


Development of one translator's style: A corpus-based investigation of Allan Barr's style of translating Yu Hua's works



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ABSTRACT

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This paper examines the evolution of translator Allan Barr's style and methodology. Regarded as the primary English translator of Yu Hua's works for fifteen years, Barr's corpus is examined in order to catalogue the development of his translation style. This corpus consists of Yu Hua's *Huanghun li de Nanhai* and *Siyue Sanri Shijian* and their translations *Boy in the Twilight: Stories of Hidden China* (2003) and *The April 3rd Incident: Stories* (2018). The mixed-methods approach was applied to analyze Barr's idiosyncrasies in translating Direct Speech (DS) presentations at different stages of his career using the revised S-type model. A quantitative analysis identified a translator's changing preferences in translating DS. The subsequent qualitative analysis addressed the translation strategies of (Free) Direct Speech and Barr's preferred position of report clauses at different points in time. The results suggest that Barr's translation styles were more influenced by his assumptions and attitude towards the implicit target readers and then dominated his stylistic choices, leading him to be more loyal to the source text and the author in his later translation and more inclined to present the literary world of the source text with less interference and interpretation by the translator. The implications proposed that the development of the translator's style may be due to the promotion of the author's familiarity with the literary field of the target language, the influence of the norms of the source language in which the translator is immersed in translation practice, and his increasing knowledge of style.

Contribution/ Originality: This study utilized the revised S-type model to identify the development of Barr's translation style and the factors that caused the changes. The novel methodology can offer a new perspective for the exploration of translation practices. This study attempted to restore the significance of Barr's style to the studies of translation history.

1. INTRODUCTION

A translator's style can be difficult to quantify; however, Leech and Short (2007) assert that style refers to "the way in which language is used in a given context, by a given person, for a given purpose." The feasibility of studying the style is doubted, for it is esteemed as the intuitive and creative choice made by the author. The checklist of stylistic categories proposed by Leech and Short offers systematic guidelines for stylistic studies from the linguistic perspective (Leech & Short, 2007). In addition, translation theorists (Boase-Beier, 2004) emphasize the significance of exploring the stylistic features in translation. The traditional views on the style in the translation studies focus on issues related to the replicating the style and artistic creativity of the source text (ST) in the

translations (Malmkjær, 2003; Parks, 2014), whereas the corpus-based translator's style studies are concerned with the translator's involvement and creativity in the translated texts (Baker, 2000; Bosseaux, 2004; Chen & Li, 2023; Saldanha, 2005).

Defining the translator's style as the translator's recurring linguistic and non-linguistic behavior, Baker (2000) applied target-oriented methodology to compare the standardized type/token ratio (STTR), the average sentence length, and usage of the reporting verbs, which are the parameters in the stylometry in the two translators' translated texts. Although Baker (2000) asserted that the comparison of the translated texts can distinguish between different translators' styles, Saldanha (2011) doubted the reliability of Baker's methodology and findings for inadequate consideration of the impact of source-text style. Saldanha (2011) revised the definition and research methodology of the translator's style.

Additionally, source-oriented methodology, a more effective method to compare translators' stylistic features in their different translations of the same ST which is a controlled variable, is widely applied to distinguish one translator's style from another one's (Kenny & Winters, 2020; Liu & Afzaal, 2021; Winters, 2013). However, while most of the corpus-based translator's style studies define the translator's style as consistent stylistic idiosyncrasies of one translator, only a few researchers focus on the change and development of one translator's style throughout their translation careers (Zhang & Liu, 2019) or during their translations of different types of STs (Chen & Li, 2023). This paper defined the translator's style as a variable that might change with the translator's translation practice and living background, rather than taking the translator's style as one translator's consistent choices throughout their translations. As one translator's style must change with their increasing stylistic awareness and translation practice (Boase-Beier, 2019), this paper chose the STs of the same genera from the same author to analyze one translator's distinguished stylistic preference in different periods corresponding to the author's similar repetitive linguistic choices to explore the change in one translator's style. This paper applied the revised S-type model to investigate the development of Barr's translation style over 15 years.

Furthermore, according to the data of the systematic literature review of the translator's style based on the database of Scopus and Web of Science, the Sino-Tibetan and Indo-European language pair had not been under examination until 2006 (Li, Bin Abdullah, & Wong, 2022). However, in recent years, Chinese-English translations have been frequently investigated in the translator's style studies (Li et al., 2022). The corpus data from the previous translator's style studies of a particular language pair and genre can offer referential data for their potential research. Nevertheless, the exploration of one translator's style in their translations of contemporary Chinese works (8%) is insufficient compared with those who translate modern Chinese works (11%) and Chinese classical works (74%) (Li et al., 2022). In addition, many sinologists, such as Barr, who devote themselves to translating Chinese contemporary literary works, are not as so concerned with Howard Goldblatt.

The present study focused on a typical English translator of contemporary Chinese literature -- Allan Barr, whose occupational background is similar to the other well-known translators, namely, Howard Goldblatt, Michael Berry, Andrew Jones, and Carlos Rojas. The findings on the development of Barr's translation style and its motivations can offer a new interpretation of Chinese-English translations and the nature of translation. Among over 40 stylistic indicators that have been applied in the translator's style studies, the speech and thought presentation (Huang, 2015; Obaid, Mahmood, Iqbal, & Zahoor, 2017; Winters, 2007, 2010) is the most frequently observed pragmatic stylistic indicator (Li et al., 2022). Previous studies proved that discourse presentation was a sensitive stylistic indicator that distinguished one translator's style from the other. Therefore, this paper applied the corpus-based translator's style study methodology to examine the change in Barr's linguistic habits in his translations of (Free) Direct Speech (Direct Speech & Free Direct Speech; (F)DS) in the STs in different periods and the motivations of the changes.

2. LITERATURE REVIEW

2.1. Translator's Style

As the style is assumed to be an intuitive talent of the author, the possibility of scientific and systematic investigation of it is doubted by many linguistic theorists (Boase-Beier, 2019). The development of corpus linguistics makes it possible to measure the precise frequencies of the repetitive stylistic features in the text. If the repeated linguistic choices made by the author can also realize the foregrounding function, these linguistic features are the author's style (Halliday, 2019). Translation theorists (Baker, 1995; Toury, 1995) changed the monolingual-oriented trend of stylistic studies by proposing the concept of translation universals. Translation universals are the specific stylistic features of translated texts regardless of the translation language pair (Baker, Francis, & Tognini-Bonelli, 1993). Unlike the translation universals, which are similar stylistic features owned by all the translated texts, the translator's style study concerns the divergent stylistic idiosyncrasies between different translators' translated texts. Tymoczko (1998) claimed it was more significant to explore the differences than similarities in the potential translational stylistic studies.

The purpose of traditional stylistic exploration in translation studies is to verify whether and how the style in the translated texts is equivalent to that of the source text (Boase-Beier, 2019; Parks, 2014). Therefore, the methodology of the traditional investigations of translation style is source-text oriented. Baker (2000) is groundbreaking in following the methodology of measuring the translation universals to compare the stylistic preferences between different translators. While translation universals compare the divergence between the translated and non-translated texts, the translator's style study compares the differences between the translated

texts by different translators. Moreover, the methodology of stylometry, which aims to identify the authorial attribution of an anonymous work, is combined with the techniques of the corpus-based linguistic study to identify one translator's unconscious and consistent linguistic habits in the translation (Baker, 2000). Thus, the corpus-based translator's style study is target-oriented.

Although comparing the corpus of two translators' translations with the general corpus of translated texts and original texts in the target language is an effective way to distinguish different translators' styles, Saldanha (2011) doubted the reliability of the findings for its inadequate consideration of the style of the STs. Baker (2000) proposed that the translator's style study's primary difficulty is identifying a universal methodology. However, there is no universal methodology until now. Saldanha categorized the translator's style methods into target-oriented and source-oriented models. Likewise, Huang (2015) classified it into the T-type, S-type, and multiple-complex models.

Target-oriented and T-type models point to the same method, which compares different translators' translated texts to identify their stylistic preference in the translation. Saldanha (2011), who revised the target-oriented model initiated by Baker, validated whether the findings were attributed to the translators themselves by exploring the influence of the source-text style on the style of translated texts. Nevertheless, the differences in the STs increase the complexity of the study by adding two variables to it. Using the ST as a controlled variable, a source-oriented or S-type model is proposed to compare two or more translators' translations of the same ST (Boase-Beier, 2004; Kenny & Winters, 2020; Liu & Afzaal, 2021; Mastropierro, 2018). Among all the papers or book chapters indexed in the Scopus and Web of Science, 65% of the corpus-based translation studies use the S-type model to perform their research. The proportion is much more significant than that of the studies with the multi-complex model (23%) and T-type model (12%) (Li et al., 2022). The popularity of the S-type model is due to its high efficiency and effectiveness. Different translators distinguished repeated linguistic choices corresponding to the same ST are their translation styles which are motivated by the style of the ST but cannot be totally explained by it. Instead of focusing on the translator's consistent choices in all their translations, the S-type model regards different translators' prominent and repetitive choices in one translated text corresponding to the same stylistic indicator of the same ST as their styles.

2.2. Barr's Translation of Yu Hua's Works

Yu Hua, one of the most famous contemporary Chinese authors, won several authoritative international awards, including the Premio Grinzane Cavour Award, James Joyce Foundation Award, and the Ordre des Arts et des Lettres. Yu Hua's works have also been fully translated in his early days. Yu Hua started his writing career in 1983. Since 1989, translators had initiated the translation of his works. The English translation of Yu Hua's writings has a 27-year history, beginning with Andrew Jones' translation of *Wang Shi yu Xing Fa (Past and the Punishments)*. Except *Wencheng*, all of Yu Hua's five novels and three collections of short stories have been translated into English. Barr is the translator who has translated most of Yu Hua's works. Five Yu Hua's works -- *Huanghun li de Nanhai*, *Zai Xiyuzhong Huhan*, *Shige Cihui li de Zhongguo*, *Di Qi Tian*, *Styue Sanri Shijian* were translated into *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), *The April 3rd Incident: Stories* (Yu, 2018) respectively. Although *Boy in the Twilight: Stories of the Hidden China* was published in 2014, Barr had completed the translation in 2003. Therefore, *Boy in the Twilight: Stories of the Hidden China* is Barr's earliest translation of Yu Hua's works, while *The April 3rd Incident: Stories* is his latest one. The period of 15 years between Barr's two translation activities makes it possible to explore the development of his translation style.

Furthermore, *Boy in the Twilight: Stories of the Hidden China* collects 13 short stories written by Yu Hua between 1993 and 1998, and *The April 3rd Incident: Stories* includes the translations of 7 novellas created by Yu Hua between 1987 and 1991. Both books, which are collections of short stories, belong to the same genre. Additionally, the creation time of the STs is relatively close, which means the author's style in the STs might be more similar than the works whose creating time are remote.

The literary effects and development of Yu Hua's writing style have drawn the attention of some theorists in literature (Lee, 2015; Liu, 2002; Xi, 2020; Zhang, 2016). However, the systematic investigation of his writing style from the perspective of linguistics is scarce. Michael Berry's translation strategies for Chinese syntactic structure "Bei-structure" in Yu Hua's *Huo zhe (To Live)* (Zhao, 2022) and Andrew Jones's translation strategies of metaphors in *Xu Sanguan Maixueji (Chronicle of a Blood Merchant)* (Wang, 2021) were examined to propose a suitable translation methodologies for the Chinese unique linguistic structures or cultural content. In addition, Fu and Wu (2021) explored the reception of English translations of Yu Hua's works in the English world to investigate the English readers' ideology on contemporary Chinese literature.

Barr, who is the translator of 5 books out of 9 English translations of Yu Hua's works, draws the researchers' interest in the quality of his translations (Wu, 2021; Zhou, 2015) and the narrative style of his translations (Song & Sun, 2020). Nevertheless, scarce research has examined Barr's translation style. Additionally, the intrusive voice of editors, copy editors, publishers, and reviewers may prevent the translations' styles from being solely the translators' (Kenny & Winters, 2020). According to Barr, who participated in an email interview for this paper, the editor only made two or three wording changes. Hence, the styles of the two translations in this study are the translator's style.

2.3. Speech Presentation

Leech and Short (2007) categorized discourse presentation into speech presentation and thought presentation. Semino and Short (2004) included writing presentation as another category of discourse presentation. The speech presentation is classified into Direct Speech (DS), Free Direct Speech (FDS), Indirect Speech (IS), Free Indirect Speech (FIS), and Narrative Report of Speech Acts (NRSA). In contrast, the five categories of the thought presentation are Narrative Report of a Thought Act (NRTA), Indirect Thought (IT), Free Indirect Thought (FIT), DT (Direct Thought), and FDT (Free Direct Thought) (Leech & Short, 2007). The author or the translator's linguistic habits in using a particular form of speech presentation, positioning the reporting clause in the DS, changing the details of the narrative description, or making lexical and syntactic alterations can produce specific stylistic effects. The author or translator, who enjoys applying FDS, might want to make the confusing effects and attract readers to move closer to the story. In addition, the author or translator may be attempting to create the illusion of ambiguity by blending (F)DS and NRTA in one statement. Additionally, the frequent use of FIS, which increases the gap between readers and the characters, could produce an ironic effect.

Figure 1 illustrates that DS is the norm or the baseline of the whole speech presentation scale (Leech & Short, 2007). The data of Semino and Short's corpus-based study shows that DS appears at a higher frequency than the other modes of speech presentation in literary texts (Semino & Short, 2004), which supports the argument that DS is the norm of speech presentation. Figure 1 shows that along the continuum of the speech presentation, the movement rightwards from DS to FDS means a closer relationship between the speakers and the readers and less interference from the author or the translator. By contrast, the movement leftwards from DS to (F)IS and NRSA means a broader distance between the speakers and the readers and more intervening from the author or the translator.

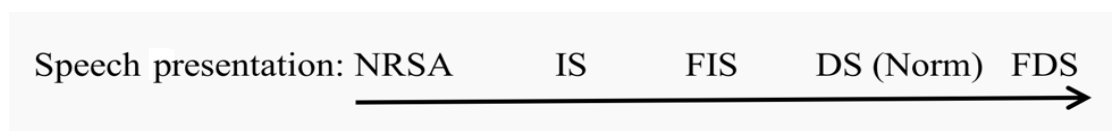


Figure 1. The scale of speech presentation.

Note: Leech and Short (2007).

The absence of subjects and tense indicators in Chinese has formed the ambiguous mode of discourse presentation (DP) (Shen, 1991). Huang (2015) established the parallel corpus with three translations of a modern Chinese novel, *Luotuo Xiangzi*. Three translations of all the sentences with a vague mode of DP were extracted and compared to explore the three translators' translation styles. The results revealed that the three translators make distinguished repeated choices of person and tense for the same type of DP. In addition, different groups of translators' preferences for a specific mode of DP can also differentiate one translator from the other (Obaid et al., 2017). The results of Obaid et al.'s (2017) study manifested that self-translators were more subjective and character-oriented than the other translators, who were more intent to choose FDS corresponding to the same type of DP in the ST. Angermeyer (2009) also argued that different court interpreters' choice of DS and IS in the court interpreting show their closeness to the norms of the court or the target audience. The three studies all claimed that DP could be taken as a stylistic indicator in the translator's style study to distinguish a particular translator's stylistic features.

3. METHODOLOGY

The linguistic markers of various categories of DP other than (F)DS need more technical support to be extracted with the corporal tools. In addition, blending more than one type of DP in one sentence to produce a particular literary effect is expected in fictional works. To guarantee the precision of the data, this paper applied the Heartsome TMX Editor (a software for editing the Translation Memory eXchange files) to squeeze out all the English translations of (F)DS in the STs and examined Barr's choices of the patterns of SP for these (F)DS. Additionally, as the translator's preference of placing the reporting clause in the DS can produce distinguished stylistic effects and show the degree of their closeness to the source language and target language, this paper measured Barr's habits of positioning the reporting clause in the DS in two translations.

Two parallel corpora, which comprise *Huanghun li de Nanhai* and *Siyue Sanri Shijian*, and their translations *Boy in the Twilight: Stories of the Hidden China* and *The April 3rd Incident: Stories* respectively with the ABBYY Aligner were established. As some corresponding translation sentence pairs and the complete English unit of the speech presentation cannot be recognized by ABBYY Aligner, manual work based on the research objective of the current study was necessary. Two parallel corpora in the TMX format were used to collect the data of (F)DS and speech-act report verbs in STs and target texts (TTs). Heartsome TMX editor was applied to search the statistics.

The present study obtained all the statements with inverted commas in two STs and their corresponding translations. If the extracted statements were not an utterance, then they were excluded from the research samples. The sentences with inverted commas in the STs were categorized into DS and FDS based on Leech and Short's (2007) classification. Then, Barr's linguistic habits of choosing the patterns of SP for the (F)DS in the STs were measured with quantitative data and case studies. In addition, this study annotated the position of the reporting clause in STs and TTs with "I", "M" and "F" to represent their initial, median, and final position in each statement. The number and frequency of each category of placing the reporting clause was calculated and analyzed to show

Barr’s different linguistic choices in two translations. This paper also explored the motivations for Barr’s distinguished translation features in two TTs based on the textual and extra-textual data.

4. RESULTS AND ANALYSIS

4.1. Patterns of Speech Presentation

Although the creating time of 7 stories in *Siyue Sanri Shijian* (1987-1991) is not quite remote from that of 13 short stories in *Huanghun li de Nanhai* (1993-1998), 1990 was the turning point of Yu Hua’s writing career. Yu Hua changed from an avant-garde writer to a realistic writer. While the short stories in *Siyue Sanri Shijian* shift the narrative person and illustrate the plots without standard logic and order, the readers can easily interpret the simple and daily conversations in *Huanghun li de Nanhai*. According to Table 1, the number of DS is almost ten times as many as FDS in *Huanghun li de Nanhai*, whereas the number of DS is only 1.5 times as many as FDS in *Siyue Sanri Shijian*. Leech and Short (2007) claimed that DS was the norm and most frequently used pattern for speech presentation. However, DS is twice more than the FDS in the general corpus of English texts (Semino & Short, 2004). In the corpus of literary English texts, FDS appears more frequently than in the corpus of non-literary English texts. Therefore, the ratio between DS and FDS in *Huanghun li de Nanhai*, which is much greater than the ratio in the general English corpus, means Yu Hua prefers to add the reporting clauses to the utterance. Compared with producing the more potent effects of vividness and immediacy by dramatizing the character’s voices, Yu Hua in *Huanghun li de Nanhai* attempts to increase the readability of the text by showing the speaker explicitly in the conversation. The readers have less trouble figuring out the speaker of the speech with the hint of the reporting clause. Nevertheless, the proportion of DS against FDS in *Siyue Sanri Shijian* is smaller than in the general English corpus. Yu Hua omits the reporting clauses of the utterance to blur the identity and emotion of the speaker to produce the effects of ambiguity in his earlier experimental writing.

Table 1 shows the proportion of the modes of (F)DS which are the same in both ST and TT in Barr’s later translation is more significant than his earlier translation. The result indicates that Barr might be more faithful to the ST in *The April 3rd Incident: Stories* than in *Boy in the Twilight: Stories of the Hidden China*.

Table 1. The number and frequency of (F)DS in the STs and their transformation in the TTs.

<i>Boy in the twilight: Stories of the hidden China</i>			
ST		TT	
DS	1060	DS-FDS	299(28.2%)
		DS-DS	759(71.6%)
		DS-FIS	2(0.2%)
FDS	109	FDS-DS	12(11%)
		FDS-FDS	97(89%)
<i>The April 3rd incident: Stories</i>			
DS	385	DS-FDS	62(16%)
		DS-IS	1(0.3%)
		DS-FIS	1(0.3%)
		DS-NRSA	1(0.3%)
		DS-DS	320(83%)
FDS	254	FDS-DS	19(7%)
		FDS-FDS	235(93%)

Note: ST: Source text; TT: Target text; DS: Direct speech; FDS Free direct Speech; IS: Indirect speech; FIS: Free indirect Speech; NRSA: Narrative report of speech acts.

Only three DSs are transformed into FIS in his earlier translation, and two DSs into FIS and NRSA in his later translation. All the other (F)DS in the STs keep their original patterns of SP or transform within the range of (F)DS. Barr’s conservative choices of translating (F)DS manifest his loyalty to the author and the STs. Barr and Yang (2019) proposed that one translator should respect the ST even if the narrative style does not meet the expectation and reading habits of the readers in the target language. Moreover, his faithfulness to the author and the STs increases with the advent of his communication with Yu Hua and the practice of translating Yu Hua’s works. Between 2003 when Barr finished the translation of *Huanghun li de Nanhai*, and 2018, he completed the translation of *Siyue Sanri Shijian*, Barr translated Yu Hua’s other three works, which were published in 2007, 2012, and 2015. Unlike Yu Hua’s another translator Carlos Rojas who seldom contacted the author in translating when he had trouble interpreting the meaning in the ST, Barr preferred to consult Yu Hua about the original author’s imaginative world in the translating process. Therefore, the translators like Carlos Rojas focus on the mindset of the implied readers and their interpretation of the STs regardless of the author’s mental state in his creation process. By contrast, translators like Barr are concerned with the author’s creating purpose and the imaginary world he intends to create (Boase-Beier, 2019).

In Barr’s earlier translation, the proportion of DS changed into FDS (28.2%) is much more significant than that in his later translation (16%). The disparity between the proportion of FDS that are shifted into DS between his earlier translation (11%) and later translation (7%) is comparatively smaller. The shift from DS to FDS in Barr’s

earlier translation (28.2%) is even more significant than that in four self-translations of Ling Shuhua who is a reputed female writer during Republic of China period (24.2%, the figure gained in the researchers' other study). Although DS and FDS are adjacent toward the free extreme along the SP scale, the usage of FDS can draw the readers closer to the characters. Based on Barr's statement on his translation journey, his interpretation of the styles of the two STs agrees with the results of (F)DS in them (Barr, 2020). Barr initiated to translate *Huanghun li de Nanhai*, which tells the stories of ordinary Chinese people's lives after the reform and opening up for the simplicity of the language and plots (ibid). However, Barr expressed his anxiety about translating simple and concise words into flat and lamp ones (Barr, 2020). From the perspective of SP, deleting the reporting clause can produce a more substantial effect of vividness and immediacy and characterize the speakers with their utterances without the interference of the narrator (Leech & Short, 2007). To prevent the translation from being flat and dull, Barr showed his creativity by omitting the reporting clauses at a higher frequency to speed up the story's rhythm. In addition, Barr deleted the reporting clause in some cases to avoid repetition, which is rhetoric in Chinese writing but taboo in English writing.

The considerable gap between the number of DS and FDS in ST of *Boy in the Twilight: Stories of the Hidden China* is also uncommon in English literary texts. The ratio of DS against FDS in its TT is closer to that in the general English corpus. Therefore, Barr's choices of translating (F)DS make *Boy in the Twilight: Stories of the Hidden China* closer to the norm of English writing and more in line with the reading expectation of the readers in the target language.

Further, compared with his earlier translation, fewer reporting clauses were deleted for fear of confusing the context and decreasing the readability of his later translation. Furthermore, fewer reporting clauses were added to retain the unique narrative style of the ST in *The April 3rd Incident: Stories*. Barr converted FDS to DS in his earlier translation by including the reporting clause to identify the speaker of the statement to the readers when he believed it would be difficult for the readers to identify the speaker in the lengthy dialogue instantly. However, Barr much less frequently added a reporting clause to the FDS in his later translation. According to Barr's explanation of his understanding of *Siyue Sanri Shijian*, he was also aware of the uniqueness of the narrative mode and its ambiguous language (Barr, 2020). [1] and [2] show that the narrator's identity in Barr's later translation differs from the one in the ST. The readers of the ST are more sympathetic to the one who hears the utterance, whereas the readers of the TT are closer to the speaker of the speech. Barr's interference with the SP by adding the reporting clause can change the characterization of the ST. Despite Barr's creativity shown in his later translation, Barr's 15-year translation practice and understanding of the authorial style and the ST style leads him to be more faithful to the ST in his later translation than in his earlier translation.

[1] ST: 她听到了询问的声音：“要馒头吗？” (*Siyue Sanri Shijian*)

LT (Literal translation by the researcher): She heard the consulting voice: “Do you want a steam bun?”

TT: Someone asked, “Do you want a steamed bun?” (*The April 3rd Incident: Stories*)

[2] ST: 他在门口站着，后来他听到语文老师威严的声音：“你来干什么？” (*Siyue Sanri Shijian*)

LT: He stood in the doorway and heard the harsh voice from the Chinese teacher: “What do you want?”

TT: He stood in the doorway until the Chinese teacher barked, “What do you want?” (*The April 3rd Incident: Stories*).

In sum, Barr preferred to change the mode of speech presentation to explain the implied information explicitly or produce literary effects based on his understanding of the ST in his earlier translation. Additionally, compared with his linguistic behavior in his earlier translation, Barr's pattern of transforming FDS to DS in his later translations displayed his higher loyalty to the ST. Barr's frequency and fashion of omitting and adding the reporting clauses shown by the quantitative data and case studies demonstrated his higher interference and more interpretation as a translator in his earlier translation.

4.2. Position of the Reporting Clause

The author's or the translator's diverse habits of placing the reporting clauses can also create distinguished stylistic effects (Semino & Short, 2004). In the fictional corpus of Lancaster speech, 70.2% of reporting clauses appear in the final position of the DSs, while 20% and 9.8% are in their initial and medial position, respectively (Ikeo, 2001). Based on the corpus-based study, Semino and Short (2004) argued that the reporting clause seldom appeared at the beginning of the sentence in English fiction for its initial position would decrease the dramatic and immediate effect of the statement (ibid). However, the preference for the position of reporting clause in Chinese fiction differs from the one in English fiction. 89.6% and 72.9% of reporting clauses occur at the beginning of the DSs in *Huanghun li de Nanhai* and *Siyue Sanri Shijian*, respectively. Yu Hua's linguistic habits of placing the reporting clause in the initial position oppose the norm of English literary writing. Therefore, one translator's linguistic behavior of retaining or shifting the position of the reporting clause can show his or her movement towards the author and ST or towards the linguistic norm of the target language.

The figures in Table 2 show that Barr reserves the original position of reporting clauses of the STs in both his translations if they occur in the medial or the final position of the DSs. Nevertheless, for the reporting clauses in the initial part of the DSs of the STs, Barr only keeps 24% in their original position in his earlier translation. The figure increases to 34.5% in his later translation. The original location of 32% reporting clauses in the ST of Barr's earlier translation is retained, whereas the number rises to 52% in his later translation. After long Chinese-English translation practice, the translator tends to be closer to the ST's stylistic features than the target language's norm.

The finding from analyzing Barr's stylistic feature of placing the reporting clauses supports the one from investigating his linguistic habits of translating (F)DS that he is more loyal to the author and the ST in his later translation.

Table 2. The position of the reporting clause in the DS of the STs and the frequency of their transformation in the TTs.

<i>Boy in the twilight: Stories of the hidden China</i>			
ST		TT	
Initial	673(89.6%)	Initial	162(24%)
		Medial	195(29%)
		Final	316(47%)
Medial	47(6.2%)	Initial	0
		Medial	46(97.8%)
		Final	1(2.1%)
Final	31(4.1%)	Initial	0
		Medial	0
		Final	31(100%)
Total	751	Total	751
ST-TT in agreement		239(32%)	
<i>The April 3rd incident: Stories</i>			
ST		TT	
Initial	237(72.9%)	Initial	82(34.5%)
		Medial	31(13%)
		Final	124(52.3%)
Medial	16(4.9%)	Initial	0
		Medial	16(100%)
		Final	0
Final	72(22.1%)	Initial	1(1.3%)
		Medial	0
		Final	71(98.6%)
Total	325	Total	325
ST-TT in agreement		169(52%)	

Note: ST: Source text; TT: Target text.

Although Barr shows the tendency to retain the original position of reporting clauses of ST in the translation with time and his translation practice, the frequency of his shifting their positions in the TT is still higher than Andrew Jones, who translates Yu Hua's another collection of short stories *Wangshi yu Xingfa*. (*The Past and Punishment*) Among all the 411 DSs in the ST, Andrew Jones omits the reporting clauses of 70 ones changing their position of only three DSs. Without considering the DSs, which are changed into FDSs, the original positions of 99% DSs are kept in *The Past and the Punishment*. Andrew Jones shares the same occupational background as Barr. Both of them are professors of Chinese culture and literature at American universities.

Notwithstanding, the two sinologists' translation preferences for the position of reporting clauses are distinguished. Factors other than the translators' living and occupational background or the translation purpose motivate them to make different stylistic choices. Barr's translations were published by the commercial press, while Jones' *The Past and Punishment* was published by an academic press, which means the target readers for their translations might be distinguished. Their stylistic awareness and closeness to the ST or the norm of the target language drive them to retain or change the stylistic features of the ST.

Furthermore, Barr's transformation of the original position of the reporting clause is mainly from the initial position to the final and medial one. The other translators might not own the straightforward principle of placing the reporting clause in the translation. This paper also examined Chinese female writer Ling Shuhua's self-translation of *Feng le de Shiren*. The positions of reporting clauses of 82% DSs in her translation *A Poet Goes Mad* are the same as they are in the ST. The figure, more significant than Barr's two translations, indicates that Ling Shuhua is more faithful to the ST. However, Ling Shuhua's transformation on the original position of the reporting clause is more diverse than Barr's. There is no fixed principle of placing the reporting clause in Ling Shuhua's self-translation. Therefore, besides the frequency of shifting the original position of the reporting clause, the methods of shifting them also reflect the translator's view on freedom in the translation. Despite the focus on the target language's norm and the target readers' reading habits, Barr's obvious principle of shifting the position of the original reporting clause manifests that his creativity in the translation is motivated by the ST with restricted boundaries.

To this end, Barr's linguistic habits of translating the (F)DS and placing the reporting clause in the DS prove his statement in the interview that he respects Yu Hua and the ST (Barr & Yang, 2019). Despite his loyalty to the author and the ST, Barr is still concerned with the norm of the target language and the expectations of the implied readers in his mind.

5. CONCLUSION

This paper attempts to investigate the development of Barr's style throughout their literary translation career with the revised S-type model of corpus-based translator's style study. Instead of focusing on the consistent style of one translation in all translations to distinguish their styles from the other translators', this paper focused on the varying stylistic features of one translator shown in their different translations in different periods of their lifetime. Barr's preference shifts with time, increasing translating experience and more vital stylistic awareness in terms of translating the (F)DS and placing the reporting clause of DS. The different quantitative data related to Barr's choice show the various salient stylistic features between his earlier and later translations. The specific case studies confirm the foregrounding of the different stylistic features in different periods of his translation career.

The exploration of Barr's translations of speech presentation indicated that Barr was more loyal to the source text and the author in his later translation and more prone to present the source-text literary world with less interference and interpretation from the translator. It can be inferred from the results that Barr intended to move the source-text imaginative world closer to the readers with more explanation of the ST's implied meaning in his earlier translation. In contrast, he preferred to bring readers closer to the source-text literary world by maintaining its original unique style. The development of the translator's style might be due to the promotion of the author's fame in the literary field of the target language, the impact of the norms of the source language where the translator immerses in the translation practice, and his increasing knowledge of style. Since Barr has translated four fiction works by Yu Hua, the potential study can include all his translations of the same author to verify the findings and research methodology in the current study. Further, the exploration of one translator's growth with the revised S-type model of translator's style study offers a new insight into the translation practice and the essence of translation.

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