

The Multidimensional Analysis of the Translator Style in English Translations of The True Story of Ah Q

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Abstract

This research investigates the characteristics of the translator style in five English translations of The True Story of Ah Q, with particular attention paid to lexicons, syntax and overall text structure. The primary goal is to examine patterns between translation versions as well as identify subtle variances that exist among translation versions. By employing Multidimensional Analysis techniques, we delve deeper into the concept of Translator Style. Explore their choices and patterns across translation projects. Our findings illustrate elements that define a translator style at a level, such as syntactic structures and overall text composition in The True Story of Ah Q. This study emphasises the significance of translators and scholars of translation studies recognising how translator styles impact translated text. Further research should be undertaken to gain more insights into translator styles and their effects; furthermore, findings from such research could also be integrated into translation training programs to promote greater appreciation of translation as an art form.

Keywords: Multidimensional Analysis; Translator Style; Translation.

1. Introduction

In translation studies during the 1970s, the Cultural Turn helped highlight translators as key agents [1]. It recognised the role of factors which impact their methods when translating texts, in effect making translators' lives easier and increasing productivity [2]. The visibility of the translator's role is increasing. It is important to conduct research on translation with an emphasis on the translator style because various challenges are associated with this type of translation [3]. Each translator has a unique style, influenced by their time's language and literary conventions [4]. According to Huang [5], the purpose of employing multidimensional/factorial analysis in studying a translator style is to identify the diverse linguistic and non-linguistic factors that influence the language choices made by different translators. However, despite the contemporary nature of the topic, the definition of the Translator style is not fixed [6], which is one of the gaps to fill in the current study.

The fascinating aspect of fiction translation entails the transfer of literary works from one language to another, intending to recreate the author's artistic and aesthetic intentions in a different cultural and linguistic context [7]. The translation of fiction necessitates

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thorough consideration of cultural and contextual factors. Translation scholars [8, 9] stress the significance of sociocultural factors, for instance, gender, politics, and religion, in comprehending and conveying the subtleties of the source text. Particular challenges are posed by cultural references, idiomatic expressions, and wordplay for translators, who must make informed judgments regarding adaptation, explanation, or retention.

Given the current challenge of Chinese literature's limited international exposure, Lu Xun, often regarded as the progenitor of contemporary Chinese literature, a comparative analysis of the English translations of Lu Xun's books holds immense worth and significance [10]. *The True Story of Ah Q* (*A Q Zhengzhuan*), authored by Lu Xun, is widely regarded as a seminal work in modern Chinese literature. It holds this distinction as it is recognised as the first literary piece to extensively employ Vernacular Chinese following the 1919 May 4th Movement in China [11]. In contemporary times, Lu Xun's literary works have been extensively translated into numerous languages around the globe, signifying the significant global recognition and dissemination of his contributions to Chinese literature [10].

The Translator Style has been a topic of interest and discussion within translation studies. Despite this, little research examines this aspect in depth via a multidimensional analysis tool. In this study, we are trying to determine the defining features of the translator style in the five English translations of *The True Story of Ah Q* at the level of lexicons, syntactic structures, and text. We embark on a journey to unravel the intricate layers of the translator style, which leads us through many dimensions within the realm of translation. This paper takes the translations of *The True Story of Ah Q* as examples to comprehensively examine the many facets that constitute a translator style, dissecting the intricate elements that form the mosaic of their translation work.

2. Literature Review

As per Sardinha [12], Multidimensional (MD) analysis is a methodological approach that integrates principles from both corpus linguistics and multivariate statistics. Biber [13] introduced this technique to investigate lexicons, grammar, and text on numerous linguistic dimensions. The appeal of this method has increased in modern times due to its systematical and empirical methodology for analysing language data found in large corpora [14]. Although it has been primarily used in linguistics, it has been recently implemented in translation studies [15]. On the other hand, Biber's MD analysis method has become the mainstream concept of corpus applications [12]. It lowers the standard of fault tolerance so that people can use big data to explore from multiple perspectives to help researchers discover and predict the overall language phenomenon, features, and development directions [16]. Each MD analysis is expected to reveal specific dimensions unique to a particular language and text domain, considering both theoretical and methodological aspects [14]. Each study identifies linguistic characteristics unique to that specific language or domain. Moreover, numerous researchers have conducted MD analyses of text domains in English and other languages [17-19].

MD analysis allows researchers to identify and explore relationships between linguistic features, such as lexical choices, grammatical structures, and text functions. This method investigates how these features vary across different genres, registers, and social contexts [20]. The 1988 MD analysis reduced the original 67 linguistic features to only seven fundamental dimensions; the first five are more critical [21]. Biber [13] conducted the Corpus research, revealing that the seventh dimension contains relatively limited data, resulting in a narrower dimension than the others. Consequently, practitioners frequently disregard the sixth and seventh dimensions [21]. Moreover, each dimension may possess both positive and negative attributes. Positive and negative signs are used to identify two groups of features that occur in a complementary pattern within the same dimension rather than indicating their importance [21]. These language features with high absolute

values (e.g., greater than 0.35) are retained for analysis, while those with low loading values are considered insignificant and are removed. Table 2.1 displays the Descriptions and Summary of the Six Dimensions for MD Analysis [22].

Table 2.1 Descriptions and Summary of the Six Dimensions for MD Analysis [22]

Dimension	Description	Linguistic features
1. Involved versus informational production	High scores: affective/ interactional text Low scores: informationally dense discourse.	Involved production features: that-deletions, contractions, present tenses, second person pronouns, do as pro-verb, analytic negation, demonstrative pronouns, emphatics, first person pronouns, pronoun it, be as main verb, causative subordinators, discourse particles, indefinite pronouns, hedges, amplifiers, sentence relatives, wh-questions, possibility modals, non-phrasal coordinations, wh-clauses, stranded prepositions. Informational production features: nouns, average word length, prepositions, type/token ratio, attributive adjectives.
2. Narrative versus non-narrative concerns	High scores: narrative text	Narrative concern features: past tenses, third person pronouns, perfect aspects, public verbs, synthetic negations, present participial clauses.
3. Explicit versus situation dependent reference	High scores: context-independent	Situational-dependent reference features: time adverbials, place adverbials, general adverbs. Explicit reference features: wh-relative clauses on object position, piedpiping relatives, wh-relative clauses on subject position, phrasal coordinations, nominalisations.
4. Overt expression of Persuasion	High scores: explicitly marks the author's point of view as well as their assessment of likelihood and/or certainty	Overt expression of persuasion features: infinitives, prediction modals, suasive verbs, conditional subordinations, necessity modals, split auxiliaries.
5. Abstract versus non-abstract information	High scores: provides information in a technical, abstract and formal way.	Abstract informational features: conjuncts, agentless passives, past participial clauses, WHIZ deletion relatives, other adverbial subordinators.
6. Online informational Elaboration	High scores: informational in nature but produces under certain time constraints	Online informational elaboration features: that clauses as verb complements, demonstratives, that relative clauses on object position, that clauses as adjective complement.

The basic six-factor model was derived from Table 2.1. Dimension 1 can be understood as representing advanced literacy in terms of sophisticated noun phrase structure, which allows for the dense expression of information. Dimension 2 can be seen as a measure of

transparency, while Dimension 3 encompasses several informal style characteristics. Dimension 4 encompasses qualities that indicate a refined and exact writing style by which the researcher suggests the contextualisation of information. Meanwhile, Dimension 5 is the persuasive dimension, a feature identified as a significant characteristic. Dimension 6 shows Online informational Elaboration features by seeing the features of that-clauses.

Besides, Biber [23] identified features associated with each dimension and characterised kinds of text by jointly assessing similarities and differences across these dimensions. Each dimension corresponds to a distinct collection of linguistic characteristics linked to various sorts of texts, genres, or registers. For example, the lexical dimension includes features such as frequency, diversity, and concreteness of lexicons, distinguishing between different types and styles of texts, such as academic prose and popular fiction. Grieve [24] reported the findings of a study on literary translation, which involved analysing the writing style and using MD (Multidimensional) analysis on a corpus of newspaper articles published by two columnists. The study also suggested that the difference in register played a role. To counteract the existence of dialect variation, the author presents a foundation for elucidating these discrepancies and for elucidating stylometric assessments of authorship in a broader sense. As the application of Corpus technology and the MAT tool in linguistics evolves and becomes more advanced, research into language registers can fully utilise various corpus data to investigate online corpus platforms [25]. Therefore, Douglas Biber's MD analysis model [21], the famous Corpus-based research method, will systematically examine the register variation of the five famous English translations of the True Story of Ah Q to determine the differences among the five translations and their Translator styles. Figure 2.1 shows the relationship between MD Analysis and the Translator style.



Figure 2.1 The Relations Between MD Analysis and Translator Style

MD analysis has proven helpful in various fields, spanning sociolinguistics, language teaching and learning, discourse analysis, and corpus-based translation studies. In sociolinguistics, for instance, MD Analysis has helped examine linguistic variation in different contexts, such as age, ethnicity, dialect, and gender [14]. Besides that, Corpus-based translation studies have used MD analysis to analyse the linguistic features and style of source texts and translators' backgrounds [26]. Biber [13] provides a thorough and clear explanation of MD Analysis, which is based on studying the London-Lund Corpus (LLC) for spoken English and the Lancaster-Oslo-Bergen (LOB) Corpus for written English. Biber [13] uses an analysis of 67 linguistic characteristics to investigate differences between spoken and written languages, categorising these into 10 subcategories that reflect textual or situational factors. Positive and negative signs distinguish two sets of characteristics that occur in a mutually complementing manner inside a single dimension rather than indicating their relative significance. [21].

What matters most is that MD analysis has been applied in translation studies to explore the Translator style and the relationship between language use and the translator's background. For example, Saldanha [27] used MD analysis to analyse the linguistic features of translations produced by professional and non-professional translators. The author discovered that professional translators tended to produce more fluent and coherent translations, with a higher degree of lexical variety and a more significant

number of noun phrases and subordination. Non-professional translators produced translations with a higher degree of literalness and a more straightforward style.

3. Research Methodology

3.1 Research Tool

The MD annotation and analysis tool - Multidimensional Analysis Tagger (MAT), developed by Nini [28], based on Biber's MD analysis model, will be used to analyse the translated text of *The True Story of Ah Q*. To execute the utility, it is necessary to have a Java environment installed on the Windows operating system [29]. This tool automates the MD analysis steps proposed by Biber [13], allowing for automatic text labelling, feature extraction, and statistical data analysis. In addition, the built-in Stanford POS Tagger is used to assign part-of-speech codes and statistically analyse the performance of texts in 8 register categories, 67 language features, and five functional dimensions, as Biber [30] did in his MD analysis model [31]. On the other hand, Biber argued that linguistic variation was continuous along five dimensions; he identified features associated with each dimension and characterised kinds of discourse by joint assessment of similarities and differences across these dimensions [32].

The primary steps involved in this process are as follows: Firstly, the frequency of 67 distinct features in each discourse is counted and normalised to determine the frequency per thousand words [13]. Following this, a factor analysis is conducted on the data, wherein five to seven factors are identified based on the co-occurrence of each factor with the 67 language features specific to the corresponding register [13] (See Appendix B). These factors represent the "dimensions" in the MD analysis approach, and each factor is associated with a specific set of language features with corresponding factor loadings [33].

Furthermore, MAT employs Biber [13]'s methodology for identifying register types to ascertain the register employed in a given text. According to Nini [28], MAT boasts an impressive 95% accuracy rate in its tagging capabilities. The software has the capability to analyse, extract, and categorise linguistic and lexical-grammatical characteristics that closely resemble those used in the MD Analysis by Biber [13]. The tagger can recognise various grammatical features, such as syntactic constructions (like that-complement clauses), semantic classes (like activity verbs), word classes (such as nouns, verbs, and prepositions), and lexical-grammatical classes (like that-complement clauses). As part of the MAT developed by Nini [28], the features identified in translations of *The True Story of Ah Q* were normalised per 100 words so that texts of different sizes could be compared. A large volume of data was used, which made precision and recall impossible to calculate. Also, the tagger currently uses the Stanford parser, which is widely acknowledged as one of the best [34].

Researchers in linguistics, computational linguistics, and natural language processing can benefit greatly from MAT's wide range of applications. By using lexical forms, syntactic structures, and semantic categories, the tool can annotate and analyse linguistic data. Moreover, MAT encompasses various features such as data querying, visualisation, and exportation into different formats. Consequently, researchers can count on MAT as a trustworthy and worthwhile tool when embarking on comprehensive and practical annotation, analysis, and interpretation of linguistic data. In 2023, Zhang, et al. [35] confirmed that Nini [28]'s analysis results, compared to Biber's original work from 1988, prove that MAT can successfully execute the entire analysis process proposed by Biber. This study broadens the research perspective for the study of corpus stylistics Translator style [36-38], which will reveal the functional dimensions of each translation. The collective dimensions can reveal the unique translation styles of different translators. The translations of *The True Story of Ah Q* will be assessed using MAT. This tool ensures

objectivity by analysing data results of the literary translation study, eliminating the subjectivity of traditional research papers. Figure 0.1 shows the example interface of MAT.

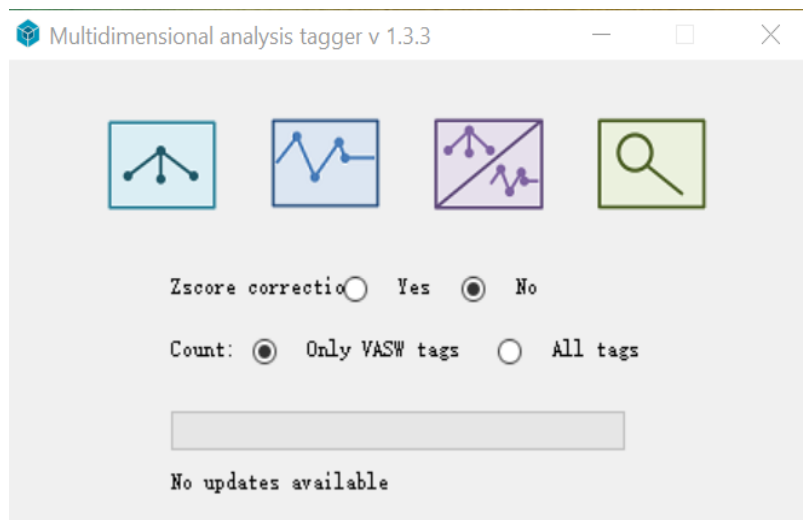


Figure 0.1 The Example Interface of MAT

By comparing the analysis results obtained by Nini [28] and Biber [13], it is confirmed that MAT can effectively replicate the whole analysis process proposed by Biber [35]. This study broadens the research perspective for the study of corpus stylistics Translators' Styles [36-38] and will reveal the functional dimensions of each translation. The collective dimensions can reveal the unique translation styles of different translators. Furthermore, the translations of *The True Story of Ah Q* will be assessed using MAT, a tool that ensures objectivity by analysing data results of the literary translation study, eliminating the subjectivity of traditional research papers.

3.2 Corpus

The True Story of Ah Q (*A Q Zhengzhuàn*), written by Lu Xun, is widely recognised as a groundbreaking piece of contemporary Chinese literary canon. The work is highly regarded as the inaugural literary work to extensively utilise Vernacular Chinese after the 1919 May 4th Movement in China [11]. In contemporary times, Lu Xun's literary works have been extensively translated into numerous languages around the globe, signifying the significant global recognition and dissemination of his contributions to Chinese literature [10]. The availability of multiple English translations of this novel offers a distinct chance to analyse the diverse stylistic decisions and translation approaches employed by various translators. Moreover, the text's exploration of universal themes such as power, identity, and oppression has made it relevant and accessible to a global audience [39].

Since George Kin Leung (Liang Sheqian), a Chinese American, pioneered the English translation in 1926, the novel has been translated into numerous languages and has received strong reactions in various countries [40]. Five principal English translations from the original work of the novel *The True Story of Ah Q* were produced during this period. Screenshots of the covers of these five translations are in Appendix A. More details about the five English translations of this novel are presented in Table 3.1.

Table 0.1 The Translations of The True Story of Ah Q

Nationality	Translator	Translation Title	Publication Year	Publisher
Chinese American	George Kin Leung	The True Story of Ah Q	1926	The Commercial Press, Shanghai
Chinese American	Chi-Chen Wang	Ah Q and Other Selected Stories of Lusin	1941	Columbia University Press, the US
Chinese & British	Yang Xianyi & Gladys_Yang	The True Story of Ah Q	1953	Beijing Foreign Languages Press, Beijing
American	William Lyell	Ah Q-the real story	1990	the University of Hawaii Press, the US
British	Julia Lovell	A-Q and Other Tales of China	2009	Penguin Press, the US

Note: There are six English translations of The True Story of Ah Q in total, but E. H. F. Mills' translation is translated from French rather than the source language of this novel, so this translation is unsuitable for study in this research.

Therefore, the translations of this novel will be taken as a corpus to explore the multidimensional analysis of the translator style by examining their language choices and patterns.

4. Results and Findings

The study of multidimensional analysis is comprehensive; thus, the results show the overall translator style of the translation texts. When the researcher inputs all the cleaned data into the MAT, the result shows the figures of the six dimensions, one table of dimensions, one table of Z-scores, and one table of statistics. The Multidimensional Analysis Tagger (MAT) statistics capture the frequencies of linguistic variables in the source text or corpus [41]. The statistical data is presented in a tab-delimited text file, which exhibits the frequency per 100 tokens for all linguistic variables found in the input text or corpus [28]. The application generates a grammatically annotated version of the provided corpus or text and the statistics required for text type or genre analysis [28]. The z-scores of the linguistic variables about the input file or corpus are presented in a distinct text file named Zscores.csv, which is formatted using tab-delimited values. The Dimension scores are derived by computing the z-scores of the variables that exhibit a mean exceeding 1, as seen in the chart provided by Biber [13]. The scores for the Dimensions are presented in a file called Dimensions.csv, which follows a tab-delimited structure and includes the average scores for the entire corpus. Variables with z-scores surpassing an absolute value of 2 are classified as 'Interesting variables' by the software. The summation or subtraction of z-scores corresponding to the direction of the features inside a given dimension is employed to calculate the ultimate dimension scores for each dimension.

4.1 Results of Lexicons and Syntactic Structures

The results of the table in the statistics is a lot, the top 12 variables with the most considerable absolute value of the gap are shown in Table 0.1. It shows the selected result of the statistics of the True Story of Ah Q translations.

Table 0.1 Selected result of the statistics of the translations of the True Story of Ah Q

Filename	Tok ens	T T R	AN DC	[BE MA]	DE MP	JJ	N N	[PE AS]	PI N	R B	[ST PR]	V B D
The Real Story Ah Q- Lyll	249 33	12 1	2.0 2	0.03	2.1 6	5. 0 8	23. 63	0.02	8.8	6. 1 8	8.5 7	4. 55
The True Story of Ah Q (Lu Hsun)-Leung	215 01	12 8	0.6 9	1.69	0.5 5	5. 7 4	21. 04	1.5	9.8 1	3. 8 3	0.1 9	8. 03
The True Story of Ah- Q (Yangs)	176 60	11 5	1.0 6	1.67	0.6	5. 6 8	20. 91	1.34	8.8 7	4. 6 5	0.2 3	8. 61
1941_Ah Q and Others -Wang	161 53	12 0	0.5 1	1.65	0.5 3	5. 5 7	20. 05	1.45	9.5 5	3. 7 1	0.2 1	8. 57
The True Story of Ah Q-Julia Lovell	163 37	13 7	0.5	1.4	0.3 6	7. 4 8	22. 15	1.04	11. 09	4. 6 9	0.2 8	7. 28

Note: According to Nini [42], the abbreviations have special meaning: TTR=Type-token ratio; ANDC=Independent clause coordination; BEMA=Be as main verb; DEMP=Demonstrative pronouns; JJ=Attributive adjectives; NN=Total other nouns; PEAS=Perfect aspect; PIN=Total prepositional phrases; RB=Total adverbs; STPR=Stranded preposition; VBD=Past tense; Yellow means the highest number in that group, while green shows the lowest number.

According to the data provided, it is evident that Lyell's translation possesses the highest token count, indicating a greater degree of explanation or elaboration than other translations.

The type-token ratio (TTR) quantifies the level of lexical diversity, which refers to the range of different terms employed in a given text or speech. The measure is determined by dividing the count of distinct words (types) by the overall count of words (tokens) in a specific text or voice. The translation of Lovell has the highest TTR, which indicates a lower frequency of repeated phrases and a greater diversity of vocabulary employed within the text. The translation of Yangs holds the lowest TTR, which signifies a limited amount of lexical diversity.

About ANDC (Independent clause coordination), the translation of Lyell ranks No.1, which means his translation successfully maintains the structure and coherence of the original text, preserving the individual clauses and their coordination. It indicates that the translation is of high quality as it demonstrates the translator's ability to preserve the author's tone and sentence structure.

Under BEMA (Be as main verb), the translation of Lyell has the lowest score, while the translation of Leung holds the highest score. A low score for "BEMA (Be as main verb)" may indicate that the assessed text or context does not heavily rely on the verb "be" to

express actions and events. This observation suggests a preference for using dynamic and engaging language in the text rather than extensively explaining contextual information.

Demonstrative pronouns (DEMP), such as "this," "that," "these," and "those," serve the purpose of indicating and referring to objects or ideas that are either nearby or have been stated earlier. The demonstrative pronouns score can be utilised to assess the level of difficulty that students or translators may encounter while employing demonstrative pronouns. Only the score of Lyell's translation is over 2; the other four translations are less than 1, which means that the use of demonstrative pronouns preserves the level of precision and reference in the translation. Using demonstrative pronouns is crucial as they elucidate the context and precisely indicate the object or concept to which the writer refers.

In the variable JJ (Attributive adjectives), the translation of Lovell enjoys the highest score, which means that the descriptive adjectives utilised in the translated text accurately reflect the original adjectives in detail, tone, and subtlety level. The significance of this lies in the crucial function that attributive adjectives assume in the contextualisation of the narrative, the characterisation of the individuals involved, and the establishment of the overall mood.

About the variable NN (Total other nouns), the translation of Lyell has the highest score, which means that to maintain fidelity to the original work, uphold the author's intended message, and preserve the intricacies of the narrative, the translator has adeptly captured and rendered a diverse array of nouns. It implies that the translated text effectively communicates the intended meaning of the original text, encompassing all the specialised vocabulary and content necessary for readers of the translated text to comprehend the work properly. A low score in this category indicates that the translation focuses on the central theme and avoids excessive use of unrelated words, improving the translation's overall quality and clarity.

According to the score of PEAS (Perfect aspect), the translation of Lyell enjoys the lowest score, which means there is a potential for the loss or mistranslation of the nuanced expression of referencing a prior temporal context when describing an action or event in the target language. The potential consequence of this situation is the potential compromise of the translation's precision, leading to the potential loss of the intricacies and nuances in the story.

About the variable PIN (Total prepositional phrases), the translation of Lovell enjoys the highest score, which means that the translation has successfully maintained the contextual and descriptive intricacies of the original text, ensuring that readers in the target language will be provided with a precise representation of the original piece. The translation of the work contributes to an improved reading experience for the intended readership by augmenting the narrative's coherence, complexity, and intricacy.

Regarding the variable RB (Total adverbs), with the highest score, Lyell's translation preserves the original's powerful imagery and evocative power, ensuring that readers in the target language can experience the original work authentically. The author's tone and style are effectively established by including translated works, enhancing the narrative's depth and intrigue. A low score in this category may indicate a lack of descriptive specificity or subtlety in the translation.

When it comes to STPR (Stranded preposition), only Lyell has a high score (8.57), while all the other translations of the story are less than 1. Consequently, one may assume that the quality of a translation can be threatened when the translator fails to properly handle prepositions that are left stranded after sentences or clauses in the target language. A "stranded preposition" means a preposition positioned at the end of a clause/sentence, followed by no object. High STPR values indicate that the translator did not adhere to

these norms as required, and these readings perhaps result in the translation not being faithful to the intended meaning or to the norms of the style of the target language.

Regarding the VBD (Past tense) variable, it is found that the translation of Lyell shows the lowest score, almost half of the scores of the other four translations. The past tense score in point of VBD is very low in the case of Lyell's translation because a variant past tense score on VBD could create ambiguities on the timeline, which may create a misunderstanding of the language for the readers. Besides that, the calculation of the author's tone of the written work can be affected, and it may influence the style of storytelling and might not maintain the story's rhythm. All in all, the translations of Lyell and Lovell are remarkable in this statistic section, which will lead to different results shown in Chapter 5.

4.2 Results of Texts

The Z-score, or the standardised scores, is a statistical measure utilised to assess the relative performance of a translation across various linguistic aspects in comparison to a reference or baseline text; it is employed to ascertain the number of standard deviations that differentiate an observation or data point from the mean [42]. The Dimension scores in the MAT are determined by calculating the z-scores of the variables that exhibit a mean greater than 1, as indicated in the chart provided by Biber [28]. Therefore, the Z-score value of the five translations will lead to the result of the dimensions.

Based on the result of dimensions, Table 4.2 below shows that the translation of Lyell has a style of Informational interaction, and the translation of the couple Youngs has a style of Imaginative narrative. The other three translations are all close to the style of general narrative exposition.

Table 4.2 The Dimensions of the Five Translations of the True Story of Ah Q

Filename	Dime nsion 1	Dime nsion 2	Dime nsion 3	Dime nsion 4	Dime nsion 5	Dime nsion 6	Closest Text Type
The Real Story Ah Q-Lyell	30.69	-2.33	-4.02	0.18	0.06	-3.31	Informational Interaction
The True Story of Ah Q (Lu Hsun)-Leung	-5	6.22	0.5	0.37	2.41	0.7	General Narrative Exposition
The True Story of Ah-Q (Yangs)	-2.41	6.76	-1.11	1.36	3.2	0	Imaginative Narrative
1941_Ah Q and Others-Wang	-4.63	6.72	0.38	-0.33	1.83	-0.02	General Narrative Exposition
The True Story of Ah Q-JULIA LOVELL	-9.67	6.51	-2.01	-0.97	0.38	-1.12	General Narrative Exposition

Note: Dimension 1= Involved versus informational production; Dimension 2= Narrative versus non-narrative concerns; Dimension 3= Explicit versus situation dependent reference; Dimension 4= Overt expression of persuasion; Dimension 5= Abstract versus non-abstract information; Dimension 6= Online informational elaboration [22]. Yellow means the highest number in that group, while green shows the lowest number.

In dimension 1, the translation of Lyell has the highest score, and it is the only positive score among all translations, reaching 30.69, which means that it is the most influential/interactional text. By preserving the original text's emotional and artistic

impact, the translated piece will more likely establish a meaningful connection with its intended audience.

In dimension 2, only the translation of Lyell has a negative score, which means it is not narrative, and the rest of the translations are narrative. A deficiency in the translation can be identified by a low score in this dimension, which suggests an unequal emphasis on the story aspects or the non-narrative information. This translation can enhance the text's difficulty level, increasing the cognitive effort required for complete comprehension.

In dimension 3, the translation of Lyell has the lowest score, which means that Lyell's translation exhibits explicit reference features, rendering it more concise and unambiguous in its linguistic expression and descriptive content. The potential impact on the reader's experience of the novel and their comprehension of the narrative should be considered. The scores in the other three dimensions do not have a deep gap, which means they have similar features in the other three dimensions.

In dimension 4, the translation of the Yangs' couple has the highest score, which means that the Translator Couple Yangs explicitly mark the author's point of view and their assessment of likelihood and certainty. A higher rating indicates that the translation successfully communicates the writer's intended persuasive or emotive impact to the readers of the source language material. This method ensures the retention of persuading elements, which play a significant role in heightening a story's impact or realising an author's creative goals.

Dimension 5's highest score goes to the translation of Yangs, who provides technical, abstract, and formal information. A higher score indicates that translation successfully preserved subtleties present in the original text - such as abstract concepts, themes, symbolism and concrete and precise details - without loss. Preserving this equilibrium is crucial for upholding the intricacy and opulence of the tale. This implies that the translated piece is expected to effectively communicate both the cognitive and affective dimensions of the original material, thus enhancing the overall intricacy and depth of the storytelling.

In dimension 6, the translation of Lyell holds the lowest score, which has a big gap with other translations. An inadequate rating in this dimension could indicate that the translator has compromised certain elements from their original outcomes or failed to effectively convey them in their target language. Insufficient performance in this domain can undermine the authenticity and punctuality of the translated piece by neglecting crucial cultural or contextual elements.

4.3 Results of Background Information

Observing the corpus, we discovered that the True Story of Ah Q translators are from different countries and eras, supported by different patrons. The translators' styles exhibited significant variations due to their backgrounds, target audiences, and the specific texts they worked on. The relations between China, the UK, and the US influence the translator style.

4.4 Findings

Based on the results above, we discovered that:

The translation of Lyell is the most influential/interactional text, the only translation which is not narrative. Lyell's translation exhibits explicit reference features, rendering it more concise and unambiguous in its linguistic expression and descriptive content. The results on the translation of Lyell indicate that the translator has minimised or excluded specific elements from the extreme outcome.

The Translator Couple Yangs explicitly mark the author's point of view and their assessment of likelihood and certainty. The translation of Yangs effectively preserves the subtleties present in the original text, ensuring the retention of abstract concepts, themes, symbolism, and concrete and precise details.

The translations of Leung, Wang and Julia Lovell all have the features of General Narrative Exposition. The translation of Leung ranks first in BEMA and PEAS and the lowest in STPR, which means that the translation of Leung heavily relies on the verb "be" to express actions and events, and he tightly follows the nuanced expression of referencing a prior temporal context when describing an action or event in the target language. Meanwhile, the STPR score shows Leung correctly handles prepositions left stranded after sentences or clauses in the target language.

The translation of Wang ranks the lowest in Tokens, NN and RB, which indicates that the translation of Wang focuses on the central theme and avoids excessive use of unrelated words, hence improving the overall quality and clarity of the translation. However, the low score in the RB category may suggest that the translation of Wang has a potential inadequacy in the translation's level of descriptive specificity or subtlety.

The translation of Julia Lovell ranks first in TTR, JJ and PIN. All these show that Lovell employs a greater diversity of vocabulary within the text; the descriptive adjectives utilised in Lovell's translated text accurately reflect the original adjectives in detail, tone, and subtlety level; her translation has successfully maintained the contextual and descriptive intricacies of the original text, ensuring that readers in the target language will be provided with a precise representation of the original piece. Meanwhile, her translation ranks lowest in ANDC and DEMP, which indicates that she doesn't maintain the structure and coherence of the original text; she doesn't use a lot of demonstrative pronouns.

5. Conclusions, Implications, and Suggestions for Further Research

5.1 Summary of Key Findings

The defining features of the Translator style at the level of the lexicon are Tokens, Type-token ratio (TTR), Be as main verb (BEMA), Demonstrative pronouns (DEMP), Attributive adjectives (JJ), Total other nouns (NN), Total prepositional phrases (PIN), Total adverbs (RB), Stranded preposition (STPR). The defining features of the Translator style at the level of the syntactic structures are Independent clause coordination (ANDC), Perfect aspect (PEAS), and Past tense (VBD). Textually, based on the result of dimensions, translators of *The True Story of Ah Q* typically employed styles such as general narrative exposition, information exchange and imaginative narratives. This research offers unique insight into the complex translation process by exploring translator styles from multiple angles. By fully exploring creative and strategic decision-making processes through language choice analysis and patterns analysis, this study makes a substantial contribution to translation studies while emphasising their significance in conveying meaning across cultures and languages.

5.2 Implications

Examining Translator Style has far-reaching effects for translation studies, linguistic analysis, and cross-cultural communication. This research furthers our understanding of translators as active mediators between languages and cultures while offering insight into its artistic and tactical dimensions. Furthermore, this work contributes to theories and practices surrounding translation as well as practical applications in practice translation work, language teaching or stylistic analysis. Translators can increase their understanding of language choices and stylistic variations that contribute to more refined translations, while language teachers can utilise these findings to increase students' translation abilities and stylistic competence during class time.

5.3 Suggestions for Further Research

This study opens up avenues of further inquiry in the realm of the translator style. Future studies can investigate specific linguistic dimensions such as idiomatic expressions, collocations and discourse markers; furthermore, it is possible to investigate translation's cognitive and communicative dimensions by investigating how the influence of translator style affects reader reception and comprehension.

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