR	Type Token Ratio
STTR	Standard Type Token Ratio
LCMC	Lancaster Corpus of Mandarin Chinese

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# **A Corpus-based Study on Translator's Style in the Translation of *Animal Farm*: A Case Study of Chinese Translations of Li Jihong and Rong Rude**

## **基于平行语料库的《动物农场》译者风格研究——以李继宏和荣如德中译本为例**

### **Introduction**

A translator's style refers to a series of stable and personalized features that the translator embodies in text selection, translation strategy, and linguistic expression, which distinguishes him from other translators (Hu and Xie 12). For a long time, translation has been seen as merely a derivative rather than creative activity, and the subjectivity of the translator has been denied which implies that a translator cannot have his own voice. "Translators were expected to act as mimics of the original writers without leaving a subtle trace of their own footprint" (Baker, Towards 244). Traditional translation studies focused on the equivalence between the translation and the source text, when Venuti used to describe translator as "invisibility" (1); the research on translators is in a marginal position. Until the rise of descriptive translation studies, scholars began to investigate translator's voice (Hermans) in translated texts. However, most of the research only makes general and abstract analysis through introspection and induction, ignoring empirical and quantitative research. In the 1990s, researchers began to apply the corpus method in the translation studies (Baker and Laviosa). In 2000, Mona Baker defined the translator's style as "a kind of thumb-print that is expressed in a range of linguistic and non-linguistic features" (Towards 245), and pioneered the corpus-based study of translator's style.

Baker illustrated the corpus as "a collection of texts held in machine-readable form and capable of being analyzed automatically or semi-automatically in a variety of ways" (Corpora 225); and Hu Zhuanglin proposed that corpus is "a collection of linguistic data" (235). The advent of corpus method provides a scientific tool to develop the study of translator's style not



only from abstract to concrete, but also from sensibility to reason, thus making the findings more objective and convincing, and enabling researchers to conduct large-scale investigations that were impossible before.

*Animal Farm* is a satirical allegorical novella by George Orwell. Since 1988 when it was firstly introduced in China, this novella has been translated by different translators and has more than 22 versions available at present (Li Qinglin 9). Its popularity also draws scholarly attention, but the pertinent literature mostly provides qualitative research of the translations based on some cherry-picking of the translated words, phrases, sentences and paragraphs, thereby making the analytical results less trustworthy and rather limited. Based on a self-built parallel corpus, the thesis combines quantitative and qualitative methods to explore the different linguistic and non-linguistic features of the two translations. The analysis of *ba*-construction, *bei*-construction, and four-character idioms involved in this study provides some methodological references for corpus translation studies, and also enriches the current research of the translator's style of *Animal Farm*. In addition, the study leaves a valuable parallel corpus for other interested researchers.

This paper is divided into four chapters except for the introduction and conclusion. The Introduction constitutes a general presentation to the research's background, significance, and structure; Chapter 1 reviews previous studies in translator's style and *Animal Farm*; Chapter 2 introduces the qualitative and quantitative methods used in this paper, research questions, the detailed process of corpus construction and the LCMC reference corpus; Chapter 3 presents a quantitative analysis of the two translations from both lexical and syntactic perspectives; Chapter 4 discusses the differences in translation strategies between the two translators in terms of annotations, four-character idioms and translation of specific words; the Conclusion summarizes the styles of the two translators and analyzes the causes of their differences, and finally clarifies the findings and limitations of this study.

## 1. Literature Review

This part gives a detailed description of the previous studies on Chinese translations of *Animal Farm* and corpus-based studies of translator's style.

## 1.1 Previous Studies on Translator's Style Based on Corpus

For a long time in history, translation was regarded as an imitative activity instead of a creative one, and translators were also expected to act as mimics of the original writers without leaving a subtle trace of their footprint or uttering a single word out of their voice. Traditional translation studies pursue the principle of the supremacy of the original text and the original author, and holds that the translator should not have his own style. Venuti used “invisibility” to describe translator's situation (1). In fact, a translator is also an independent individual. It is impossible to follow the original author and completely abandon his personality (Mikhailov and Villikka). Since the boom of descriptive translation studies and a cultural turn in the 1960s, translators are no longer considered to mimic the act of or even be subordinate to the original writer. Instead, they are both the interpreter of the source text and the creator of the translated counterpart. With the role of translator emerging from implicit to explicit, translator style has been formally put on the agenda of translation studies and prevails in recent decades (Hu Kaibao 109).

In 1996, Theo Hermans proposed the concept of “translator's voice” for the first time in his thesis “The Translator's Voice in Translated Narrative”. He points out that the translator's voice is there in the text itself, in every word of it, and it may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. However, sometimes translator's voice breaks through the surface of text, speaking for itself, in its own name. For example, the translator employs an autoreferential first-person in notes to explain (27).

Mona Baker revisits Herman's conclusions from the perspective of corpus methodology and outlines a methodological framework for the study of literary translation style. She understands style “as a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features” (Towards 245). It is clear that Baker's "style" covers more than just Herman's concept of "voice". In her view, the translator's style is a "matter of patterning" (245). It includes “the translator's choice of the type of material to translate, where applicable, and his or her consistent use of specific strategies, including the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc.” (245).

There are usually two perspectives, according to Gabriela Saldanha, one is source-oriented,

and the other is target-oriented. The former focuses on “the source text’s style and its reproduction” and sees style as “a way of responding to the source text” (27). The latter, however, sees style as “stylistic idiosyncrasies that remain consistent across several translations despite differences among their source texts” (27). What those two different perspectives concern are respectively “the style of the text (translation style)” and “the style of the translator” (Saldanha 27). Huang Libo and Zhu Zhiyong proposed that translator style studies can be divided into source text-based translator's style (S-type) and target text-based translator's style (T-type) (70).

The 'target text-based translator's style' (T-type) mainly adopts the form of monolingual analogy, which seeks to reduce the influence of the original author's or source text's style on the translator by translating a large number of texts, and examines the long-lasting and stable regular characteristics of the translator's translation activities (Huang and Zhu 70).

Baker is the first to use the corpus approach to study the style of translators. She recommends identifying stylistic patterns in different translations by the same translator before comparing them with another translator. As for the source texts, they are used to test the impact of conflicting variables. The final part of Baker's methodology explores the underlying factors of a translator's stylistic patterns by using extralinguistic information about the translator's cultural and ideological orientation, the translation process, etc. In 2000, to illustrate her methodology, Baker used a corpus approach to examine the works of British translators Peter Bush and Peter Clark in terms of Type/Token Ratio, Average Sentence Length, and Reporting Structures, using the TEC (Translational English Corpus) corpus. The differences in translation styles and strategies between the two translators were analyzed, and the causes of the differences were discussed from the perspectives of translators and readers.

Since then, scholars at home and abroad have conducted in-depth discussions and studies on translator style research under corpus translation science. For example, Saldanha explores loanwords, emphatic italics, and connective THAT after the reporting verbs SAY and TELL in several English literary translations by Margaret Jull Costa and Peter Bush. Research showed that three features had “discernable functions” and formed a “coherent pattern of choice” (17). Based on Baker's methodology of investigating "translator's style", Huang and Zhu investigated

the translator's style of the translator Ge Haowen's English translation of modern and contemporary Chinese novels, and explores the differences of the two translators' translation styles with reference to the translation works of Dai Naidie. The results show that the use of corpus statistics such as STTR and average sentence length cannot effectively distinguish the translation styles of different translators, and the rules shown by these statistical results are more like a commonness of the translated text. The author proposes that the translator's style can be divided into S-type and T-type. The former is the unified strategy taken by the translator for the specific language phenomenon of the source language, and the latter is the result of the translator's subconscious language choice. Both of them are expressed as the regular language patterns in all translated texts of a translator. That posed a great challenge to Baker's methodology, but no improved method was provided in their study.

According to Huang and Zhu, "'Source text-based translator style' (S-type) mainly uses the bilingual parallel model to examine different translators' translations of the same source text by constructing a bilingual parallel corpus" (70). Malmkjær introduced the concept of "translational stylistics" and explained why "the translation has been shaped in such a way that it comes to mean what it does" (39). She conducts a parallel study of how Henry Wilhelm Durken somehow translated the story of Hans Christian Andersen. Her research focuses on the style of the text, not the style of the translator.

Bosseaux conducted a corpus-based study of the use of free indirect speech, tone, and transitivity in Virginia Woolf's two French versions, *The Waves* and *To the Lighthouse*. These two studies aim to reveal whether and to what extent the translator's choice affects the representation of the source text's narrative structure. Bosseux found in his research that the conversion of demonstrative pronouns to adverbs is consistent with changes in narrative space and spatial perspective.

Many scholars have also conducted source language research on translator style from different perspectives in China. Liu Zequan and Wang Mengyao examined the style of six translations of *The Old Man and the Sea* from both lexical and syntactic aspects through a self-constructed English-Chinese parallel corpus, analyzed and summarized the differences of each translation, and finally further analyzed the causes of style differences from factors such as the

identity of the translator, the origin of translation, and the two sides of Taiwan and China.

In addition, based on the established Chinese English Parallel Corpus of *a dream of Red Mansions*, Liu Zequan, Liu Chaopeng, and Zhu Hong make data statistics and preliminary quantitative analysis on the basic characteristics of the four English versions of *a dream of Red Mansions* at the lexical and sentence levels by using corpus retrieval software, and compares and discusses the four English versions' styles. Through multi-level investigation, it is found that the characteristics of the four versions as the target language and narrative style are pronounced, but each translation shows a unique style. For example, Qiao's translation uses more complex long sentences, and the national translation is easier to read. Yang's translation has the greatest respect for the original text but is more difficult to read, while Huo's translation obviously tends to the narrative and textual means of English.

Yang Liu and Zhu Anbo make a comparative analysis of the three versions of Windsor's *The Merry Wives of Windsor* translated by Zhu Shenghao, Liang Shiqiu and Fang Ping, examines the translation styles and Strategies of the three translators from four aspects: STTR, vocabulary density, form fit and vocabulary analysis, and tries to explain the reasons for these differences from the perspective of poetics. This paper holds that data is not an absolute standard to evaluate the quality of translation, and corpus translation study should pay attention to the balance between data "factual rationality" and cultural "value rationality". In addition, the translation analysis also confirms some views on the study of translation commonality. For example, the word richness and vocabulary density of the three versions are lower than those of the original Chinese texts, and the versions tend to use more high-frequency words.

Zhang Jidong and Zhu Yafei took the Chinese translation of Li Jingyi's version and Li Jihong's version of *The Kite Runner* as the corpus source, examined the differences between the two translations in terms of linguistic and non-linguistic features by constructing a Chinese-English bilingual corpus, and finally examined the causes of the differences in terms of translation philosophy and the translator's location in time and space.

Huang Libo took three English versions of *Luotuoxiangzi* as the research object, this paper explores the treatment of "two types" narrative discourse in Chinese novels by different translators in the translation of Chinese-English novels. The research shows that compared with

English original novels, translated novels basically follow the discourse narrative mode of original novels. In the English translation of "two types" narrative discourse, the native English translators prefer to put the readers directly into the psychology of the novel characters, while the Chinese translators prefer to choose the form of the third person past tense, which widens the distance between the readers and the novel characters.

Some problems exist in the study of translator's style such as inconsistent concepts and parameters (Ran, Zhang, and Ru 133); It is difficult to distinguish the translator's style from the translation's style or original author's style (Huang and Zhu 70); in addition, the research object needs to be clarified, the research scope needs to be expanded, and the research connotation needs to be deepened (Hu and Xie 15).

## 1.2 Previous Studies on Chinese Translations of *Animal Farm*

In previous Chinese translation studies of *Animal Farm*, most researchers take Skopos theory, manipulation Theory, and Toury's translation norm theory as their theoretical basis to study ideology, style, and difference of translations. Meanwhile, some researchers combine quantitative and qualitative methods to explore the difference between translators.

Based on manipulation theory, Liu Yumei made a comparative study of the two versions of *Animal Farm* from the perspectives of ideology, poetics and patronage. The study proposes to look at the translation from a historical perspective, which is of reference significance for the study of the style of the translation. Zhang Yangrui analyzed the influence of ideology on Rong rude's translation from the perspective of manipulation theory, and pointed out that both personal ideology and social ideology will have an impact on the translation. This study is helpful to understand Rong Rude's translation.

Ruan Tiao made a descriptive study of the translation styles and translation strategies embodied in the three versions, and observe how the three translators adjust their translation strategies to make the versions appropriate in order to achieve their expected functions and adapt to different readers. In other words, how the purpose of translation affects the translator's choice and how the purpose determines the means.

Taking Toury's translation norms theory as the research framework, Zhang Hongwei

makes a comparative analysis of Fu Weici, Rong rude and Li Jihong's translations from three aspects: preliminary norms, operational norms and initial norms, and finds the different translation norms abided by different translators and their regular translation patterns.

Zhang Xu and Huang Chuan uses the method of corpus linguistics to explore the different translation styles of the two translators from lexical and syntactic level by data statistics and quantitative analysis including four parameters: STTR, wordlist, mean word length and hypotactic level.

Based on *Animal Farm* parallel corpus, Gu Wen probes into the translator style of Fu Weici and Sun Zhongxu by a study of the personal pronoun with “we/us” as a case in point. His thesis shares many similarities with this study but a more microscopic perspective on the personal pronoun and selects different translators, which is of enlightening significance to this study.

In conclusion, the studies on *Animal Farm* are mostly qualitative research of appreciation, and lack of quantitative researches from the perspective of corpus translation study. None of them compares the different translation style between Li Jihong and Rong Rude by corpus method. In addition, *Animal Farm* is worth studying for its high literary value and warning theme.

## 2. Research Design

This Chapter introduces research questions, research methods, research objectives, and research procedures. In addition, a detailed description of the reference corpus LCMC is also given.

### 2.1 Research Questions and Research Methods

The thesis aims to answer the following two questions:

First of all, what are the distinctive styles of two translators in the translation of *Animal Farm* from both linguistic and non-linguistic perspectives?

Secondly, what factors might contribute to the formation of their styles?

Hu Kaibao proposed that research of translator's style can start from two aspects: linguistic features and translation strategies. The former includes lexical level, syntactic level,

semantic collocation, and textual structure; while the latter compares the applied translation strategies and methods in translating specific words, expressions, and sentence structures between different translators (115).

Guided by his point of view, this thesis conducts a comparative study on the translations of two translators in terms of their linguistic features and translation strategies, through a combination of quantitative and qualitative research. Quantitative research is by statistical analysis of the two translations, including comparing their STTR, lexical density, high-frequency words, and average sentence length; while qualitative research is to compare their different translation strategies embodied in annotations, four-character idioms and translation of specific words. In the specific process of the comparative translation analysis, this thesis will adopt the method of case comparative analysis to make a horizontal comparison of the two translations of *Animal Farm*.

## 2.2 Research Objectives

*Animal Farm* is one of the most successful works of George Orwell. This work employs a lot of symbolic and satirical techniques, and has both common writing features of allegory and sensitive political implications. Published abroad in 1945, it was not introduced into China until 1988 due to its highly sensitive theme. Since the reform and opening-up, *Animal Farm* has received widespread attention on the mainland. However, the novel was mainly aimed at juvenile readers, and its publication in certain publishers is still under restrictions. Whereas a boom in the translation of *Animal Farm* being ushered in the 21st century, many excellent translated versions continue to appear and reprint to this day.

This study includes *Animal Farm* written by George Orwell and its two Chinese translations by Li Jihong and Rong Rude. The information about them is listed in Table 1.

**Table 1. Meta-information about the Corpus**

Name	Author/translator	Pub date	Language	Publisher
Animal Farm	George Orwell	2000.02	English	Penguin Classics



《动物农场》	李继宏	2015.07	Simplified Chinese	Tianjin People Press
《动物农场》	荣如德	2009.07	Simplified Chinese	Shanghai Translation Publishing House

Rong Rude was born in 1934, he graduated from Shanghai International Studies University majoring in Russian and made significant achievements in both Russian and English translation. His representative works including *The Picture of Dorian Gray* and a collection of Dostoyevsky.

Born in 1980, Li Jihong is a famous modern translator whose total sales of translated works exceeded 20 million copies. He is the most concerned and controversial translator of the day whose works have received extensive attention in China. His translation works like *Pride and Prejudice*, *Walden* and *The Sound and The Fury* are renowned for the detailed annotations and long-guided reading to help readers have a better understanding of the novel. This feature continues on his version of *Animal Farm* as well. He holds that the target readers for novels are mostly general public and the function of the novel is recreation. Most of the readers read the novel for relaxation, which can be implemented by retaining particular exotic characteristics. Most of his work, including *Animal Farm*, is a typical reflection of this idea.

The two translators, Rong Rude and Li Jihong are born in different times, thus their experiences and translation concepts are different. This research intends to compare the classic translation represented by venerable translator and the new translation represented by modern translator who is not satisfied with current Chinese translations. In addition, current studies of *Animal Farm*'s Chinese translation focus on Fu Weici and Rong Rude's versions. This research enriches the study on Li Jihong's translation.

## 2.3 Research Procedures

The construction of the corpus includes the following four steps: data collection, text

cleaning, sentence alignment, word segmentation and annotation.

First of all, to build the English-Chinese Parallel Corpus of *Animal Farm*, the original novel and its two translations must be converted into the machine-readable txt format. The three texts can be obtained from online resources. Secondly, for accuracy, data collected before must be proofread and error-corrected before being put into the corpus. We also need to exclude information unrelated to our study in the text including preface, footnote, and afterword to ensure the result is precise, reliable and convincing.

Thirdly, to compare the different expressions and translation strategies of the two translations, it is necessary to first correspond the original text to the translations at the levels of chapters, paragraphs, and sentences. The alignment was achieved by TMXMALL, an online alignment tool, and SISU Aligner 2.0.0. There are 1583 parallel lines in this corpus.

Fourthly, in this study, the Chinese texts require word segmentation and annotation for further retrieval and statistics. Both automatic and manual operations are involved in this procedure. This step is achieved through Jieba built in Wordless 2.2.0. The construction of the corpus is completed after the segmentation and annotation. After that, a second review is also required to improve the accuracy.

This study uses the Lancaster Corpus of Mandarin Chinese (LCMC) as the reference corpus. LCMC is a balanced corpus of written Mandarin Chinese, containing a million words, created in the early 2000s. LCMC selected five hundred texts, taking two thousand words of each text as a sample, which are published after 1961, and most of them are published in 1991.

### **3. A Corpus-based Comparison of Linguistic Features**

This chapter attempts to analyze the linguistic features of translations by LJH and RRD. Quantitative analysis is made from lexical and syntactic level, in which lexical richness, lexical density, high-frequency words, average sentence length, *ba*-construction and *bei*-construction are investigated to figure out the stylistic differences between the two translators.

#### **3.1 Lexical Level**

Vocabularies are the most basic research objects since sentences and paragraphs are constructed on this basis. When vocabularies are analyzed, a basic impression of differences

between the two versions can be made. A corpus-based analysis at the lexical level includes the investigation of lexical richness, lexical density, and high-frequency words.

### 3.1.1 Lexical Richness

The lexical richness of a text is usually measured by the type-token ratio (TTR), which reveals the size of vocabulary and variability of words (Yang 153). The total number of tokens is used to describe the total number of words in a text, while the total number of types in a text means the total number of tokens that is calculated only once. In other words, tokens are all the words appearing in a text, while different words presenting in the text are the so-called types.

TTR can measure a writer or a translator's vocabulary feature, especially the richness and diversity of vocabulary. The formula is  $\text{type/token ratio} = \text{number of types} / \text{number of tokens} * 100\%$ . However, when two texts with different lengths are compared, the data will not be precise because the larger the size, the higher probability of repetition, hence the lower TTR. Therefore, standard type-token ratio (STTR) was put forward to ensure comparability. STTR is the ratio of calculating the TTR of every 1000 running words (1000 words is a reference that can be adjusted). Therefore, this thesis adopted STTR to indicate the lexical richness of the translation. Relevant statistical result is produced through Wordless 2.2.0 (as presented in Table 2 below)

**Table 2. TTR and STTR of the Corpus**

Text File	LJH	RRD	LCMC
Types	5136	6606	45895
Tokens	25381	29932	1058557
TTR	21%	22%	4.33%
STTR	54%	57%	46.58%

Through the comparison above, it could be seen that both the number of types and tokens in LJH are lower than in RRD, which means RRD used more explanation words and sentences and provided more information to readers, thus making the tokens much more than that of

LJH's. Meanwhile, RRD also has a higher TTR and STTR than LJH. That means the lexical richness of RRD is also higher than that of LJH. In other words, the vocabulary used in RRD is larger in number and is more in variability than that of LJH. However, the TTR and STTR in LCMC are far below the ratios of the Chinese translations in the study, which contradicts the statement of lexical simplification in translated texts as one of the translational universals by Mona Baker (Corpus 244).

### Example 1

ST: Animal Farm would engage in trade with the neighbouring farms: not, of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary.

LJH: 动物农场将会与邻近的农场做生意: 这当然不是为了牟利, 而只是为了获取紧缺的物品。

RRD: 动物农场将同附近别的农场进行贸易往来——当然不是为了达到任何商业上的目的, 而只是为了获得某些迫切需要的材料。

In Example 1, it is the plot where Napoleon made a new policy of economic cooperation with other farms to complete the windmill sooner. According to Orwell's intention, the Animal Farm alludes to the Soviet Union, while the other two farms allude to Britain and Germany. Therefore, trade between farms in the source text is actually trade between countries. Using the political and economic terms, RRD translates “engage in trade” into “贸易往来” and “commercial purpose” into “商业目的”. It reflects the extended meaning of the trade between countries and Rong's emphasis on interpreting the hidden meaning of the source text from the social and cultural background. LJH adopts a literal translation strategy and translates “engage in trade” into “做生意” and “commercial purpose” into “牟利”. Although he expresses the meaning of the original text clearly and succinctly, he ignored the social background behind the original text to some extent.

### Example 2

ST: A white stripe down his nose gave him a somewhat stupid appearance, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work.

LJH: 他鼻子上有道白线，看上去有点傻，实际上他的智力也不是很好，但大家都很敬重他，因为他性格刚毅，干起活来力气又非常大。

RRD: 顺着他鼻梁长就白白的一道毛色，使他的相貌总有那么点儿傻里傻气，而他的智能也确实算不上出类拔萃，不过凭着其坚忍不拔的性格和惊天动地的干劲，他还是到处赢得大家的尊敬。

Example 2 is a description of Boxer, a hardworking but brainless horse. LJH translates “a white stripe” into “白线”, and RRD translates it into “白白的一道毛色”. RRD gives a more detailed picture and uses more specific words than LJH. LJH chooses his words with conciseness and is close to the original language style of Orwell. For example, LJH translates “steadiness of character” into “性格刚毅” and “tremendous powers of work” into “干起活来力气又非常大”, while RRD translates the two parts into “坚忍不拔的性格” and “惊天动地的干劲” by using four-character idioms. Compared with LJH, RRD emphasizes the literary value of the translation in the target language. As is shown in the two examples, RRD’ translation is longer and containing more tokens than LJH’s translation, which verifies that RRD applies a richer vocabulary and carries more information.

### 3.1.2 Lexical Density

Mona Baker pointed out that lexical density is “the percentage of lexical as opposed to grammatical items in a given text or corpus of texts” (Corpora 237). Jean Ure also defined the lexical density as the proportion of content words in all tokens in a corpus, i.e. the lexical density = the tokens of the content words / the tokens in total \*100% (445).

The lexical density is shown by calculating the proportion of different parts of speech, which reveals the amount of information and the degree of difficulty in reading. As to the classification standard of Chinese content words and function words, the Chinese linguists hold different views. The author adopted Wang Kefei and Hu Xian Yao’s view. The content words in Chinese covers nouns (n), verbs (v), adjectives (a), adverbs (d), numerals (m), and quantifiers (q), while the function words include those parts of speech with the grammatical function, such as conjunctions (c), prepositions (p), auxiliaries (u), interjections (e) and modal particles (y) (17). The data were calculated through EmEditor and listed in the following table:

**Table 3. The proportion of different parts of speech**

Part of Speech	LJH	Proportion%	RRD	Proportion%
Nouns	6176	20.35%	6729	19.65%
Verbs	5875	19.36%	6410	18.72%
Adjectives	914	3.01%	951	2.78%
Adverbs	2100	6.92%	2496	7.29%
Numerals	789	2.60%	1399	4.09%
Quantifiers	119	0.39%	113	0.33%
Lexical Density	15973	52.63%	18098	52.85%

It is computed that the density of most parts of speech has little difference in proportion except the numerals. The density of numerals in RRD is higher than that in LJH, which indicates that RRD prefers to use more numerals to demonstrate characters' actions, describing things more accurately. Besides, the total number of lexical words of RRD is about 2000 words more than LJH, and the proportion of RRD is also slightly higher than LJH, which is 52.85% and 52.63% respectively. This statistic is consistent with the conclusions from STTR mentioned above. RRD selects more various words in his translation so that the proportion of lexical words is higher than LJH's version. The high lexical density will lead to a high capacity of information. It means that RRD delivered more information from the source text than LJH did.

### 3.1.3 High-Frequency Words

The times of repetition that words appear in a text is another result of a translator's unconscious choice. High-frequency words refer to words that appear more frequently than other words in a text. It is a sign of the vocabulary that a translator is accustomed to using. A wordlist sorted by frequency was produced by Wordless 2.2.0, in which the top 10 words are

taken into consideration.

**Table 4. The high-frequency words**

	LJH			RRD			LCMC		
No.	Word	Freq	Freq %	Word	Freq	Freq%	Word	Freq	Freq%
1	的	1666	6.32%	的	1911	6.38%	的	65347	6.17%
2	了	589	2.24%	一	521	1.74%	了	16830	1.59%
3	他	469	1.78%	了	488	1.63%	是	16785	1.58%
4	他们	386	1.47%	他	453	1.51%	在	13261	1.25%
5	在	376	1.43%	在	447	1.49%	一	10610	1.00%
6	动物	339	1.29%	他们	375	1.25%	不	9452	0.96%
7	是	335	1.27%	是	301	1.01%	和	9222	0.89%
8	和	278	1.06%	动物	289	0.97%	我	8620	0.81%
9	地	236	0.90%	不	242	0.81%	他	7210	0.68%
10	说	203	0.77%	有	210	0.70%	有	6433	0.61%
Total	LJH	4877	18.53%	RRD	5237	17.49%	LCMC	163770	15.54%

First of all, the ratio of all high-frequency words of LCMC is about 15.54%, far lower than the ratios of LJH and RRD in this table. It shows that the translated texts tend to use more high-frequency words, which is consistent with the findings of Laviosa (477). Secondly, as can be seen above, although the top 10 high-frequency words are in different sequences, the high-frequency words are similar in general. For instance, the same words such as “的”, “了”, “是”, “他”, etc. , all occur in the three texts. Thirdly, the total proportion of the ten most frequently used words in LJH is relatively higher than that of RRD, which means LJH tends to reuse more common words, which reduces the reading difficulty of the text. For readers, it may be easier to process the information of the translation. On the contrary, RRD adopts more new words and expressions.

## 3.2 Syntactic Level

Syntax refers to the grammatical arrangements of words in sentences, it is the study of the formation of basic linguistic units. This part will investigate the translations by LJH and RRD from average sentence length, *ba*-construction and *bei*-construction.

### 3.2.1 Average Sentence Length

At the syntactic level, the general linguistic feature is usually revealed by the average sentence length, which reveals the reading difficulty of the text. In other words, the longer the sentence length, the more time it requires readers to process the information it includes. The standard deviation reflects the concentration and dispersion of the data. The standard deviation of sentence length is the degree that the text sentence length fluctuates around the average sentence length. If the standard deviation is larger, it indicates that the length of the sentence changes more. The relevant information can be generated by Wordless 2.2.0, which are listed below:

**Table 5. The average sentence length**

Item	LJH	RRD	LCMC
sentence	1667	1738	63463
Average sentence length	15.23	17.22	16.68
standard deviation of sentence length	9.07	10.79	8.12

As shown in the table, the average sentence length of RRD is higher than that of LJH, which indicates that RRD carries more information than LJH. In addition, the standard deviation of the average sentence length of the two versions shows that compared with RRD, LJH has little change in the length of sentences, less dispersion, stronger stability and a weak sense of skipping in reading. Besides, the average sentence length of LJH is lower than that of



LCMC, while RRD is higher than that of LCMC. The former contradicted Laviosa's idea that translated language has a longer average sentence length than natural language (478), while the latter supports it.

### 3.2.2 *Ba*-construction and *Bei*-construction

*Ba*-construction and *Bei*-construction are two unique sentence patterns of Chinese in which the former expresses an active meaning and the latter expresses a passive meaning. According to Hu Xian Yao and Zeng Jia, *Ba*-construction is more frequently used in translation language than natural language, which can be understood as the excessive presentation of the characteristics of the target language (69). Wang Li points out that the broader use of *bei*-construction is one of the important manifestations of the Europeanization of Chinese (353). Translation is regarded as one of the main sources of passive sentences because the use of marked passive forms in English and other major European languages as the source language is generally higher than that in Chinese (Lian). With the help of EmEditor, relevant data are listed in the below table.

**Table 6. The frequency of *ba*-construction**

	LJH's version	RRD's version
The character “把”	110	212
<i>Ba</i> -construction	104	202

As can be seen from the above table, the character “把” appears 110 times in LJH's version and 212 times in RRD's version. However, not all of the word “*bei*” can be used as the passive voice. Such irrelevant expressions as “那把枪”, “把守” will be excluded by manual proofreading. Then the frequency of *ba*-construction is separately 104 and 202 in LJH's version and RRD's version.

#### **Example 1:**

ST: Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever.

LJH: 只要消灭人类，导致饥饿和过度操劳的根源将会被永远地清除。

RRD: 只要把人赶下台，造成食不果腹和过度劳累的根本原因便可永远铲除。

**Example 2:**

ST: Why, work night and day, body and soul, for the overthrow of the human race!

LJH: 我们要日日夜夜、尽心尽力为推翻人类而奋斗！

RRD: 毫无疑问，必须白天黑夜连着干，全身心投入工作，为把人类拉下马！

The two examples explain the higher frequency of *ba*-construction in RRD's version. Hu Xianyao and Zeng Jia point out that in the English-Chinese translation of literary works, the translator chooses to overuse the typical Chinese language pattern. On the one hand, the translator subjectively hopes to improve the acceptability of the translation by using the typical structure. On the other hand, the language pattern is more in line with novel style's actual pragmatic needs, for a large number of statements, commands and subjective emotional expressions existing in the novel (74). The two examples are the plot where Old Major is giving an impassioned speech to encourage animals to rebel. RRD's translation expresses strong emotions by adopting *ba*-construction to satisfy the pragmatic needs. A vivid picture of excited Old Major declaiming human's sin is shown to readers. In addition, this also indicates RRD's inclination to target language.

**Table 7. The frequency of *bei*-construction**

	LJH's version	RRD's version
The character “被”	128	109
<i>Bei</i> -construction	123	103

Likewise, irrelevant expressions such as “被单” and “被褥” should be excluded in the study. As is found from the table, the frequency of *bei*-construction in LJH's version is slightly higher than in RRD's version, respectively 123 and 103. This indicates RRD would rather transform the passive voice into active structure or other forms than translate the text according to the original sentence structure. In other words, he made some proper adjustments to translate closer to the Chinese expression. In comparison, LJH's version is more faithful to the original

structure and saves the English expression.

## 4. A Corpus-based Comparison of Translation Strategies

Translation strategy can be divided into domestication and foreignization depending on translator's tendency, which are achieved by using different translation methods, such as free translation and transliteration respectively. Moreover, the realization of those methods relies on the specific techniques at the micro-level, such as omission, addition, shift, division, combination, etc. (Xiong 86). This part makes a contrastive analysis of translator's different strategies in dealing with annotations, four-character idioms, and translation of specific words.

### 4.1 Annotations

The purpose of translation is to enable the target language readers to obtain the information and messages of the source language and understand the language and culture of the source language. However, in translation, translators always encounter cultural barriers. In order to preserve the "exotic flavor" of the original language, some translators choose the method of literal translation and notes. Notes are sometimes an important way to reflect the "original flavor" of the translated works including annotation, footnote, and endnote. In the part, the notes of the two translations are extracted by EmEditor.

Statistics show that there are 19 endnotes in LJH's translation, while only 3 footnotes in RRD's translation. This indicates that LJH prefers foreignization to reserve the "exotic flavor" by literal translation with notes. On the contrary, RRD prefers domestication to get close to translation receiver and try to use the language in favor of the target language readers.

Example 1:

ST: They all declared contemptuously that his stories about Sugarcandy Mountain were lies, and yet they allowed him to remain on the farm, not working, with an allowance of a gill of beer a day.

LJH: 他们全都鄙夷地说糖果山的故事是谎言, 然而又允许他留在农场, 不用劳动, 每天还给他一基尔啤酒。(基尔: 英国计量单位, 4 基尔等于 1 品脱, 约为 142 毫升)

RRD: 猪们全都以不屑的口气宣布摩西所讲关于糖果山的故事纯属胡编乱造, 然而他们又允许他留在农场, 什么活也不干, 每天还可得到七分之一升啤酒的津贴。

### Example 2:

ST: For whole days at a time he would lounge in his Windsor chair in the kitchen, reading the newspapers, drinking, and occasionally feeding Moses on crusts of bread soaked in beer.

LJH: 有时候，他会接连几天坐在厨房里的温莎椅上，就看看报纸，不停地喝酒，偶尔用浸过啤酒的面包去喂摩西。(温莎椅：一种传统的英式家具，起源于英国伯克郡的温莎镇，有很高的靠背，坐着较为舒适。)

RRD: 有一段日子他会整天懒洋洋地坐在厨房内他那把十八世纪的细骨靠椅里翻翻报纸，喝喝酒，偶尔给摩西喂点儿蘸了啤酒的面包皮。

In example 1 and example 2, LJH adopts the method of literal translation with notes. He translates “gill” and “Windsor chair” into “基尔” and “温莎椅” respectively according to its sound, and then adds notes to introduce the word. In example 1, RRD translates “gill” into “七分之一升”, transforming the words loaded with exotic culture to the commonly used in the life of target readers. In example 2, RRD provides a detailed description of the origin and the shape of the chair to give readers space for imagination.

### Example 3

ST: Boxer would even come out at nights and work for an hour or two on his own by the light of the harvest moon.

LJH: 拳击手甚至在夜里也走出来，自己在秋天的月光下多干一两个小时。

RRD: 拳击手甚至在夜里也经常出来，借着秋收满月的清晖，自行其是干上一两个小时。(秋收满月，原文 harvest moon 指离秋分最近（通常不超过两周）的一次满月，因一般情况下正值秋收时节，故名，时间与我国传统的中秋月圆往往重合。)

Role changes in example 3. LJH translates “harvest moon” into “秋天”, and RRD translates it into “秋收满月” with notes. “Harvest moon” refers to the full moon closest to the autumnal equinox, for it usually coincides with the autumn harvest season and Chinese Mid-Autumn festival, thus Rong translates it into “秋收满月”. Despite RRD literally translates “harvest” as “秋收”, “满月” still takes into account the characteristics of the full moon during the Mid-Autumn festival, which reflects RRD’s inclination to the target language culture. Rong translates “light” into “余晖” to represent a sense of hardship and desolation of Boxer working alone in the moonlight, reflecting his literary grace in words and his attention to the artistic

conception in Chinese. In LJH's version, “秋天的月光” embodies his inclination to the original text to some extent.

## 4.2 Translation of Four-character Idioms

This part attempts to explores the use of a certain kind of pattern, four-character idioms. In Chinese, the structure of four characters is usually used to make the language concise, catchy and full of literary charm. After the segmentation, the regex  $(\backslash s\backslash n)[-一-龠]\{4\}\backslash s$  could be used to match and extract all four-character patterns in EmEditor (See Figure 1) (Zhu 30). Then the results also require the manual checking to remove the distractors including “皮尔金顿”, “绝大多数”, etc.

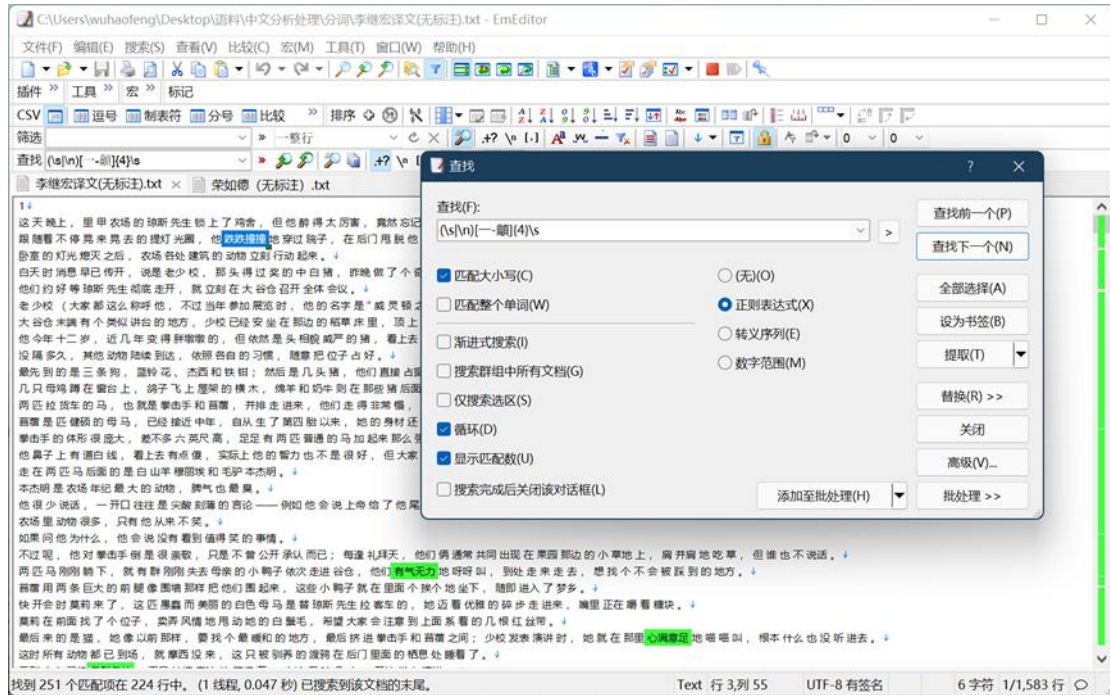


Figure 1. The regex used for searching four-character idioms

Table 8. The statistics of four-character idioms

	LJH	RRD
four-character patterns	251	362
four-character idioms	195	285

As can be seen above, there are 195 four-character idioms in LJH's translation and 285 four-character idioms in RRD's translation. That means RRD tends to highlight more Chinese characteristics in the translation and reflects the domestication strategy. It is also consistent with the conclusions in previous chapters that RRD adopted more ways of expression. Through CUC\_Paraconc, some examples extracted from the corpus are provided as follows.

Example 1:

ST: Old Major was so highly regarded on the farm

LJH: 老少校在农场的声望十分崇高

RRD: 老少校在农场真可谓德高望重

Example 2:

ST: The two cart-horses, Boxer and Clover, came in together

LJH: 两匹拉货车的马，也就是拳击手和苜蓿，并排走进来

RRD: 两匹拉套干重活的马，一匹叫拳击手，一匹叫紫苜蓿，是齐头并进一起来的

Example 3:

ST: Preeminent among the pigs were two young boars named Snowball and Napoleon

LJH: 猪群里最杰出的是两头年轻的公猪，名字分别叫做雪球和拿破仑

RRD: 而猪中尤其出类拔萃的当推名叫雪球和拿破仑的两口年轻公猪

### 4.3 Translation of Specific Words

This part analyzes the difference between the two translations of the names of the animals, farms, and ballads from the original text in consideration of the particularity of characters and farms' names in the novel. The novel's concepts of animals and farms are symbols and innuendo of historical individuals, groups or countries in reality (Li Quan). Therefore, it is essential for translators to clearly and accurately convey this extended meaning. The translations of character, farm, and song's names are shown in the following table:

Table 9. The different translations of specific words

Animal's Name in Original Text	Symbolic Implication	LJH	RRD
-----------------------------------	-------------------------	-----	-----

Willington Beauty (Pig)	Lenin	威灵顿之美	维林敦帅哥
Napoleon (Pig)	Stalin	拿破仑	拿破仑
Snowball (Pig)	Totsky	雪球	雪球
Squealer (Pig)	Molotov	尖嗓客	吱嘎
Minimus (Pig)	Hack Writer	矮个子	小不点儿
Pinkeye (Pig)	替拿破仑品尝食物	红眼	粉红眼
Boxer (Horse)	Working Class	拳击手	拳击手
Clover (Horse)	Working Class	苜蓿	紫苜蓿
Mollie (Horse)	Capitalist/Materialist	茉莉	莫丽
Bluebell (Dog)	Instrument of Violent	蓝铃花	蓝铃铛
Jessie (Dog)	Instrument of Violent	杰西	杰茜
Pincher (Dog)	Instrument of Violent	铁钳	钳爪
Muriel (Goat)	Foolish Masses	穆丽埃	慕莉尔
Benjamin (Donkey)	Intellectuals	本杰明	本杰明
Foxwood	Britain	狐狸林	狐苑
Pinchfield	Nazi Germany	瘦田	撬棍地
Beasts of England	The international	英格兰的牲畜	英格兰的生灵

As shown above, “Willington Beauty” is the nickname of Old Major, the most respected elder in *Animal Farm*. He alludes to Lenin, one of the most outstanding leaders of the Soviet Union. Rong’s version “帅哥” considers the gender of the character and uses the catchword in the target language during the translation process to produce a humorous effect, which reflects his inclination to the target language. Li translated “beauty” into “美人”, which is faithful to the original version by using the strategy of a literal translation.

*Beasts of England* refers to the song that old major sings when he calls upon the animals to rebel, alluding to the Internationale. The significant difference between the two translations is the translation of “beasts”. LJH literally translates it into “牲畜”, which is faithful to the original text. Rong translates it into “生灵” using the translation strategy of free translation. His translation extends the meaning of the “beasts” to all living things and expresses his approval to the song’s meaning. Compared to LJH, RRD’s translation has more literary grace and more close to target language.

## Conclusion

This thesis employs a corpus-based approach to probe into the translator’s style of LJH and RRD in the translation of *Animal Farm* from linguistic features and translation strategies, through the combination of quantitative and qualitative methods. Linguistic features are investigated from lexical level and syntactic level; translation strategies are compared through annotations, four-character idioms, and translation of specific words.

From the linguistic features perspective, RRD’s translation carries more information, thus are less readable, reflected in the higher lexical richness and lexical density, as well as less frequently used high-frequency words and longer average sentence length. In addition, RRD’s translation uses more *ba*-construction, which indicates his inclination to Chinese unique sentence patterns. On the contrary, LJH’s translation contains less information, with lower lexical richness and lexical density, more frequently used high-frequency words and shorter average sentence length. Meanwhile, he uses more *bei*-construction, showing his faithfulness to original structures.

From the translation strategies perspective, RRD prefers the strategy of domestication which could be reflected from liberal translation with less annotations, more Chinese unique patterns including four-character idioms and *ba*-construction. As for LJH’s translation, foreignization of the translation becomes more salient for the preference of literal translation with annotations, less Chinese unique patterns, and more *bei*-construction which is a sign of preserving the English expression.

The formation of the style is motivated by the translation principles and purposes. Invited



by the publishing house, Rong Rude translates the novel trying to introduce excellent works of world literature. Therefore, his translation is aimed at readers who are well educated and interested in foreign literature, which forms his translation with rich rhetoric and full of Chinese characteristics and literary grace. By contrast, Li Jihong sets about translating *Animal Farm* out of his fondness of George Orwell and his notion that there are still deficiencies in the existing translations and the misinterpretation of Orwell's ideas. Accordingly, this forms LJH's language concise and plain, close to the original style of Orwell, and reserving a more exotic cultural color of the source text.

Contributions of this thesis are manifold. In the first place, it enriches the existing *Animal Farm* research by providing a relatively comprehensive corpus-based comparative study of two translations. In the second place, it may shed light on the studies of translator style, as the corpus contains the contrastive analysis of both source texts and target texts and between different translations, eliminating the effect of the source text on translator's style and pointing out the uniqueness of a translator's choice based on a comparison with another translator. Finally, it also constructs a parallel corpus of *Animal Farm*, which can be used by other interested researchers. However, there are still some limitations in the current study. More works should be added to the corpus for the comparison of the two translators. In addition, the comparative analysis of the translators' styles in this study mainly focuses on the lexical and syntactic level and translation strategies. Further research can include comparisons at the textual level and translation techniques.

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In the end of the thesis. Finally, I can write sentences not so academic, full of mistakes and grammar errors, and without logic, or Chinglish.

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The best, the most wonderful, the most satisfied, the most vibrant thing in the world is the bird songs in the matinal after an early bed.

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