Translator's Creativity in Fiction: A Corpus-based Study of the Chinese Versions of *Nineteen Eighty-Four*

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Abstract: *On the basis of Aixela's theory of translation approaches and strategies for culture-specific items as well as self-compiled parallel corpus model in Sketch Engine, this research sets out to investigate the creative employments of typical four-character Chinese idioms (chengyu and sizige) in the three Chinese translations of Nineteen Eighty-Four respectively by Dong Leshan, Sun Zhongxu, as well as Lau Shiu-ming. In accordance with the manual annotation of particular translation methods in each chengyu and sizige, and the aid of parallel corpus, the characteristics of chengyu and sizige uses in the three separate versions, as well as the circumstances of the translation approaches and strategies adoptions and their corresponding ratios are quantitatively revealed. Afterwards, the author further makes qualitative analysis on the motivations of three translator's creative applications of chengyu and sizige from the main social translation specification in the society as well as their personal views for literary translation. The main purpose of this corpus-based study of translator's creativity is to provide a new lexical perspective – typical four-character Chinese idioms – for the research on translator's creativity.*

Keywords: *Translator's Creativity; Corpus-based Translation Studies; Translation Approaches and Strategies for Culture-specific items; Typical Four-character Chinese Idioms*

1. Introduction

Corpus linguistics has been widely applied into different aspects of translation studies since 1990s. Since Baker (2000)[1] - the pioneer in this field of research - started her studies on translator's style by means of the corpus-based approach, and afterwards there are enormous researchers attempted corpus-based translation studies of translators from different perspectives, such as translator's strategies and methods, translator's views and theories, etc. As one of the domains in corpus-based studies of translators, translator's creativity is currently a worthwhile and significant dimension for investigation as well. There have been a large number of researchers doing research on translator's creativity based on their self-built corpora. According to the quantitative analysis of different target texts in the self-established minor corpora, such studies could intuitively demonstrate the vocabulary enrichment, lexical features, syntactic characteristics, etc. by data in the corpus analysis tools, which would provide data support for the traditional studies of target texts, and simultaneously discover the overall linguistic characteristics in the translations (Li 2016)[2].

As one of the most famous as well as significant novelist, essayist, journalist, and critic in 20th Century, George Orwell has brought numerous kinds of works, including novels, essays, editorials, criticisms, etc. to this world, most of which are about politics and sociology. During his whole life, Orwell participated in Spanish Civil War, experienced two World Wars and witnessed party struggles for political power as well[3]. The cruelty of wars and the complexity of human beings in inter-party struggles bring Orwell the suspicion of the rationality of the existing order in human society. Furthermore, Orwell once led a vagrant life at the bottom and tried various works that the bottom-level people did around the world for the sake of the collection of writing materials. The experience of real social life brings him the awareness that there are still quite number of poverties, starvation, discrimination, as well as unfairness filling in the dark side of the current social system. It is highly probable that the sufferings of life create him as a fighter, describing the broken and hideous appearances of the world, and criticizing the maladies, evils and corruptions of the contemporary social and political systems as well as humanities by his sharp words.

As a novelist, the most famous novels among his literatures should be *Nineteen Eighty-Four* and *The Animal Farm*, which are both dystopian novels for satirizing the malpractices of the socialism under rigid Stalinism. *Nineteen Eighty-four* is such a work of fiction that has become one of the

greatest satiric novels with political metaphors nowadays mainly because of Orwell's predictions beyond that era in it. This novel was widely published and circulated to the world after his death, which has been translated into a variety of languages and issued in lots of countries. There are three accepted Chinese translations separately by three renowned Chinese translators - Dong Leshan, Sun Zhongxu, as well as Lau Shiu-ming - in PRC. It should be noted that Dong's version is the acknowledged one in 20th century, Sun's version is recognized by the contemporary readers, while Lau's version is relatively the authentic translation accepted by Hong Kong, Macao and Taiwan. Dong Leshan, who was born in 1924 and passed away in 1999, working for translation department of the Xinhua News Agency, is one of the authoritative and renowned translators in modern China[4]. The Chinese translations during his life as a translator are most about politics, the relatively well-known of which are *The Rise and Fall of the Third Reich: A History of Nazi Germany*, *Red Star Over China*, as well as *Nineteen Eighty-Four*. Sun Zhongxu, born in 1973 and died in 2014, is a contemporary influential translator, whose concentration is on literary translation, such as the Chinese version of *Nineteen Eighty-Four*, *The Animal Farm*, *The Catcher in the Rye*, etc.[5] Different to these two simplified Chinese translators, Lau Shiu-ming, born in 1934 and passing away in 2023, is a famous Hong Kong literary translator[6], whose traditional Chinese translation of *Nineteen Eighty-Four* and *The* Animal Farm are known in the above-mentioned three Chinese areas.

2. Literature Review

2.1 Studies on Translator's Creativity and Nineteen Eighty-Four

There have been plenty of previous studies in this domain from lexis perspective, some of which are studied with the assistance of parallel corpus. For instance, Kenny (2014)[7] investigates translator's creativity from lonely word, rare words, specific words, as well as creative collocations in the target texts based on a parallel corpus. Similarly, Malmkjar (1998)[8] explores creativity further from creative collocation and normative collocation. Moreover, with the same methodology, Vintar (2016)[9] chooses lexical abundance, specific words, and words that never occur in the target texts as the research objects for the exploration of the translator's creativity; and loanword is even selected as a lexis perspective for the study of creativity by Malamatidou (2017)[10]. Furthermore, some researchers investigate in this field. In Chen (2017)[11]'s research, he calculates and concludes the similarities and differences of the syntactic structure and verbal metaphor of *Wei Xiao* expressions in *Ulysses* and its two Chinese versions based on CCP as well as CCLPKU; he further analyzes the impact of these differences on the style of literary translation. On the basis of parallel corpus, Yao (2013)[12]conducts the comparative analysis of the featural character nouns behind *Dai-yu's* in the original and David Hawkes's Chinese version of *The Story of the Stone*, for the sake of uncovering the translator's reproduction of the characterization of Lin Daiyu. In addition, from the perspective of the meta-discourse *Bu Guo*, Huang and Wang (2013)[13]discuss the reproduction similarities and differences of its various functions in the two Chinese translations of *The Story of the Stone* by Yang Xianyi and David Hawkes on the basis of self-built parallel corpus. Moreover, based on the core conceptual structure of "schema – instance" hierarchy, Tan (2013)[14]researches the expression and conceptualization of "social face" in the English version of *The Story of the Stone,* attempting to reveal the universals and differences of the way of "face" conceptualization between the original and target text. Additionally, Wang (2022)[15]studies the creative application of nonce words in Julia Lovell's Translation of Lu Xun's Novels by means of the corpus-based approach. Similarly, the creative treason of the term Tian in David Tod Roy's English translation of *Jin Ping Mei* is discovered by Wang and Chen (2022)[16] based on self-built parallel corpus.

For the studies of *Nineteen Eighty-Four*, the viewpoints of investigations in the academia are traditionally from textual analysis of this fiction on literalism, such as themes, metaphors, image characterization, narrative structure, etc. However, the contemporary studies of this novel are turning to its translations as well as the translators from a variety of perspectives. In both of their research, Wu (2021)[17] and Xu (2016)[18]discover the employments of domestication and foreignization by Dong Leshan and Lau Shiu-ming in their two Chinese versions according to comparative textual analysis. In addition, in Sun and Li (2016)[19]'s research, they qualitatively analyze the motivations that Dong Leshan chose to translate this fiction from the perspective of translation ecology. Moreover, Xu (2020)[20] uncovers the cultural factors influencing the translation and publication of *Nineteen Eighty-Four* in China on the basis of translation sociology as well as publishing. Apart from that, Zhou (2020)[21] makes the comparison of the two Chinese versions respectively by Dong and Lau in order to

investigate the translators' subjectivity reflected in their translations from the viewpoints of the selections of source text as well as translation strategies. Additionally, the conceptual metaphors in verses of *Nineteen Eighty-Four* by Chao (2022)[22]. In his discussions, the translation strategies and approaches chosen by Dong and Lau to handle the Chinese conversion of English metaphors. Furthermore, there is a corpus-based study of translator's style in the Chinese translations of this novel by Li (2016)[2], who observes the macro linguistic style of Dong and Lau from standard type/token ratio, wordlist, mean word length, as well as hypotactic level based on her self-built minor corpus.

2.2 Research Gap

In view of the above illustrations, it can be noted that although there currently exist plentiful studies of translator's creativity and Chinese translations of *Nineteen Eighty-Four* from different viewpoints, it still lacks the research on *Nineteen Eighty-Four* from the perspective of translator's creativity by means of the corpus-based approach. As a matter of fact, it can be proved back to the above reviews that translator's creativity can be studied by the corpus-based approach in various previous studies, and there exist a previous corpus-study of *Nineteen Eighty-Four* as well, it thus can be deducted that translator's creativity in *Nineteen Eighty-Four* can be studied based on self-established corpus undoubtfully, which provides the feasibility as well as reasonality for the current study. Besides, as reviewed above, the studies of translator's creativity have been processed from the lexical perspectives of verb, nonce words, individual noun, character features nouns, etc. However, there still lacks the research from typical four-character Chinese idioms. Since typical four-character Chinese idioms are a kind of culture-specific words in Chinese linguistic cultures, the employment of such lexis are the reflection of translator's creativity as well. Moreover, as one of the effective translators of dystopian novels, Sun Zhongxu's Chinese version of *Nineteen Eighty-Four* has been multi-published and popular in China market. However, there are quite few numbers of studies of Sun's Chinese translation in the academia. In view of this gap, Sun's Chinese version will be included with Dong's as well as Lau's into this study, for the sake of not only the discovery of Sun's individual characteristics on creative lexis employment, but also the expansion of the research perspective in the field of translation studies on *Nineteen Eighty-Four*.

3. Goals and Research Questions

3.1 Goals of the Study

This study aims to probe into the manifestations of creativity by the three translators – Dong Leshan, Sun Zhongxu, as well as Lau Shiu-ming - reflected in their Chinese translations by means of the corpus-based approach. The author launches a target text-oriented research with the self-built parallel corpus model in his study, in the hope of finding out the reflections of the translators' creativity among their Chinese versions of this political novel.

3.2 Research Questions

There are three research questions proposed for this study:

(1)What are the features of the three translators' lexical creativity in their respective Chinese version?

(2) How the translators manifest their lexical creativity in the target texts?

(3) What might be some of the motivations for the translator to make such creativity?

This study will start the relevant research based on the above three questions.

4. Methodology

4.1 Research Perspective

Since typical four-character Chinese idioms is a part of linguistic aspect, particularly lexis category of nouns undoubtfully, this research sheds light on translator's creativity from the linguistic dimension, to be specific, the lexical level of Chinese nouns, namely, typical four-character Chinese idioms

(*chengyu* and *sizige*).

4.2 The Chosen Material

This research selects the original novel *Nineteen Eighty-Four* published by Penguin in 2006[23], and its three corresponding Chinese translations - Dong Leshan's Chinese version latest published by Shanghai Translation Publishing House in 2022[24], Sun Zhongxu's version published by Yilin Press in 2018[25], as well as Lau Shiu-ming's version published by The Chinese University of Hong Kong Press in 202221[26] - as the materials, for the sake of investigating the three translators' creativity in typical four-character Chinese idioms (*chengyu* and *sizige*).

4.3 Theoretical Framework

On the basis of the studies on culture-specific items translations, Aixela (1996)[27] puts forward two translation strategies with totally eleven translation approaches for this kind of lexis in the target texts Table1). Since typical four-character Chinese idioms (*chengyu* and *sizige*) are a kind of culture-specific terms in Chinese languages, it is undoubtful that the strategies and approaches proposed by Aixela can be used for their translations.

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

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

The above-mentioned category will be selected as the theoretical framework for the current study.

4.4 The Compilation of Parallel Corpus

A parallel corpus model is self-compiled for the current study to uncover translator's creativity reflected by typical four-character Chinese idioms in the target texts. The corpus named English-Chinese Parallel Corpus of Nineteen Eighty-Four (ECPCNEF) with four sub-corpora is self-compiled by Sketch Engine. The four sub-corpora are categorized into an English sub-corpus and three Chinese sub-corpora. The English one includes the original of Nineteen Eighty-Four (ONEF), while the three Chinese corpora are named respectively as Dong Leshan's Chinese Translation (DLCT), Sun Zhongxu's Chinese Translation (SZCT), as well as Lau Shiu-ming's Chinese Translation (LSCT).

The hardcopies of the selected originals and their corresponding translations are scanned as the softcopies. There is a manual proofreading for correction and completion of the source and target texts. After this step, the typical four-character Chinese idioms (*chengyu* and *sizige*) in the Chinese versions and the original are manually annotated. After that, the two annotated documents are imported into Memsource for alignment at the level of sentence segment. The new annotated Chinese and English files are finally reimported into the parallel corpora in Sketch Engine for data analysis.

5. Results

With the assistance of Sketch Engine's identification and statistics, the total token number of typical four-character Chinese idioms in the three Chinese versions are calculated and demonstrated as the following chart showsTable 2:

Table 2: The Circumstances of Token Numbers of Typical Four-character Chinese Idioms in the Three Chinese Versions

Sub-corpora	Tokens of *chengyu*	Tokens of *sizige*	Total Amount	Token Ratio of *chengyu*	Token Ratio of *sizige*
DLCT	322	201	523	62%	28%
SZCT	254	239	493	52%	48%
LSCT	647	179	826	78%	22%

In accordance with the above chart, it is revealed that token number of *chengyu* is on a higher position than *sizige* in the three Chinese versions. To be specific, the total amount of *chengyu* token in the three translations are respectively 322, 254, and 647, the corresponding ratios of which are respectively 62%, 52%, and 78%. By contrast, the token number of *chengyu* in Lau's translation is much more than the other two translator's applications. However, *sizige* employed by Lau is the least among the three selected research materials with the particular token number 179.

Based on Aixela's classification of culture-specific items translation approaches and strategies, and according to the annotation of translation methods in each *chengyu* and *sizige* in the three Chinese translations, the situations of these typical four-character Chinese idioms are identified and calculated with the assistance of Sketch Engine, which are reflected as followsTable 3:

Table 3: The Distributions of Translation Approaches and Strategies in the Three Chinese Versions

| Sub-corpora | Conservation | | | | | | Substitution | | | | | | | Total |
	Repetition	Orthographic	Linguistic	Extratextual	Intratextual	Total	Synonymy	Limited	Absolute	Naturalization	Deletion	Autonomous	Total	11
DLCT	0	0	264	0	8	272	12	81	23	133	2	0	251	523
SZCT	0	0	267	0	0	267	4	42	49	131	0	0	226	493
LSCT	0	0	88	0	15	103	22	167	54	480	0	0	723	826

Table 4: Percentages of Each Translation Method in the Three Chinese Translations

| Sub-corpora | Conservation | | | | | | Substitution | | | | | | | Total Proportion |
	Repitition	Orthographic	Linguistic	Extratextual	Intratextual	Total Proportion	Synonymy	Limited	Absolute	Naturalization	Deletion	Autonomous	Total Proportion	
DLCT	0	0	50.48%	0	1.53%	52.01%	2.29%	15.49%	4.40%	25.43%	0.38%	0	47.99%	100%
SZCT	0	0	54.16%	0	0	54.16%	0.81%	8.52%	9.94%	26.57%	0	0	45.84%	100%
LSCT	0	0	10.65%	0	1.82%	12.47%	2.66%	20.22%	6.54%	58.11%	0	0	87.53%	100%

From the above two charts of translation approaches and strategies amounts as well as their proportions, it can be found from Table 4 that there is no significant variation in terms of distribution of translation approaches employment among the three target texts. In general, the types of translation approaches used by the three translators are considerably similar. More specifically, there is no use of repetition, orthographic adaptation, extratextual gloss, as well as autonomous creation by the three translators in their works. Moreover, Sun is the only one who never employs intratextual gloss in his work, while Dong is the only person who adopts deletion in his work with the number 2. Additionally, linguistic (non-cultural) translation is applied the most by Sun in his translation with totally 267 times but the least by Lau with simply 88 times; on the contrary, Lau applies the most amount of naturalization among the three people with entirely 480 times whereas Sun uses this approach the least with 131 times. It should also be noted here that there exist significant differences in these two translation approaches. To be specific, the number of linguistic (non-cultural) translation by Lau is significantly less than Dong and Sun, but conversely the amount of naturalization by Lau is remarkably more than the other two translators. However, in accordance with the observation of the data, the employment times of these two methods by Dong and Sun are quite similar and close without significant difference. Furthermore, the total number of conservation (the sum of five corresponding approaches) in the works of Dong and Sun are separately 272 and 267, which are similar and close mutually but fairly different from that in Lau's work with 103; contrarily, the total amount of substitution (the sum of six corresponding approaches) in Lau's work – 723 – is considerably different form that in the translations of Dong and Sun, which are respectively 251 and 226. In addition, it is also similar in these two translations that the use of linguistic (non-cultural) translation method by Dong and Sun is the most employed among the entire eleven approaches with separately 264 and 267, the number of which are fairly close. Another point is that the quantity of naturalization approach adopted by the two translators demonstrates similarity with no remarkable difference, which is separately 133 and 131. Apart from that, it can be also observed that the total quantities of conservation and substitution in Dong's version is respectively 272 and 251, which reflects a minor variation. Similarly, the variation between the number of conservation with 267 and substitution with 226 applied by Sun are relatively larger than Dong. However, compared with the previous two versions, there is a large variation between the amount of conservation and substitution in Lau's translation, which are respectively 103 and 723.

As mentioned above, since the whole number of conservation strategy application by Dong and Sun are in a dominant position, the two corresponding ratios are undoubtfully higher than that of substitution with separately 52.01% and 54.16% as well. Besides, since there is a similarity in the whole amount of linguistic (non-cultural) translation and naturalization, the ratios thus reflect the similar conditions accordingly. In particular, the percentages of linguistic (non-cultural) translation in the two texts show as 50.48% and 50.16% separately, and correspondingly the proportions of naturalization in the two works reflect as 47.99% and 45.84% separately. On the other hand, although

the percentage of conservation in Lau's work with merely 12.47% is significantly lower than those by Dong and Sun, the ratio of substitution by Lau is overwhelmingly dominant compared with the other two versions from the demonstration , which accordingly is 87.53%.

Based on the above descriptions as well as interpretations, it can be concluded that the concentration of Dong Leshan's translation strategy is cultural conservation, and the specific approach he prefers is linguistic (non-cultural) translation. Similarly, the focus of the strategy as well as particular method adopted by Sun Zhongxu are separately cultural conservation and linguistic (non-cultural) translation as well. Oppositely, Lau Shiu-ming's preference of strategy is cultural substitution, and the most applied approach is naturalization in his text. It should be mentioned and emphasized here as well that there exists a similarity in the preferred adoptions of translation strategy and method by Dong and Sun according to the comparison and observation.

6. Discussion

The motivation of the different manifestations of the three translators' creativity will be analyzed and explored in this part.

The difference of the translators' creativity is under the influence of the translators' choice of translation strategies and the mainstream of the translation views in that era. It should be noted and mentioned here that the selection of translation strategies by the translators is manipulated by the main translation views of that era as well. The translation standard revered by China government was still Yan Fu's principle of Faithfulness, Comprehensiveness, and Elegance[28] when Dong's Chinese translation of Nineteen Eighty-Four was completed and published in 1979. Ma and Guan (2006: 35)[29] also propose that the Chinese academia of translation studies caught in a long period that never beyond the recognition and discussion of Faithfulness, Comprehensiveness, and Elegance. In view of this, it can be understood that the mainstream of Yan Fu's translation views was deeply engraved into Chinese translators' translation practices. With the deep guidance as well as significant impact of such mainstream translation standard, it is undoubtful for Dong to follow it consciously or unconsciously. Specifically speaking, he particularly emphasizes the faithful reproduction of the original's understanding, who further points out that "the first duty of a translator is the faithful introduction of the original to their target readers" (1987: 31)[30]. Additionally, Dong's opinion of the use of *chengyu* and *sizige* is opposite to those from the renowned translators in that time. From his point of view, "there is currently a view called 'making use of the advantages of Chinese', which is not rational. I have no idea of it, but if it is abuse of Chinese *chengyu*, it would be a typical Chinese lexis stacking in the translation of a foreign literature, which is too unreasonable to adopt" (1987: 4)[30]. Dong concentrates on the faithfulness for the original during his translating process, the attitude of whom leads to the less use of typical four-character Chinese idioms. On the basis of Yan Fu's translation standard, especially strict faithfulness, cultural conservation strategy is mainly adopted by Dong in his Chinese translation while conservation is applied simply a couple of times. It can be proved from another his point of view: "it is absolutely to involve any personal subjectivity during the process of translation. A translator is not allowed to randomly simplify translation due to the original's diverse expressions (which is a kind of lazy behavior), use various rhetoric skills or vocabulary due to the original's obscure and hard understandings (which is a kind of fooling the readers), or even use various rhetoric skills or vocabulary due to the original's plain language (which is a kind of showing off)." (1987: 37)[30] Therefore, there is a small amount of creativity in Dong's Chinese version of this novel, for the sake of the faithfulness for the original as well as the target readerships. However, since no notable difference exists between not only the amount of conservation and substitution uses, but also the corresponding percentages of the two strategies, it can be deducted that such translation behavior conducted by Dong is presumably under the consideration of the target readerships' understanding and acceptance of the Chinese translation.

The impact of Yan Fu's theory remains far-reaching nowadays. It is still regarded as the authoritative norm in Chinese practical translation. Although the interviews or textual records by Sun about his translation views could not be found, it is still highly possible in accordance with the contemporary mainstream of translation standard that similar with Dong, Sun basically has a strict compliance to the principle of Faithfulness, Comprehensiveness, and Elegance, as well as cultural conservation as the main strategy, and there is also a small number of creative applications in typical four-character Chinese idioms manifested in his work.

Lau's attitude of creativity in Chinese *chengyu* and *sizige* is a bit opposite to both of the above two.

Since he puts forward the viewpoint that "if literary creations can free to play, making use of the advantage of personal style, the translation of the foreign literatures should be the same" (Lau 1991: 1061)[31], there is less limitation from faithfulness in Lau's Chinese version. However, it should be emphasized as well that the creative application of Chinese *chengyu* by Lau is definitely not "typical Chinese lexis stacks" as Dong critics. As a matter of fact, he (2000)[32] also proposes that "Chinese *chengyu* can be adopted but should be in a limitation. From the criticism standard, too much use of *chengyu* will lead to cover the main and significant parts in a translation." As for the choice of translation strategy, Lau focuses on cultural substitution. From his perspective, "it is essential for a translator to do research on domestication before he 'imports' the foreign literatures with kinds of foreign elements" (2000)[32]. Driven by the above translation view as well as strategy, there are more creative employments of typical four-character Chinese idioms in Lau's target text as a manifestation of his creativity than the other two people.

7. Conclusion

In conclusion, the concentration of this research is on the investigation of the creative application of typical four-character Chinese idioms (*chengyu* and *sizige*) by different three famous Chinese translators – Dong Leshan, Sun Zhongxu, and Lau Shiu-ming – in their respective Chinese versions of Orwell's masterpiece Nineteen Eighty-Four by means of the corpus-based approach. According to self-compilation of parallel corpus in Sketch Engine and the theoretical basis of translation approaches and strategies of culture-specific terms by Aixela, the author annotates the particular translation methods in each typical four-character Chinese idioms in the three Chinese translations, and further finds out the following research results by the identification and statistics of Sketch Engine:

The number of *chengyu* application always remains dominant in the three Chinese versions, the token ratios of which accordingly retain much higher than that of *sizige*. As for its use, Lau is the one using it the most among the three translators; however, compared with Dong and Sun, his employment of *sizige* is the least.

Generally, the distributions of specific translation approaches adoptions by the three translators reveal notable similarities. The preferences and adoptions of translation strategy and approach by Dong Leshan and Sun Zhongxu are similar. Specifically, both of them use cultural conservation as well as linguistic (non-cultural) translation the most in their translations, the corresponding proportions of which are the highest in the works as well and have a significant difference from Lau's work. However, opposite to Dong and Sun, the situations in Lau's text are completely different. Particularly, Lau decides to adopt cultural substitution and particular approach – naturalization – as his most preference in his version, the percentages are also accordingly the highest and notably different from that in the versions of the other two translators.

It is highly presumable that due to the translation standard of Faithfulness, Comprehensiveness, and Elegance that long exist in the Chinese translation circle, cultural conservation is the main strategy employed by Dong and Sun in their translated works, while Lau is not limited by such norms during his translation process, which hence causes his choice of cultural substitution and corresponding methods as his main strategy. In particular, there exist more creative uses of Chinese *chengyu* in his target text than the other two.

From the current research from the perspective of typical four-character Chinese idioms by combining translation studies with corpus linguistics, the author hopes not only provide a new perspective for the studies of translator's creativity on the basis of corpus analysis model for the academia of translation studies as well as corpus-based studies, but also improve the attention on the studies of Nineteen Eighty-Four, and further expand the range and dimension of the relevant research on its Chinese translation.

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