# Hearing Translator's Voice in Political Fables: A Corpus-based Study of the Chinese Translations of *Animal Farm*

# Luo Lin

Hong Kong Baptist University, Hong Kong, 000977, China

Abstract: This article sets out to investigate the voices of three renowned and influential translators – Rong Rude, Sun Zhongxu, and Lau Shiu-ming – in their Chinese translations of the political fable Animal Farm from the perspective of typical four-character Chinese idioms (chengyu and sizige) by means of the corpus-based approach. With Aixela's classification of translation method and strategy for culture-specific items, and the assistance of self-built parallel corpus model in Sketch Engine, a quantitative analysis is adopted. According to the identification and statistics of the annotated translation approaches and strategies for all chengyu and sizige used by the translators in the three Chinese versions, it can be found that the translators' voices can be perceived in their works from their applications of such kind of culture-specific terms. Afterwards, the author qualitatively analyzes the three translators' motivations of reflecting their voices on the basis to reader reception theory. This corpus-based study of translator's voice is in the hope of providing theoretical reference for the two fields of translation studies and Animal Farm.

**Keywords:** Corpus-based Study of Literary Translation; Translator's Voice; Translation Approach and Strategy; Typical Four-character Chinese Idioms

#### 1. Introduction

With the development of corpus linguistics, there are a growing number of researchers in the academia of translation studies employ this analysis tools into their investigation. In other words, the application of corpus model has been widely existed in the field of translation studies, which, on the hand, promote the birth of corpus-based translation studies as well. The self-compilation of corpus is widely applied in various aspects of translation studies, such as literary translation, translation technology, interpreting, etc. More specifically speaking, corpus models used in literary translation domain are not only for the purpose of exploring the universals existing in the target texts, but also for sake of uncovering the features of the elements in the translations, such as metaphors, images, characterizations, etc. mainly by the identification and statistics of specific linguistic parameters data. Furthermore, the discovery of translator's subjectivity is also included into this research aspect, which involved with translator's style, translator's creativity, translator's views, translator's approaches and strategies, etc. (Hu & Li 2021)<sup>[1]</sup>

The author of the selected novel for this study is George Orwell, one of the greatest and the most influential modern political critics, essayists, as well as novelists not only in the U.K., but also in the world. It is highly presumable that due to his vagabond life and the tough experiences around the world during the childhood<sup>[2]</sup>, Orwell experienced the dark sides of poetry and unfairness in the so-called civilized human society, and realized the rue face - hypocrisy, absurdity and degeneracy - of the contemporary social system and the ruling class - the government and politicians. From his point of the ridiculousness and suffering from people in the current society is mainly caused by the disadvantages existing in the system and further corruption and encroachment from the voracious politicians. On the basis of the accurate and sharp cognition to the sick world, the political publications, including fictions, essays and editorials, by Orwell came out to the public. The main theme he to express is the satire and critique of the contradictions in socialism, in order to a warning to future generations to avoid the instability and even collapse of human civilization. Among his works, it can be said that the literatures, especially novels, should be Orwell's most influential and renowned classics to the readers. The two most famous works of fiction are Nineteen Eighty-Four as well as Animal Farm. According to the story about a couple of animals in their farm, Orwell sharply satires the corresponding political leaders in the Soviet Union in that era, and simultaneously critics the rigid Stalinist system

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bringing people mental pressure as well as destruction.

As an influential and famous political fable, *Animal Farm* has been translated and published by different translators and publishing houses for quite years. The most authoritative and popular Chinese versions in Chinese society and book market, which are also the selected research objects for this study, are respectively translated by Rong Rude, Sun Zhongxu, and Lau Shiu-ming. Rong Rude is an influential and prolific literary translator in China from the founding of New China to the beginning of the 21st century. There are a large number of authoritative Chinese translations of famous foreign literatures by him during his life, including *Vanity Fair, Treasure Island, The Strange Case of Dr. Jekyll and Mr. Hyde, Oliver Twist, Portrait of Dorian Gray*, and *Animal Farm*<sup>[3]</sup>. Sun Zhongxu is a contemporary amateur literary translator, whose most renowned and popular translations should be Orwell's two famous political novels: *Nineteen Eighty-Four* and *Animal Farm*<sup>[4]</sup>. Lau Shiu-ming is a translator and scholar well-known in Macao, Hong Kong, and Taiwan<sup>[5]</sup>. As for his literary translated works, the Chinese versions of *Nineteen Eighty-Four* and *Animal Farm* are the most acceptable version among the three areas.

# 2. Literature Review

#### 2.1 Studies on Translator's Voice and Animal Farm

This term is firstly put forward by Hermans (1996)<sup>[6]</sup>, who includes it into the studies of the translator's style. He proposes that there is a "second" voice in translated text, namely, translator's voice, which sometimes is concealed and cannot be distinguished, but sometimes is directly visible in the target text. He also thinks that translated narrative discourse, as a translator's voice, is the representation of translator's discourse, which is an important element for the observation of the translator is forced to get rid of the shadow and control of the source text and intervene into it, meanwhile guides the readers to believe that there is only one sound in the text, his voice can be visible. From his (2002)<sup>[7]</sup> later perspective, the translated text is absolutely not the transparent reproduction of the original, but a dual text with multiple, dispersive, miscellaneous, and polyphonic characters, in which the translator's voice can be found. These sound traces constitute this translator's linguistic expression mode different to others. The ways of releasing translator's voice that Hermans (1996)<sup>[6]</sup>mentions contain comments, annotations, preface, postscript, etc.

There has been lots of research on fiction in this field from a variety of perspectives. According to the comparative analysis of three Chinese versions of E.B.White's *Charlotte's Web*, Zhang (2014)<sup>[8]</sup> explores Chun Liu, Kang Xin and Ren Rongrong these three translators' voices in the target text. From his finding, these three translators show their voices in the three aspects: additional information in target text, exaggeration and simplification of information, and replacement of original narrator's voice. Thus, he emphasizes that the translator, especially children literature translator, produces a target text and readerships somewhat different to the originals frequently based on their own imagination, preference, translation views, etc. He also mentions that translator's voice is never same as the author. Sometimes the two voices can blend without distinctions, whereas sometimes there are significant differences between them. Furthermore, Zhang (2018)<sup>[9]</sup> proposes another research perspective that the translator's voice can be observed from paratext. From the comparative study of titles, prefaces, and annotations in twelve Chinese versions of Lewis Carroll's Alice's Adventures in Wonderland, he finds out that these three paratexts are the way of the visibility of translator's voice, which can reflect the translator's views to the foreign text in a specific cultural and historical context. Additionally, from the studies of Chinese children reading version of Daniel Defoe's Robinson Crusoe, Zhou (2020)<sup>[10]</sup> uncovers that during the process of adult literature-children literature translation, translator's voice can be reflected by not only paratext, such as preface, content, notes, etc. but also the changes of narrative in the text, such as the uses of adaptation, addition, and literal translation. The combination and utilization of the two aspects will on the one hand convey the target text's theme, translation purpose, potential readerships as well as selected translation strategies of the translator; on the other hand, strengthen, modify or maintain the voice of the foreign author's teaching intention to achieve the specific functions of the target text as a children's reading and meanwhile adapt it to the new readership - children.

There currently exists research on the Chinese translations of *Animal Farm* from various perspectives. On the basis of dynamic equivalence theory, Xu (2020)<sup>[11]</sup> analyzes Fu Weici's Chinese translation equivalent with the original on figurative words, metaphorical lexis, sentence order,

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sentence structure, discourse, as well as textual stylistics. Furthermore, with the theoretical framework of Skopos theory, Chen (2013)<sup>[12]</sup>, Chang (2018)<sup>[13]</sup>, and Wang (2011)<sup>[14]</sup>, to name but three, investigate the two translators - Fu Weici and Rong Rude - their purposes of such Chinese translation in their separate target text from the perspectives of animal names, textual discourse, as well as historical and cultural background at that era. Apart from the two theories mentioned before, Jin (2015)<sup>[15]</sup> explores the Chinese translation approaches and skills of discourse markers in this novel by Rong Rude based on relevance theory. Moreover, Zhang (2017)<sup>[16]</sup>attempts to uncover the translation quality of the two current-existed Chinese versions - Fu Weici and Rong Rude - under the guidance of foregrounding theory, which is conducted from the perspectives of linguistic form foregrounding, writing foregrounding, syntactic foregrounding, as well as stylistic foregrounding. In addition, there are also some studies of the Chinese version of this novel on the translator's use of *chengyu* and *sizige*, such as Jiao (2017)<sup>[17]</sup>, Fan (2022)<sup>[18]</sup>, and Cheng and Bao (2018)<sup>[19]</sup>, who observe the advantages and characteristics of using such vocabulary in the Chinese version separately by Fu Weici and Kui Jinggiu from the perspective of translation aesthetics. Additionally, Tang and Li (2017)<sup>[20]</sup> make an adaptation analysis of structural objects in Rong Rude's translation of this novel from language codes, rhetorical skills, syntactical structure, phonetical words, lexis, sentence structure, for the sake of discovering the translator's adaptation to the source text. Moreover, Gao and Zhu (2022)<sup>[21]</sup> research Rong Rude's version of this fable from the perspective of eco-translatology in order to explore the adaptation and reception of this target text. The research on style is contained into the field of this study as well. The reproduction and preservation of the style in original literary text is investigated by Sheng, Tang, and Cai (2019)<sup>[22]</sup> in accordance with the Chinese versions respectively by Li Jihong and Li Yuanzi from the following five points - phonetic words, lexical connotations, syntax, rhetoric, as well as artistic conception in context. In addition to this textual style investigation, translator's style is also studied by means of the corpus-based approach by Zhang and Huang (2018)<sup>[23]</sup> according to the data analysis of standard type/token ratio, wordlist, mean word length, as well as hypotactic level in Fu Weici's and Rong Rude's Chinese translations.

# 2.2 Research Gap

In view of the above reviews, it can be noted that there is a lack of corpus analysis model application on the studies of translator's voice; besides, there lacks the research perspective from typical four-character Chinese idioms (*chengyu* and *sizige*) in the field of translator's voice as well.

As for the research on *Animal Farm*, although it is undoubtful that there are currently studies on its translations from different viewpoints and theories, including the use of typical four-character Chinese idioms in target texts, the methodology of the existing relevant translation studies on *chengyu* and *sizige* are still at the stage of traditional way. In particular, textual analysis and comparative analysis are adopted by the previous researchers for the sake of making a criticism or a quality assessment on this kind of Chinese lexis in the translations. However, this qualitative analysis with some selected typical examples as the research sample is conducted based on their individual experience as well as subjective judgement. There still lacks the wide adoption of the corpus-based approach as the research method nowadays, the methodology and result from which, compared with the traditional qualitative analysis, are more objective and credible with the support of systematic and adequate data. Besides, there currently exists almost no research from the viewpoint of translator's voice and typical four-character Chinese idioms in *Animal Farm* based on corpus analysis.

# 3. Significance, Goals, Hypothesis, and Research Questions

# 3.1 Significance

In view of the above research gaps, the author probes into combine the two fields of corpus linguistics and translator's voice in literary translations, in the hope of providing a new perspective and methodology for the studies of translator's voice; and simultaneously provides a new viewpoint – typical four-character Chinese idioms – for the research on corpus-based studies of literary translation as well as translator's voice on the aspect of lexical use.

Since there are corpus-based studies of lexis as well as translators in target texts by previous researchers, and typical four-character Chinese idioms belongs to lexis undoubtfully, translator's voice is in the range of the research on translators, the above illustrations thus provide the feasibility for this research.

It should be emphasized here as well that The Chinese translations and translators in the previous studies mainly involve Rong Rude and his version, Lau Shiu-ming and his text, Fu Weici and his translation, and even sometimes Kui Jingqiu and his work but almost no Sun Zhongxu and his translation as the research material. In this respect, Sun Zhongxu's Chinese version of this novel is chosen for this investigation.

#### 3.2 Goals

This article aims to probe into the manifestations of translator's voice in the translations of *chengyu* and *sizige* by means of the corpus-based approach. The author launches a target text-oriented research with the parallel corpus model in his research, in the hope of finding out the reflections of translator's voice in the translations of the above three kinds of typical Chinese words. In addition, the current study also aims to open up a new perspective of research – typical four-character Chinese idioms – not only in traditional literary translation studies, but also in corpus-based studies of literary translation, especially the field of fiction translation studies.

#### 3.3 Hypothesis and Research Questions

A hypothesis is proposed here for this study:

Are the three translators' voices uncovered by typical four-character Chinese idioms (*chengyu* and *sizige*)?

There are also two research questions for the current study:

How do the translators manifest their respective voices in their translations from the employment of typical four-character Chinese idioms (*chengyu* and *sizige*)?

For what particular motivations do the translators show their voices?

The author will conduct his investigation on the basis of these two above questions.

# 4. Methodology

# 4.1 Research Perspective

Since *chengyu* and *sizige* belong to Chinese vocabulary, this study conducts the discussion of translator's voice from the perspective of lexis, to be specific, the typical four-character Chinese idioms applied by translators in their target texts.

#### 4.2 Research Materials

As mentioned before, the original novel<sup>[24]</sup> and its three authoritative and popular Chinese versions respectively by Rong Rude published by Shanghai Translation Publishing House<sup>[25]</sup>, Sun Zhongxu published by China Aerospace Publishing House<sup>[26]</sup>, as well as Lau Shiu-ming by The Chinese University of Hong Kong Press<sup>[27]</sup>, are selected as research objects for the current study.

#### 4.3 Theoretical Framework

Since typical four-character Chinese idioms (*chengyu* and *sizige*) are a kind of cultural terms in Chinese linguistics, the translation approaches and strategies for culture-specific items put forward by Aixela  $(1996)^{[28]}$  can be employed here as the theoretical framework of this investigation, which is demonstrated as below(*Table 1*):

Strategies	Conservation	Substitutions
Approaches	Repetition	Synonymy
	Orthographic Adaptation	Limited Universalization
	Linguistic (non-cultural) Translation	Absolute Universalization
	Extratextual Gloss	Naturalization
	Intratextual Gloss	Deletion
		Autonomous Creation

Table 1 The Translation Strategies and Approaches for Culture-specific Items

Besides, reader reception theory will be adopted as the other theoretical framework for qualitative

analysis of the translators' motivations. Reader reception theory, as known as reader reception aesthetics, is proposed in detail by Iser and Jauss<sup>[29,30]</sup>. They launch this theory from target readerships as well as their receptions, emphasizing the functions of readers and reading behavior on textual interpretation. From their perspectives, the most significant factor in textual interpretation is readers rather than texts. Jauss and Iser concentrate on a basic fact that has been neglected before that the literatures are created for their readers, the social significance and aesthetic values of which could be reflected simply from reading. The readers are in a positive reflection instead of negative reflection during the process of textual reception, who, in view of this, has the function of the promotion for literary creation. This literary theory provides a new perspective for translation studies that the research range would not merely be limited in intertexual level, like the contrast of source and target texts, but investigating the influences on translations from out-of-text aspects, as well as turning the research viewpoint form textual centrism to reader centrism. It is essential for a translator to consider the acceptance from the target readerships as well as the poetics of the target language during the process of translation.

#### 4.4 The Compilation of Parallel Corpus

A self-compiled parallel corpus is created in Sketch Engine for the sake of the identification as well as statistics of extracted data in the target texts and further discover the reflections of the translators' voices in the Chinese translations. A parallel corpus named English-Chinese Parallel Corpus of Animal Farm (ECPCAF) with four sub-corpora is self-compiled by Sketch Engine. In particular, the four sub-corpora include one English sub-corpus, which is named as Source Text of Animal Farm (STAF), and three Chinese sub-corpora, containing Rong Rude's Chinese Translation (RRCT), Sun Zhongxu's Chinese Translation (SZCT), as well as Lau Shiu-ming's Chinese Translation (LSCT). This original novel and its three Chinese versions are scanned into PDF version first, and then converted into Word formats by OCR websites. After this step, the manual proofreading is conducted for these four files. The annotation of translation approaches for each *chengyu* and *sizige* and their back translations are adopted in the three Chinese versions. After the alignment of the source and target texts at the sentence level in computer-aided translation tool Memsource, the latest electronic files exported from Memsource are imported into the respective corpus in Sketch Engine for data analysis.

#### 5. Results

There is a calculation of Chinese vocabulary with three words as well as four words in the three target texts. It should be illustrated that since one-word lexis is generally viewed as a single character in Chinese linguistics, and the number of such characters are too large to calculate, this kind of word will not be included into the current data analysis. Apart from that, it should also be mentioned here that another most common-used word is two-character words, which accounts for a quite number in a novel as well. Hence this type of common vocabulary will not be contained for statistics as well. The data collection is shown as follows:

 Table 2 The Amount of Three-character Word and Typical Four-character Chinese Idioms in Three

 Target Texts

ECPCAF	The Amount of Different Types of Chinese Lexis								
Sub-corpora	Three-character Word	Four-character Word ( <i>chengyu</i> and <i>sizige</i> )							
RRCT	256	282							
SZCT	167	278							
LSCT	293	317							

In accordance with the identification and statistics of translation approaches and strategies applied in *chengyu* and *sizige* in the three Chinese target texts, the data of the use number of translation approaches and strategies as well as the corresponding proportions is demonstrated as below:

Table 3 The Number of Each Translation Approach and Strategy in Three Chinese Versions

Conservation								Substitution						Total
Sub-corpora	Repetition	Orthographic	Linguistic	Extratextual	Intratextual	Total	Synonymy	Synonymy Limited Absolute Naturalization Deletion Autonomous Total						
RRCT	0	0	89	0	1	90	2	1	1	188	10	0	192	282
SZCT	0	0	138	0	0	138	0	3	4	133	0	0	140	278
LSCT	0	0	36	0	5	41	22	17	14	223	0	0	276	317

Conservation							Substitution						<b>Total Proportion</b>	
Sub-corpora	Repitition	Orthographic	Linguistic	Extratextual	Intratextual	Total Proportion	Synonymy	Limited	Absolute	Naturalization	Deletion	Autonomous	Total Proportion	
RRCT	0	0	31.56%	0	0.47%	32.03%	0.94%	0.47%	0.47%	66.67%	4.72%	0	73.27%	100%
SZCT	0	0	49.64%	0	0	49.64%	0	1.08%	1.44%	47.84%	0	0	50.36%	100%
LSCT	0	0	11.36%	0	1.58%	12.94%	6.94%	5.36%	4.42%	70.35%	0	0	87.06%	100%

 Table 4 The Proportion of Each Translation Method and Strategy in Three Chinese Translations

It can be observed from table 2 that the number of typical four-character word is relatively large and is always in a dominant position in the three Chinese translations compared with that of three-character word. The difference on the amount of three-character word and four-character word in Rong's work and Lau's work is relatively small, while it is more significant in Sun's text.

From the above table 3 and 4, it can be found particularly that Sun is the translator using linguistic method the most among the three people with 138 times, while Lau uses this method the least with simply 36 times. On the contrary, Naturalization approach is applied the most by Lau with 223 times, whereas Sun is the one employing it least with 133 times. Moreover, Rong is the only translator applying deletion method in his text with 10 times, while synonymy is the approach never used by Sun in his translation. Furthermore, the total amount of conservation and substitution strategies in Sun's Chinese version is quite similar, which are respectively 138 and 140. However, there exists significant difference between the number of these two strategies in the versions of Rong and Lau with separately 90 and 192 in Rong's text as well as separately 41 and 276 in Lau's text. In terms of the total amount, the use of entirely eleven approaches by Lau is the most with 317, applied by Lau is 282 and employed by Rong is 278. The entire use numbers by Sun and Rong have no remarkable difference.

As for the corresponding proportions, they reflect the similar circumstances as the corresponding amount in table 3. To be specific, similar with the above descriptions, the proportion of linguistic use in Sun's translation is also the most with 49.64%, while Lau applies it the least with 31.56%. Contrarily, the percentage of naturalization employed by Lau is the most with 66.67%, but Sun's percentage is the least with 47.84%. Besides, as the data shown above, the ratios of conservation and substitution by Sun is not significantly different as well, which are specifically 49.64% and 50.36%. Different to him, the percentages of these two strategies by Rong and Lau demonstrate a notable gap. In particular, there is 32.03% of conservation use and 73.27% of substitution use by Rong and 12.94% of conservation application and 87.06% of substitution by Lau.

In accordance with the above illustrations, it can be thus concluded that since the total number of typical four-character Chinese idioms is in a relatively high position in the three target texts, and there is no significant difference of the total number of *chengyu* and *sizige* use among the three Chinese translations, this kind of Chinese vocabulary is a way and angle for translators to express their voices, in other words, the three translators all reflect their voices as a translator by means of typical four-character Chinese idioms employments. They are willing to actively show translators' voices on the aspect of culture-specific items, namely, *chengyu* and *sizige*. In particular, Lau Shiu-ming tends to reflect his voice on this aspect from substitution strategy as well as naturalization method. Similarly, Rong Rude prefers to realize his voice manifestation by substitution strategy and naturalization approach, the tendency of whom in this dimension, however, is not as obvious as Lau. As for Sun Zhongxu's behavior, it is not the same as the two translators. The difference between these two strategies by him is unremarkable, which specifically means that he keeps a balance between the two strategies without showing his preference in the choice of translation strategy and approach.

#### 6. Discussion

A qualitative analysis is conducted in this part for uncovering the particular motivations of the three translators' applications of typical four-character Chinese idioms (*chengyu* and *sizige*) in order to manifest their personal voices in the target texts according to the above results. The reader reception theory illustrated before is employed here for exploration.

As a professional translator, it is his duty not only to faithfully restore and convey the original's style and meanings, but also to adequately consider the reception from his readers by showing his voice as a translator in the work. The research object of this study – typical four-character Chinese idioms – is a kind of culture specific items in Chinese language, which owns various and unique features, including the beauties of Chinese rhythms and form symmetry, as well as conciseness with abundant

connotations. Additionally, it can be frequently seen in quite number of modern and contemporary Chinese literatures that there are plenty of *chengyu* and *sizige* used by local Chinese writers for the sake of enriching the linguistic quality and writing style. In accordance with the perspective of reception aesthetics, the proper employment of typical four-character Chinese idioms during the translation process would presumably bring the readers the experiences of linguistic aesthetics from authentic Chinese, the behavior of which could further achieve the recognition and acceptance from readers with such linguistic resonance.

Back to the current study, it is highly possible that on the one hand for the consideration of the recognition from the public target readers in Chinese society mainly as the literary translation works are created and produced for readers; on the other hand, since the editors in publishing houses belong to a kind of target readerships, it is an essential process to get their acceptance for the sake of the convenience of the further publication as well as wide dissemination of their works. From the perspective of the translators themselves, there also exists another probability that they have a personal desire to be heard their translators' voices at the typical four-character Chinese idioms level in their Chinese versions by their Chinese readers in order to acquire a sense of success, achievement, and satisfaction of being recognized. In this respect, a large number of *chengyu* and *sizige* applications by these translators' voices can be perceived by the readers with lots of such kind of lexis employed in the translations, and simultaneously their target texts can get recognition as well as acceptance from the target readerships due to the relatively authentic Chinese language.

It should be noted here that there is a bit more number of typical four-character Chinese idioms applied by Lau in his version than the other two by Rong and Sun. As a matter of fact, it is Lau's preference to widely use *chengyu* and *sizige* in his texts. It can be observed from a series of his Chinese translations, not only *Animal Farm*, but also Nineteen Eighty-Four, that he strongly favors the use of typical four-character Chinese idioms during literary translation process. However, although he mentions that a translator's creativity and personal style can be manifested from his use of *chengyu* and *sizige*, Lau emphasizes as well the importance of limited application of this kind of Chinese vocabulary, which otherwise could affect the style and meaning expression in the original. In addition, Lau was graduated from Chinese language and literature, which shows his profound as well as flexible application of Chinese language skills, including culture-specific terms like typical four-character Chinese idioms. In view of this, Lau manifests his characteristic translator's voice on the dimension of culture-specific terms consciously by widely adopting *chengyu* and *sizige* during his translation. Therefore, he makes impression of enormous use of typical four-character Chinese idioms in target texts on his Chinese readers as well as researchers due to his relatively obvious and featural voice as a translator in this field.

# 7. Conclusion

In conclusion, this study makes an attempt to investigate three translators - Rong Rude, Sun Zhongxu, as well as Lau Shiu-ming - their voices as a translator in the three Chinese translations of political fable Animal Farm from the perspective of typical four-character Chinese idioms employments by means of the corpus-based approach. The current study starts its analysis and discussion around one hypothesis and two research questions. According to the quantitative analysis based on Aixela's translation approach and strategy for culture-specific items, specifically, the identification and statistics of the annotated translation approaches and strategies used for each chengyu and *sizige* in the three Chinese versions in the self-complied parallel corpus, the result shows a relatively extensive application in these two kinds of lexis in the three target texts, which represents the focus of the three translators is all on the use of typical four-character Chinese idioms. In other words, their translators' voices can be uncovered by the adoption of chengyu and sizige. Based on the research results from data analysis, there is a qualitative analysis for the exploration of the translators' motivations of translator's voice reflection with the framework of reader reception theory. The illustration finds out that it is highly presumable that the three translators' voice show is mainly for the consideration of the recognition from the target Chinese readerships in order to get their works a wide issuance as well as separation.

From this research, it can be said that the hypothesis proposed above is tested and the two questions put forward before are both answered and solved. Apart from that, the author hopes that the current research can serve as a theoretical reference for not only the field of translation studies, but also for the literary studies on *Animal Farm*.

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