

Corpora-based Investigations into the Differences in Translation Styles between Translators and Self-translators

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Abstract

This article aims to investigate the differences in translation styles between translators and self-translators. To attain this objective, two corpora are involved: a corpus of translations and a corpus of self-translations. The texts compiled in both corpora are literary with Chinese as the source and English the target. Meanwhile, Chinese empty words are adopted as the research object when conducting the investigations. The results reveal that the translation procedure that translators adopt most is Match, whereas self-translators employ the procedure of Omission much more frequently, which could be because self-translators own the authority and the authorial status. In addition, it is observed that self-translators hold dissimilar attitudes towards translation because Xiao Qian alters and omits much more source words and sentences than Eileen Chang does.

Keywords: self-translators, corpus, translation procedures, authority, authorial status

Introduction

As a practice of rendering one language to another, translation has been one of the important services since the ancient times. Although the demand of translation is mainly satisfied by professional translators, there are a small number of cases accomplished by authors themselves, i.e. self-translators. Grutman (2011: 257) describes self-translation as “the act of translating one’s own writings into another language and the result of such an undertaking”, while Hokenson and Munson (2007: 2) remark that self-translation refers to “the specific ways in which bilinguals rewrite a text in the second language and adapt it to a different sign system laden with its own literary and philosophical traditions”. In addition, Jung (2004: 532) holds that a self-translator is “an author who edits his own text during the translation process by using his pre-text as a basis allows the pretext to resurface during the translation process”. By adopting the words “rewrite” and “edit”, it is indicated that translations produced by self-translators may not be as faithful to the source texts as those produced by translators. Such a difference is brought by the status difference between these two

types of translators. As Bassnett puts it, translation is “the manifestation of one reader’s interpretation of a text” (2014: 106). This comment well defines translators’ status as readers of source texts. Nevertheless, authors are deemed to be those understanding source texts best because they are the creators; it is less likely for readers to challenge their interpretations. As creators, they own the authority over the texts and can, hence, make modifications and even alterations when they find necessary.

Commenting on the phenomenon of self-translation, Râbacov (2013: 68) proposes two encouraging factors: Individual Factors, including distrust and perfect bilingualism, and Socio-linguistic Factors, including multilingual society, cultural dominance, and elitarian character of a language. In other words, authors tend to translate their own works if they have a good command of target language (perfect bilingualism) and are dissatisfied with existing versions of translation (distrust). Besides, in a society where residents speak different languages, two situations can happen: (1) authors who speak minority languages translate their works into the dominant one (cultural dominance) and (2) authors who speak more sophisticated languages translate their works into vernacular ones, e.g. the translation of Latin texts in medieval times (elitarian character of a language). In addition to the factors proposed by Râbacov, authors in the literary field would also resort to self-translation if their works are not of interest to any publisher in the target society; they self-translate for self-recommendation.

In the field of literature, self-translators are not rare, and we can list some big names, such as Carme Riera from Spain, Eileen Chang from China, Nancy Huston from France, Rabindranath Tagore from India, and Samuel Beckett from Ireland. In the Chinese-speaking world, it is common to find self-translators in the late Qing dynasty and the early Republic times (19th and 20th century), including Bian Zhilin, the aforementioned Eileen Chang, Lin Yutang, Pai Hsien-yung, Xiao Qian, and Yu Guangzhong, most of whom are writers and translators at the same time.

Self-translation Research

We may hold an intuitive opinion similar to Tanqueiro’s (2000: 58) that self-translators are after all translators and so will still be faithful to source texts. Nevertheless, contention arises out of the fact that self-translators, unlike translators, own the authority over source texts and will make modifications and even alterations if necessary. Therefore, we begin to wonder whether or not self-translators follow translation principles as translators do. It is mainly based on this question that former

scholars conduct their research.

There are many publications that discuss self-translation. For example, Li analyses Eileen Chang's self-translation and remarks that Chang "implicitly re-evaluated and explicitly re-contextualized the source text in the translation" because she owns the authority and enjoys more "aesthetic freedom" (2006: 105-106). Plaza examines Rolando Hinojosa's self-translation and points out that the author creates a target text that functions well in the new setting at the expense of some elements (2007: 33). Ehrlich investigates Andre' Brink's self-translation and concludes that the author still deals with the source text with standard translation procedures, and "a transfer between two language systems has been made that determines the type of process followed, rather than the identity or status of the producer" (2009: 243). Torre (2011) endeavors to collect critical thoughts through translating his own poems and maintains that self-translators' outputs would be influenced by the temporal distance between the original writing and its translation because such distance affects authors' mindsets and memory which are crucial for producing translations that perfectly match the original. Finally, Cordingley dissects Samuel Beckett's self-translation with the concepts of masochism and masocriticism and comments that "Beckett is less a martyr of his will than a purveyor of the masocritical arts" (2013: 93).

Basically, researchers have explored the issues of self-translation from three aspects: (1) comparing the source text with the target one and presenting the differences in contents and story structure between the source and the target with examples, (2) conducting self-translation personally and collecting thoughts arising in the process in order to shed light on self-translators' decision-making mechanisms, and (3) examining self-translation on the basis of other theoretical concepts (Cordingley's employing masochism and masocriticism to examine Beckett's self-translation is an example). It can be noted that former scholars mainly expound their findings and views with examples, and this article aims to investigate self-translation from both examples and a number-based perspective so as to make new contribution. The quantitative results are obtained from corpora-based investigations and can enable us to understand the translation principles that translators and self-translators generally take when working on specific terms (i.e. the translation styles). Furthermore, the data from translators and those from self-translators can be compared to find an answer to the question previously mentioned: whether or not self-translators follow translation principles as translators do?

Constructing a Corpus of Translations: Determining the Research Object and the Research Texts

When pondering over the way to examine translators' translation styles through a corpus, I consider it to be more efficient to focus on a specific object, conducting keyword searches in the corpus, and understand how translators render them to the target language. Eventually, Chinese empty words are selected to be the object, and the reason is twofold: (1) the amount of empty words is fewer than 1,000, which is relatively manageable compared to uncountable Chinese solid words, and (2) empty words pose some difficulties in translation (to be explained later), so it is worthwhile to investigate how translators tackle them.

In Chinese, there are two sets of words: solid words (實詞) and empty words (虛詞). According to theorists, solid words have a clear and substantive meaning, e.g. 笑 (*xiao*: laugh), 安靜 (*an jing*: quiet), 太陽 (*tai yang*: sun), and 雞 (*ji*: chicken). On the contrary, the meaning of empty words is not always easy to capture. By “not always” it means that there are still some empty words with clear meaning, and former theorists propose:

- (1) adverbs, e.g. 常常 (*chang chang*: often) and 或許 (*huo xu*: maybe)
prepositions, e.g. 按照 (*an zhao*: according to) and 從 (*cong*: from)
interjections, e.g. 啊 (*a*: ah) and 哦 (*ou*: oh)

Except for words in these classes, other empty words either convey different ideas in different contexts or only function as modal words to constitute certain tones. For example, when 給 (*gei*) is used as an empty word, it does not possess the full lexical meaning of “give.” 給他拿些吃的 (*gei ta na xie chi de*) means “Get some food **for** him.” and 你給我閉嘴 (*ni gei wo bi zui*) means “You, shut up!” As can be observed in the two examples, this word either means “for” or acts as a tone reinforce, and this serves a good instance on why such empty words can only be disambiguated when it is read within the context.

The importance of empty words lies in the fact that the meaning of a sentence changes as empty words change. A good example can be seen in *Xiandai Hanyu Xuci Jiexi Cidian* (Bao 1988: 358).

- (2) 他寫的信 (the letter he wrote)
他寫了信 (he wrote a letter)
他寫著信 (he is writing a letter)
他不寫信 (he does not write any letter)

他寫過信 (he wrote a letter)

給他寫信 (write a letter to him)

If we remove the empty words that are in bold type, the six sentences will all become 他寫信 (he writes a letter), which renders a message that is different from the original ones. It is from these six samples that we know empty words are indispensable for they bring different meanings (the meanings of these six samples are not totally mutually different because the second and the fifth empty word bring a similar idea), and readers will not be able to comprehend if they fail to grasp the empty word(s) in it. The importance of empty words is, hence, confirmed.

Because Chinese empty words are important but “ambiguous in meaning and may not have corresponding terms in the target language” (Chen 2013: 337), some researchers have conducted investigations into how they are translated. For example, Pollard discusses the difficulty in tackling modal adverbs, which are adopted “to convey the speaker’s or writer’s comment on what he is saying – for instance to express concession, reservation, confidence – or to anticipate a reaction from the listener or reader” (2001: 216). He introduces 可 (*ke*) as an example:

(3) 我可不要他遲到。(I WOULDN’T want him to be late.)

The empty word 可 does not mean “but” or “approve” but functions as a tone reinforcer that “adds a colouring” to this statement, so Pollard holds that capitalisation can serve to retain the meaning. In addition to Pollard, Wong (2001) illustrates the nature of empty words and suggests that translators make a thorough study of empty words and Chinese grammar in an attempt to translate these words well. Hong (2007), based on the concept that empty words are those without a fixed meaning, discusses the meanings and translations of the empty word 呢 (*ne*: a word which signifies the tone of questioning or functions as a tone reinforcer).

Having read former researchers’ analyses on empty words, I begin to wonder if it will be possible to examine how translators render all Chinese empty words into English and, at the same time, compile a list of translation procedures for Chinese empty words. Thus, it is determined to construct a parallel corpus and find answers through the data.

Translations selected are those published in *Renditions*, a renowned journal issued by the Research Centre for Translation in the Chinese University of Hong Kong since 1973; translators translate Chinese poems, drama, fiction, prose, and literary reviews to English and contribute them to this journal. This journal is selected because it has published more than 90 issues so far, and a review committee is

organised by the journal to ensure that all contributions are of high quality. This constitutes a huge database for this study to collect suitable and professional translations. Because the journal focuses on the English translation of Chinese literature, the texts compiled into the parallel corpus are all literature and have Chinese as their source and English their target. Nonetheless, it needs to be pointed out that translations of poems are not included in this research because poetry concerns more elements, such as rhythm, meter, style, elegance, etc., which do not play crucial roles in other genres. After selecting the translations, their original texts are collected from libraries and online.

Having had all texts prepared, they are processed on the platform of ParaConc, a piece of software that is specifically for parallel examinations, and the end product is like Figure 1. Once a keyword is entered (的 (*de*) is chosen in the illustration), the system will run like google and list all matches on the screen, with the source sentences on the top and target sentences at the bottom. Meanwhile, the keyword being searched is highlighted in blue, and the user can choose to highlight its neighboring words with different colors. Nevertheless, the system does not highlight the translations of keywords at the bottom because it cannot identify, and we, thus, have to search on our own. In total, the Chinese part of the corpus consists of 493,929 characters, while the English part 371,826 words.

Before the start of the corpus analysis, it is also important to obtain access to an all-inclusive list of empty words. As previously mentioned, theorists hold dissimilar opinions over what belongs to the category of Chinese empty words, and the differences are highlighted in Table 1.

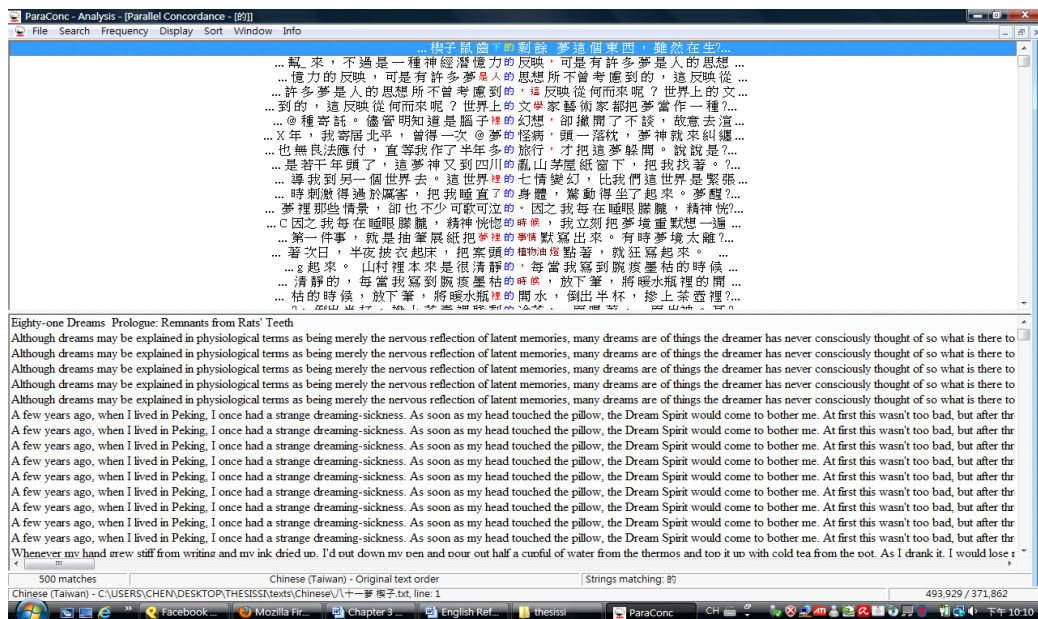


Figure 1 Interface of ParaConc with search results loaded

Name of scholar	Empty words
Bao	adverbs, prepositions, conjunctions, particles, and interjections
Wong	adverbs, prepositions, conjunctions, particles, interjections and onomatopoeia
Ma	adverbs, prepositions, conjunctions, particles, interjections and modal words
Wang	adverbs, prepositions, conjunctions, particles, interjections, compounds and structures

Table 1 Empty words categorisation by different theorists

Search of empty words lists enables the study to find three compilations, and Wang's empty words list (1994) is adopted because she not only provides a list of empty words but also offers detailed definitions for clarification, which is useful when conducting the analysis. In Wang's categorisation, there are 936 empty words that are classified into seven categories: (1) adverbs, (2) conjunctions, (3) prepositions, (4) particles, (5) interjection, (6) compounds and (7) structures. After analyzing all elicited samples, eight translation procedures and one non-procedure were identified. The eight procedures are: (1) Match, (2) Paraphrase, (3) Shared Match, (4) Implication, (5) Amplification, (6) Grammatical Conveyance, (7) Borrowing, and (8) Omission, while the non-procedure is Mismatch. Mismatch means the meaning of translation deviates from that of the original without reason; it is termed non-procedure because it is not a procedure that translators would adopt. The purpose of compiling these procedures is to serve as comparison basis for translators' and self-translators' translation styles.

Regarding the definitions of the eight procedures, they are as follows:

Match: A sample that involves an independent target word(s) that closely corresponds to its source. For example (empty word and its translation highlighted, and the samples for other procedures are presented in the same way):

(4) **ST:**而這力量的形式起初是以國家為單位...

TT:Moreover, this force will first **take** the state **as** its unit...

Paraphrase: A sample in which the source empty word is translated in a different way without producing an extremely dissimilar (or even wrong) meaning and altering the function. For example:

(5) **ST:**天來同貴興商量道...

TT:Tianlai **and** Guixing discussed the matter...

Comparison: Tianlai talked the matter over **to** Guixing...

Although not guaranteed to be a better translation, Comparison is translated by the author of this study to show the real meaning of that empty word in English. In this example, 同 functions as a preposition to indicate that Tianlai speaks to Guixing, and its English counterpart is “to” .

Shared Match: A sample in which one target word involves the meaning of the empty word AND that of other word(s). For example:

(6) **ST:**莫書記急忙追上去...

TT:Mr Mo, the Party secretary, **scurried** after him.

Comparison:Mr Mo, the Party secretary, **ran after** him **hurriedly**...

“Scurried” conveys the meaning of both 急忙 (*ji mang*: hurriedly) and 追上去 (*zhui shang qu*: run to someone)

Implicitation: A sample in which corresponding translation of the source empty word cannot be found, but the message of the source is implied by the context. For example:

(7) **ST:**疑問從此消失。

TT:That was the end of my doubt.

Comparison:My doubt **from now on** vanished.

Amplification: A sample in which the translator increases the amount of information to render the source empty word. For example:

(8) **ST:**哦忘記了。

TT:Oh yes, I almost forgot.

Comparison:Oh, I almost forgot.

Grammatical Conveyance: A sample in which the source empty word is conveyed by the grammatical nature of English. For example:

(9) **ST:**大半的精神病者...

TT:The majority of the mentally ill...

Comparison:The majority of **those** who are mentally ill...

Borrowing: A sample in which the source empty word is phonetically transcribed. For example:

- (10) **ST:**噯，這樣，我們重新作朋友好不好...
TT:Ai, how about we start over, as friends?
Comparison:Hey, how about we start over, as friends?

Omission: A sample in which the source empty word is not translated. This is regarded as a procedure because it is impossible to tell if a translator has omitted an empty word deliberately or negligently just by examining his/her translation. For example:

- (11) **ST:**...不但會拖累整個社會，也會大大的敗壞人心。
TT:...can affect the whole society and turn everyone bad.
Comparison:...can **not only** affect the whole society, but also turn everyone bad.

Mismatch: When there is a corresponding translation in the target text, but the meaning it conveys deviates from that of the source empty word. For example:

- (12) **ST:**然而從另一觀點看來，我還是和安老爺表同情的。多取別號畢竟是近於無聊。
TT:But, looking at it from another point of view, I can sympathize with Old Master An. Taking lots of nicknames **soon** becomes quite pointless.
Comparison:But, looking at it from another point of view, I can sympathize with Old Master An. Taking lots of nicknames is, **after all**, quite pointless.

When classifying samples into these nine types, the amount of each type is also calculated. Table 2 shows their amounts, and they are converted into percentages in Table 3.

It can be noted from Table 3 that the most-adopted translation procedure varies word class by word class. However, Match, in most cases, takes the top, followed by Omission, Paraphrase, Grammatical Conveyance, Implication, Amplification, Shared Match, and Borrowing. Meanwhile, the proportion of Mismatch is in the middle. Highest percentage for the procedure of Match manifests that the translators, in most situations, have managed to correctly understand the meaning of the empty words and find corresponding words in English. If translators meet empty words that

have no match in English and cannot be rendered by Grammatical Conveyance, they have to resort to suitable strategies to deal with the words, hence the remaining procedures that this study identified.

Class	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Adv. (4760)	2301	315	102	190	38	93	0	1341	380
Conj. (1172)	772	66	0	62	24	5	0	156	87
Prep. (585)	289	32	9	29	4	17	0	199	6
Parti. (558)	107	16	34	10	6	149	0	222	14
Inter. (172)	96	15	0	1	4	0	13	26	17
Comp. (146)	51	34	0	13	3	16	0	21	8
Stru. (188)	101	34	0	8	4	8	0	18	15
Total (7581)	3717	512	145	313	83	288	13	1983	527

Table 2 Translators' use frequencies of all procedures and non-procedure

Class	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Adv. (4760)	48.34	6.62	2.14	3.99	0.80	1.95	0	28.17	7.98
Conj. (1172)	65.87	5.63	0	5.29	2.05	0.43	0	13.31	7.42
Prep. (585)	49.40	5.47	1.54	4.96	0.68	2.91	0	34.02	1.03
Parti. (558)	19.18	2.87	6.09	1.79	1.08	26.70	0	39.78	2.51
Inter. (172)	55.81	8.72	0	0.58	2.33	0	7.56	15.12	9.88
Comp. (146)	34.93	23.29	0	8.90	2.06	10.96	0	14.38	5.48
Stru. (188)	53.72	18.09	0	4.26	2.13	4.26	0	9.58	7.98
Average	46.75	10.10	1.40	4.25	1.59	6.74	1.08	22.05	6.04

Table 3 Percentage-based use frequencies of all procedures and non-procedure

Among all the empty words categories, the procedure of Match does not occupy the first place in the category of Particle, and the reason may lie in the nature of Chinese particles to function as auxiliaries for supplementing other words (Wang 1994: 614-615); it is, hence, more likely that they are omitted or translated together with other words. For example,

(13) **ST:** 老曹，什麼事啊？

TT: What's up, Cao?

The word 啊 (*a*) is a particle that smoothens the tone and has no meaning, and English does not come with such words at the end of sentences. Because the meaning of the whole sentence is not altered without such particles, they are omitted, hence the highest percentage in Omission.

The above introduced the data collected from the corpus of translators' translations, and Table 3 will be adopted for comparison with the results of self-translators'.

Constructing the Corpus of Self-translations

Because the previous corpus has Chinese texts as the source and English ones as the target, this corpus also follows suit. Under this premise, only Eileen Chang's (張愛玲) and Xiao Qian's (蕭乾) translations are found to be appropriate before the start of my research. The self-translation of Eileen Chang is *The Golden Cangue* (金鎖記), while that of Xiao Qian is *Selected Master Pieces by Xiao Qian* (蕭乾作品精選).

After the collection work is done, texts are scanned to .pdf images and further processed by ABBYY FineReader, a piece of optical character recognition software, to .doc documents. Subsequently, source texts and target texts are aligned paragraph by paragraph on the platform of ParaConc, and then the database is ready for use. In total, the corpus consists of 90,441 Chinese characters and 53,829 English words.

Finally, this study selects 60 out of 936 empty words by random and aims to compare the results with the "Average" figures shown in Table 3. Through such a smaller-scale exploration, it is expected to understand whether or not translators and self-translators have different translation styles. If so, the author will continue collecting self-translations for a full-scale examination.

Results and Discussion

Based on the definitions of the translation procedures and non-procedure mentioned previously, this study analyses the search results of 60 empty words and classifies all samples to appropriate procedure categories. In the end, two tables of figures are gained.

Total	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
504	72	22	9	5	2	69	0	317	8

Table 4 Self-translators' use frequencies of all procedure and non-procedure

Corpus	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Self-translators	14.26	4.37	1.76	1.00	0.4	13.69	0	62.90	1.59
Translators (Average)	46.75	10.10	1.40	4.25	1.59	6.74	1.08	22.05	6.04

Table 5 Comparison of self-translators' and translators' use frequencies (-%)

The figures in Table 4 are converted into percentages in Table 5 for comparison, and we can note that the most-adopted translation procedure in the self-translation corpus has become Omission, followed by Match, Grammatical Conveyance, Shared Match, Implication, Paraphrase, Amplification, and Borrowing. In addition, Mismatch only accounts for 1.59%, and the drop can be the result from the fact that self-translators create these texts so it is less likely for them to translate in a wrong way. Finally, we have discussed earlier that some theorists consider self-translation to be rewriting and editing, and the jump in the proportion of Omission and the plunge in that of Match may be able to serve as corroboration.

Examining the great variations of figures in Match and Omission, we can deduce that this is brought by the status difference: self-translators' authority and authorial status. According to Jauss's Reception Theory (1982: 23), the aesthetic reception of literary works is closely associated with readers' memories and experience. When readers read, they keep referring the words in the current text to those in earlier texts so as to understand the current text and to expect what is going to take place. If readers come across a piece of information that is new or even contradictory to their knowledge and experience, Jauss holds that they will take in and adjust their horizons of expectations. Nevertheless, Steiner (2000: 188) proposes another scenario: "the native organism will react, endeavoring to neutralize or expel the foreign body". Because it is more likely for texts from a foreign culture to contain information that is new or even contradictory to target readers' knowledge and experience, it is common that translators find it unsuitable to render faithfully because readers may not be able to grasp or may be irritated. When such a conflict takes place, translators will most likely stick to the original for the sake of avoiding the risk of being criticized to be "traitors" of source texts. Self-translators, however, suffer less from this dilemma because they are creators of the texts and own the authority; their status *per se* can be justification for alterations they make in the translation.

As a further step, the search results for Eileen Chang's and Xiao Qian's translations can be separated and probed into.

	Match	Para.	Sh.M.	Impl.	Ampl.	Gram.	Borr.	Omis.	Mism.
Chang	21.08	7.03	2.16	0.54	0.54	22.70	0	43.78	2.16
Xiao	10.35	2.82	1.57	1.25	0.31	8.46	0	73.98	1.25

Table 6 Chang's and Xiao's use frequencies of all procedures and non-procedure

The table above manifests in percentage-based figures the two self-translators' use frequencies of the procedures and non-procedure, and the four most-adopted procedures are Match, Paraphrase, Grammatical Conveyance, and Omission. Although both of them adopt the procedure of Omission most, we can note that Xiao's translation style is very different from Chang's because the procedure of Omission takes a very big proportion in his translation. Moreover, shifting the focus from figures to the translations, we can observe that Xiao omitted sentences and even a whole paragraph from time to time, and the following is an example.

(14) **ST:**這鬼孩子，剛才我的話你忘記了嗎？**你還告假**。你跟書本怎那麼沒緣！**你叫我寒了心**。

TT: You lazybones! Have you forgotten what I said just now? Are books such enemies?

My Translation: You lazybones! Have you forgotten what I said just now? **And you want to ask for leave.** Are books such enemies? **You make me distressed.**

First of all, we can find that the translation is in fact not completely corresponding to the original meaning because Xiao paraphrases it to some extent; but, the message is not greatly altered. The sentences in bold type, however, are absent, and no compensation can be found, which means Xiao omits them. If they are to be translated, they can become “And you want to ask for leave” and “You make me distressed.” These two sentences are in fact not difficult to translate, but Xiao chooses to skip them.

In addition to the omission of sentences and paragraphs, it is also observed that Xiao sometimes recreates in his translation.

(15) **ST:**啊，我的孩子們！我的魂消失在紅竿爬黑螞蟻的課卷裡去了。虧了她提醒。趕緊跑到床前看。

TT: Indeed, until she reminded me I had completely forgotten the silkworms.

My Translation: Ah, my kids! My soul had gone into the textbook about black ant climbing the red pole. Thanks to her reminder, I rushed to the bed to check.

(16) **ST:**晚上自修，我總看不下書去。看到 75 號 椅子空空的，桌上照例擺的硯臺也不見了。我就像生活裡丟了一件平時不註意、而如今感到頗可留戀的東西似地那麼愕然。

TT: I could not concentrate on my books that evening, however much I tried. His inkpot was still at place No. 72, but he wasn't there. I felt a blank in my mind.

My Translation: In the evening self-study, I could not concentrate on my books however much I tried. The seat No. 75 was empty, and the inkstone that was often placed on the table was gone. It was like I lost something in my life; a thing that I had not cared in the past but attracted my thought now. I felt a blank in my mind.

In the first example, the sentence in bold type is not translated, and we can see that Xiao also rewrites the other part of this paragraph. In the second example, both recreation and change of source terms (the underlined words) are observed. For translating 75 號 to No. 72, this is evidently a deviation from the original meaning. Regarding 硯臺 (*yen tai*), it is a piece of slab on which Chinese people rub with an inkstick to produce ink for calligraphy. Meanwhile, before the introduction of modern pens, Chinese people write with writing brushes, which also work with ink. Nonetheless, instead of using “inkstone,” Xiao chooses a term that English-speaking people are more familiar with - inkpot. Analysing on the basis of domestication and foreignisation proposed by Venuti (1995), it can be reasoned that Xiao rewrites and changes terms for enhancing the ease of comprehension to target readers.

Compared to Xiao's translation style, Chang is “relatively” faithful to the original text, although her most-adopted procedure is also Omission.

(17) **ST:** 姑娘急著要嫁，叫我也沒法子。腥的臭的往家里拉。名為是她三嬸給找的人，其實不過是拿她三嬸做個幌子。

TT: Miss couldn't wait to marry, so what can I do? She'd drag home any old smelly stinking thing. It's supposed to be her Third Aunt that found him for her, actually she's just using her Third.

My Translation: Miss couldn't wait to marry, and this **makes** me fall in quandary. She'd drag home smelly and notorious guys. She says to the public that her Third Aunt finds these guys for her, but actually she just takes her aunt as cover.

(18) **ST:** 大年夫婦此番到上海來，卻是因為他家沒過門的女婿在人家當帳房，光復的時候恰巧在湖北，後來輾轉跟主人到上海來了，因此大年親自送了女兒來完婚，順便探望妹子。

TT: Their present trip to Shanghai had to do with their future son-in-law, a bookkeeper who happened to be in Hupeh when the revolution started. He had

left the place with his employer and finally come to Shanghai. So Ta-nien had brought his daughter here to be married, visiting his sister on the side.

My Translation:However, Ta-nien and his wife came to Shanghai this time for their future son-in-law who worked as a bookkeeper. He happened to be in Hupeh at the time of restoration, and later came to Shanghai with his employer. So, Ta-nien personally brought his daughter to here for marriage and visit his sister at the same time.

Both of the preceded two examples are from the category of Omission, and the words highlighted in bold type are the empty words that are not translated. As we can see, although the empty words are omitted by Chang, the rest of her translation is still similar to the source, which reveals how disparate Chang's translation style is to Xiao's.

From the comparisons can we deduce that self-translators' use frequencies of translation procedures are dissimilar to translators', mainly in the procedures of Match and Omission. The results indicate that the authority and the authorial status that self-translators own really pose great influence. In addition, through analysing Chang's and Xiao's translations on the sentence level, we can put that self-translators hold different attitudes towards translation as source messages rendition or recreation. Chang is still faithful to the source text, whereas Xiao's translation is more like recreation.

Concluding Remarks

The contribution of this study lies in the attempt to investigate the differences between self-translators' and translators' styles on the basis of their use frequencies of translation procedures, and the dissimilarities between translators and self-translators can be resulted from the status difference. Returning to the question proposed earlier by this study: whether or not self-translators follow translation principles as translators do? It can be observed in Table 5 that self-translators adopt the procedure of Omission much often than translators do. Meanwhile, it is further noted that Xiao's inclination to omit is even higher than Chang's. Understanding the two self-translators' translation preferences on the basis of concepts proposed by Jaus (1982: 23) and Steiner (2000: 188), it is reasoned that self-translators omit more often than translators because they are the creators of the original texts and own the authority.

When exploring the issue of "translator style" , Saldanha (2011: 31) defines it to be a way of translating which

1. is felt to be recognizable across a range of translations by the same translator,
2. distinguishes the translator's work from that of others,
3. constitutes a coherent pattern of choice,
4. is 'motivated', in the sense that it has a discernable function or functions, and
5. cannot be explained purely with reference to the author or source-text style, or as the result of linguistic constraints.

Although Saldanha's concept is on individual translator, it may still be applicable when we see translators and self-translators as two separate groups. In my opinion, the first three points can be identified in the results of this research because the use frequencies of translation procedures that self-translators adopt are quite different from those of translators, that is to say, the choice of translation procedure in both groups is distinguishable and coherent. Nonetheless, it is hard to examine the last two points because this research is based on a word-level analysis (Chinese empty words); this constitutes one of the research limitations. In addition, the other limitation pertains to corpus size: only two self-translators are included in the corpus of self-translations because it is difficult to find self-translators that satisfy the criteria for this research (those who compose literary texts in Chinese and translate their works into English). Future researchers may construct corpora of larger size by adjusting the criteria.

Finally, this study delves into translators' and self-translators' translation styles with the help of two corpora, which mean the findings are based on translation products. For future research, it will be valuable if examinations can be conducted on self-translators themselves so as to analyse their opinions, thinking patterns and psychological mechanism during translating and to corroborate the findings elicited in this research.

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