

## INTRODUCTION

It is not until recent years that the topic of the translator's style receives much attention. Many translation scholars emphasize translation equivalence and translation strategies. They overlook the relevance of strategic variation to the translator's style. However, the translation result of the same text changes as the translator changes. The translator's style and the multiple factors that govern the style are worth investigation. This study aims to explore the explicitation-specific stylistic differences in fiction translations by males and by females with the corpus-based approach.

In "Similarity and difference in translator's style: A case study of the two translations of Hemingway's work," Yu (2007) has analyzed the stylistic differences in two Chinese translations of the fiction, *The Old Man and the Sea*, using four style markers, including average sentence length, type/token ratio, target language specific particles and common words. Furthermore, in "A study of translator's style in Chinese translations of Jane Austen's *Pride and Prejudice* from Mainland China, Hong Kong, and Taiwan: Translator's consistence use of specific strategies," Hsu (2004) compares three Chinese translations of the fiction, *Pride and Prejudice*, published in Taiwan, Hong Kong, and China respectively. She examines type/token ratio, average sentence length, and strategies of translating proper names, punctuation and idioms from the perspective of Baker's (1996) concept of universal translational features. From our viewpoint, Baker's (2000) investigation of the translator's style is the most representative one, in which she compares the translated works of two British literary translators, Peter Bush and Peter Clark, using the data extracted from the Translational English Corpus (TEC) at the Centre for Translation & Intercultural Studies, UMIST. She has examined type/token ratio, average sentence length, and reporting structures concerning the verb SAY, and then she provides some explanations for the findings based on the backgrounds of the two translators. With the use of corpora, the three researchers all attempt to identify the recurrent patterns that help reveal the translator's style.

Similar studies deal with gender-related stylistic differences in speaking and writing. For example, Lakoff (1975; qtd. in Nemati & Bayer 2007) proposes ten features of women's speech, including lexical hedges or fillers, tag questions, rising intonation on declaratives, and others. In addition, Biber (1995; qtd. in

Argamon, et al. 2003) discusses the involvement-informational dimension, stating that the features identified as “involved ones” are found with a higher frequency in women’s writing while those identified as “informational ones” are found more in men’s writing. Similarly, Argamon, et al. (2003) argue that in formal writing, “female writers use more pronouns that encode the relationship between the writer and the reader” (p. 331) and men tend to use noun specifiers to “‘indicate’ or ‘specify’ the things that they write about” (p. 334). The literature cited above presents different kinds of language used by both genders, and thus shows the differences in men’s and women’s styles of expression.

Some studies on gender in translation compare translated texts by males and by females to see if the strategies they use are influenced by their gender. For instance, Han (2007) compares two Chinese translations of the fiction *Vanity Fair*, one by a male and the other by a female. In the female translation, she finds some language features consistent with those proposed by Lakoff (1975), confirming that the female translator is free to reveal her feminine attributes in her works. Likewise, Zeng (2008) compares two Chinese translations of the fiction *The Color Purple*, and points out that the female translator uses more euphemisms than the male translator.

In addition, some researches have shown that females tend to demonstrate a more explicit style than males by using more intensive adverbs and conjunctions and having a lower lexical density in speaking and writing. With regard to intensive adverbs, studies like Crosby & Nyquist (1977; qtd. in Mulac, Studley & Blau 1990) and Mulac et al. (1986; qtd. in Mulac, Studley & Blau 1990) both find female speakers use more intensive adverbs than males, with the former analyzing adults’ dyadic interactions, and the latter taking public speeches by university students as samples for analysis. Additionally, a similar tendency in females is also found in Newman et al.’s (2008) analysis of over 14,000 written and spoken texts by different genders. On the part of conjunctions, Glass (1993) declares that women tend to use more conjunctions than men do after the analysis of speech patterns, and Argamon et al. (2007) have a similar conclusion after the investigation of a 140-million-word corpus of English texts drawn from blogs by males and by females. Their findings are consistent with that by Argamon, et al. (2003), who compare writing styles between genders in fictions and non-fictions. As for lexical

density, the views by Van Gijssel, et al. (2006) and Argamon, et al. (2003) both support that women have a lower lexical density than men, with the former analyzing the distribution of lexical richness with a corpus of spoken Dutch, and the latter exploring gender differences in writing. However, Singh (2001), who analyzes tape-recorded conversations between males and females with several word-frequency dependent lexical richness measures, finds an unsupportive result on the type/token ratio (a measure of lexical density).

The above researches show that not many researches deal with gender-specific stylistic differences using the corpus, so this study probes the explicitation-specific stylistic differences in translations by males and by females through the analysis of parallel corpora. Fiction translations by different genders are chosen for analysis, because literary translations can demonstrate the translators' styles resulting from average sentence length, added adjectives and added adverbs than other types of translations do, such as journalist, business or technical translations. In addition, different versions of Chinese translations of classic English fictions are more accessible than other genres of literary translations in Taiwan. It is hypothesized that like female speakers and writers, female translators will similarly present a more explicit style than males. To support this hypothesis, a corpus-based research will be conducted and then three research questions are raised for investigation:

1. Is the degree of added-intensive-adverb-resulted explicitation in the translations by females higher than that by males? And what makes this happen?
2. Is the degree of added-conjunction-resulted explicitation in the translations by females higher than that by males? And what makes this happen?
3. Is the lexical density in the translations by females lower than that by males? And what makes this happen?

For each question, the statistical result will be offered and the implications of each finding will be further explored.

## **LITERATURE REVIEW**

The purpose of this study is to probe the explicitation-specific stylistic differences in translations by males and by females, so the concepts of style in translation, gender in translation, and explicitation will be discussed at some length as follows.

### **The Concept of Style in Translation**

Style in translation is an integration of the style of the source text and that of the translation. Baker (2000) defines translator's style as "a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features," and it "involves describing preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention" (p. 245). According to Munday (2008), translator's style is presented through both creative linguistic choices and repeated linguistic selections. As Schiavi (1996) puts it, "[a] reader of translation will receive a sort of split message coming from two different addressers, both original although in two different senses: one originating from the author which is elaborated and mediated by the translator, and one originating directly from the translator" (p.14; qtd. in Munday 2008, p. 13). Thus, the choices made by the translator during the translation process are as important as those by the author in the source text.

To analyze the translator's motivation for choice-making in a translated text, Malmkjær (2004) proposes "translational stylistics," which is a method of searching for "patterns in the relationships between the translation and the original text" (p.20). However, this translational stylistics is criticized by Munday (2008) as "far more a theoretical term than a methodology, since the actual form of ST-TT analysis is scarcely discussed" (p.35). Munday also remarks that translational stylistics stresses mainly motivated choices, failing to involve the choices affected by other elements, including the choices made subliminally. In contrast, Baker (2000) is interested in recurrent patterns of the translator's subconscious choices, which can be analyzed with the aid of corpus with a large amount of data, and this is also the focus of the present research.

### **The Concept of Gender in Translation**

Traditional translation theories have long compared the role of translators to that of women. They are similarly identified as "the weaker figures in their respective hierarchies: translators are the handmaidens to authors, women inferior to men" (Simon 1996, p.1). That is, the translation has been considered secondary to the original. On the contrary, the feminist translation theory highlights the

translator's intervention and subjectivity in translation. To the feminist translator, the process of translation is no longer a passive reproduction of the original, but, similar to writing, an active production of meaning. She uses different translation strategies to flaunt "the signs of her manipulation of the text" (Godard 1990, p.91; qtd. in Simon 1996, p.13). The feminist translation theory has led to re-translation of many translated texts, including that of the *Bible*, with the inclusive language or the non-sexist language. In other words, "non-motivated uses of masculine vocabulary" will be replaced by "natural terms" (Simon 1996, p.124). In the revised versions of the *Bible*, for instance, the use of the male reference *he* is avoided, and is sometimes replaced by a neutral term *anyone*. Additionally, the phrase *God the Father*, which indicates God is male, is replaced by "God the Sovereign One" or even "God [the Mother] and Father" (Flotow 1997).

Many studies exploring the concept of gender in translation are undertaken from the perspective of the feminist translation theory. Saldanha's (2003) study is an exceptional case. She investigates a gender-dependent linguistic pattern proposed by Holmes (1993) that women "use more standard forms than men from the same social group in the same social context" (p.473; qtd. in Saldanha 2003, p.320). In her corpus-based study, she uses split infinitives and average sentence length as analysis criteria. According to Saldanha (2003), numerous grammars and English usage guidelines all recommend avoiding the use of split infinitives, especially in the formal language, and English is featured by short sentences. Thus, based on Holmes' pattern, women are expected to use fewer split infinitives and produce shorter sentences in translation than men do. She finds that the result of split infinitives is not statistically significant, and that of average sentence length is opposite to her hypothesis. Due to the shortage of gender-related translation studies without the feminist influence, this study intends to investigate translators' stylistic differences as the result of gender through corpus analysis.

### **The Concept of Explication**

The notion of explication is first introduced by Vinay and Darbelnet (1958), who define it as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation" (p.8; qtd. in Klaudy 1998, p.80). Later, Baker

(1996) defines this term as “the tendency to spell things out in translation, including, in its simplest form, the practice of adding background information” (p.176). Blum-Kulka (1986) has raised the explicitation hypothesis, claiming the explicitation feature is “inherent in the process of translation” (p. 300). After this, she examines shifts of cohesive markers in translated texts, and finds a rise of cohesive explicitness in the target text owing to the translator’s insertion of words absent in the source text. This hypothesis is supported by many studies afterwards.

For example, Øverås (1998) observes explicitating and implicitating shifts in both English-Norwegian and Norwegian-English translations, focusing on the addition and the specification of grammatical and lexical ties. Her findings show a rise in the level of cohesion in both English and Norwegian translated texts, which confirms the explicitation hypothesis. Additionally, Shen (2006) tries to find out whether the explicitation feature exists in both commercial and student technical translations. He uses an English-Chinese parallel corpus to analyze the frequency of logical connectives and rhetorical devices. According to his findings, explicitation is produced in both translations through the addition of connectives, modifiers and extra background information, which accords with the concept of explicitation as a translation universal. Another example is Shih (2008), who investigates the differences in the degree of explicitation between English-Chinese literary translations for children and for adults. In her findings, the translations for children reveal lower noun density as well as higher frequencies of added connectives and added notes than those for adults. Possible explanations for such findings are also provided in her study.

## **METHODOLOGY**

Since the results of research obtained through corpus analysis are more satisfactory with high objectivity and reliability than those from conventional translation studies, this study will use a large volume of empirical data for the quantitative analysis. A parallel corpus is constructed, which consists of “original, source language texts in language A and their translated versions in language B” (Baker 1995, p.230). The purpose of corpus-based analysis is to shift the emphasis in translation studies from prescription to description, since this method allows researchers “to establish, objectively, how translators overcome difficulties of

translation in practice” (Baker 1995, p.231). The design of the corpus will be illustrated below, following an introduction to analysis criteria and the data-processing tools.

### Corpus Design

For the representativeness of the corpus, many factors must be well considered, including similarity in time span, similar genre of texts, similar word count, great variety in authors, translators and publishers. Selected are fifteen English fictions published in the 1800s, and a pair of their Chinese translations by male and female translators published after 1990. Most of the translations are available in the market after 2000, with only five of them during the 1990s. Then, a parallel corpus that contains two subcorpora is built, with one subcorpus of 338946 words that consists of the Chinese translations by males and their English originals (hereinafter Corpus of the Translations by Males/CTM), and the other subcorpus of 332964 words that is composed of the Chinese translations by females and their English originals (hereinafter Corpus of the Translations by Females/CTF). The total number of the words in the two corpora reaches 671910. The internal structure of CTM is shown in Appendix 1, and the internal structure of CTF is listed in Appendix 2.

The three measures used in this study for comparing the stylistic differences in terms of explicitation between the translations by different genders are intensive adverbs, conjunctions, and lexical density.

The addition of intensive adverbs helps modify and intensify the manner of a specific adjective, adverb, or action in the source texts. Table 1 shows the frequently used types of Chinese intensive adverbs selected for search with their English correspondents.

**Table 1**  
*Selected Intensive Adverbs as Analysis Criteria*

	<b>Intensive Adverb Types</b>
<b>Intensive Adverb Types</b>	很 / 非常 / 相當 / 如此 / 十分 / 甚 / 實在 / 挺 / 滿 [very/so/rather/quite/pretty]、太[too]、極/格外[extremely]、必 /必然/必定/一定/無疑/確實[certainly]、絕/絕對[absolutely]、 完全[totally/completely]

Next, conjunctions are used to represent the relations between two clauses within one sentence. The addition of conjunctions expresses explicitly the intra-sentential relations indicated in the source texts. The frequently used Chinese conjunctions are selected and are categorized into five types, including temporal, contrastive, causal, coordinate, and conditional ones. Table 2 shows these Chinese conjunctions and their English correspondents.

**Table 2**  
***Five Conjunction Types***

<b>Conjunction Types</b>	<b>Lexical Items</b>
Temporal Conjunctions	當[when]
Contrastive Conjunctions	但/但是/可是/不過/然而[but/yet]、而[and/but]、否則[or]
Causal Conjunctions	因/因為/由於[because/since/for]、所以/故/於是/因此[so]
Coordinate Conjunctions	且/而且/並/並且/然後[and]、或是[or]
Conditional Conjunctions	如/假如/若/假設/萬一[if]、即使[even if]、只要[only if]、雖/雖然[though/although]、一旦[once]、除非[unless]

Third, lexical density refers to the range and diversity of vocabulary in a text. Its most widely used measure across disciplines is type/token ratio (Van Gijssel, Speelman & Geeraerts 2006; Yu 2007), which is defined by Baker (2000) as “the ratio of different words to the overall number of words in a text or collection of texts” (p.250). Thus, this study will use type/token ratio (TTR) to calculate lexical density. “Type” refers to “the number of different words used,” and “token” means all of “the orthographic running word forms” in a text (Olohan 2004, p. 80). For example, if the word *gender* appears ten times in a text, it is considered as one type, but ten tokens. A higher TTR indicates the use of a wider range of vocabulary, which increases the difficulty for the reader’s comprehension, while a lower TTR means the vocabulary range is limited, which boosts the readability of the text and suggests easy comprehension. To obtain the TTR of a text, the number of word types is divided by the total word count (tokens).



## The Data-Processing Tools

The *ParaConc* and *Concordance* tools are used for data analysis. Firstly, the *ParaConc* tool is used to measure the degree of added-intensive-adverb-resulted explicitation and added-conjunction-resulted explicitation. It allows texts to be aligned for comparison, which is convenient for the examination of added words in translations. Secondly, the *Concordance* tool is for calculating type/token ratio of the translated texts. However, before its application, the words in the Chinese translations need to be segmented with the Chinese word segmentation system (CKIP), since the *Concordance* tool has problems identifying Chinese word groups. For example, the phrase 譯者 should be identified as a linguistic unit referring to *translator*, not as two individual characters, 譯 and 者.

## FINDINGS AND DISCUSSIONS

The findings regarding the degree of added-intensive-adverb-resulted explicitation, the degree of added-conjunction-resulted explicitation, and lexical density will be discussed in response to the research questions.

### Added-intensive-adverb-resulted Explicitation

In response to the first research question, the finding confirms that female translators show a higher degree of explicitation resulting from the addition of intensive adverbs in their translations than males do. According to the statistical result shown in Table 3, the level of explicitation through the addition of intensive adverbs takes up 40.34% in the translations by females while it simply holds 37.26% in the translations by males.

**Table 3**  
*The Added-intensive-adverb-resulted Explicitation*

Names of STs	Males		Females		Gap
	Added Intensive Adverbs in TT/All Intensive Adverbs in TT	Percentage (%)	Added Intensive Adverbs in TT/All Intensive Adverbs in TT	Percentage (%)	
<i>A Christmas Carol</i>	40/89	44.94	35/61	57.38	< 12.44

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<i>A Tale of Two Cities</i>	17/47	36.17	14/35	40.00	< 03.83
<i>Dracula</i>	27/90	30.00	44/114	38.60	< 08.60
<i>Frankenstein</i>	34/73	46.58	30/71	42.25	> 04.33
<i>Jane Eyre</i>	9/51	17.65	35/74	47.30	< 29.65
<i>Persuasion</i>	18/72	25.00	30/109	27.52	< 02.52
<i>Pride and Prejudice</i>	34/123	27.64	35/114	30.70	< 03.06
<i>The Adventures of Tom Sawyer</i>	17/38	44.74	40/69	57.97	< 13.23
<i>The Scarlet Letter</i>	16/37	43.24	15/51	29.41	> 13.83
<i>Treasure Island</i>	54/87	62.07	27/62	43.55	> 18.52
<i>Emma</i>	30/155	19.35	34/124	27.42	< 08.07
<i>Sense and Sensibility</i>	25/91	27.47	24/103	23.30	> 04.17
<i>Little Women</i>	36/84	42.86	48/99	48.48	< 05.62
<i>Tess of the d'Urbervilles</i>	21/46	45.65	24/53	45.28	> 00.37
<i>Wuthering Heights</i>	26/57	45.61	23/50	46.00	< 00.39
<b>Average</b>		37.26		40.34	< 03.08

The above statistical result shows that female translators have added more intensive adverbs than males. The finding supports the researches by Crosby & Nyquist (1977), Mulac et al. (1986) and by Newman et al. (2008) that females tend to use more intensive adverbs than males in speaking and writing.

Among the translations of ten fictions, the female translators add more intensive adverbs than males do. Specifically, in the translations of the fiction *Jane Eyre*, the largest gap of explicitation (29.65%) is found between male and female

translators. The background information of the translators helps explain the reason for this translation difference (see Appendix 3 & 4). The information regarding the educational backgrounds and professions of the translators are collected from the introductions in the translated fictions as well as from websites. As Appendix 3 and 4 have shown, the female translator (Li Wen-qi/李文綺) of *Jane Eyre* majors in diplomacy. It is believed that diplomats or diplomats-to-be have learned sophisticated communication skills in order to negotiate with those from other countries, and to persuade the rivals into accepting their requirements for their mother country's benefits. The translator, Miss Li, graduated from National Chengchi University, and the university requires Diplomacy major students to take the International Bargaining course, which provides them with the opportunities to practice negotiation skills on global issues (Chiang 2010). For this reason, Miss Li might have used more intensive adverbs to intensify the tone of her expressions and to create dramatic effect than others do. In contrast, it reveals that the male translator (Li Ji-ye/李霽野), an English teacher, has used fewer intensive adverbs than others. Generally, teachers are assumed to be good at using intensive adverbs in their lecture to signal important parts and to catch student attention. However, Mr. Li has demonstrated the use of few intensive adverbs, and our inference is that his translation behavior is related to his personal idiosyncratic preference. Table 4 shows a comparison of the translations by Miss Li and by Mr. Li.

**Table 4**  
***A Comparison of Added-intensive-adverb-resulted Explicitation Between the Translations of Jane Eyre by a Male and by a Female***

STs	TTs by Mr. Li	TTs by Miss Li
1. Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance."	她沒有讓我加入這個團體；她說她 <u>抱歉</u> 不得不疏遠我。	我呢，則被她排除在外，只說她 <u>很遺憾</u> 必須禁止我靠近她。
2. This idea, consolatory in theory, I felt would be terrible if realized.	這種念頭，在理論上是安慰人的，但我覺得假若實現，倒是 <u>可怕</u> 的了。	這個想法，在理論上也許能給人安慰，可是我覺得如果真的實現，則未免 <u>太可怕</u> 了。
3. I rested my head against a	我的頭安放在一個枕	我把頭靠在枕頭上，或

pillow or an arm, and felt easy.	頭或胳膊上，覺得舒服。	者是某個人的胳膊上，覺得舒服極了。
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Table 4 shows that the female translator, Miss Li, has added intensive adverbs like 很[very], 太[too] and 極[extremely] that do not exist in the source text, while Mr. Li does not add these intensive adverbs. In Example 1, the phrase “she regretted to...” in the ST is translated as 她抱歉 [she is sorry...] by Mr. Li while it is translated as 她很遺憾 [she is very sorry] by Miss Li through the addition of the intensive adverb 很[very] to intensify the regretfulness of the character. In Examples 2 and 3, Miss Li adds the intensive adverbs 太[too] and 極[extremely] to modify the adjectives “terrible” and “easy” respectively, while Mr. Li does not add any intensive adverbs. Furthermore, in Example 3, due to the addition of the intensive adverb, Miss Li makes her translation 覺得舒服極了 conform more to the Chinese speaking pattern than Mr. Li’s translation 覺得舒服.

On the other hand, the smallest explication gap between two genders concerning the addition of intensive adverbs is found in *Wuthering Heights* and *Tess of the d'Urbervilles*, with the former showing a supportive result with a 0.39% gap, and the latter showing an opposite result with a gap of 0.37%. Such a small gap indicates that the impact of gender can be minimized and other factors have more controlling power. The translators’ educational backgrounds are one of the possible variables to govern the translator’s choice of adding more or fewer intensive adverbs. In the translations of *Wuthering Heights*, the male translator majors in English and literature, and the female majors in English and translation. The two translators’ similar training in English has reduced their added-intensive-adverb-resulted explication gap. Similar educational backgrounds are also found with the two translators of *Tess of the d'Urbervilles*, with the male majoring in English and comparative literature and the female majoring in English. Their similar educational experiences might have caused them to have a similar view about the addition of intensive adverbs in translation, so the gap of added-intensive-adverb-resulted explication between their translations of the same fiction is minimized.

### Added-conjunction-resulted Explication

In response to the second research question, the overall finding indicates that female translators do not use more additional conjunctions than males do.

According to the statistical result shown in Table 5, the degree of added-conjunction-resulted explication accounts for 18.39% in the translations by females while it takes up 21.03% in the translations by males.

**Table 5**  
***The Added-conjunction-resulted Explication***

Names of STs	Males		Females		Gap
	Added Conjunctions in TT/ All Conjunctions in TT	Percentage (%)	Added Conjunctions in TT/ All Conjunctions in TT	Percentage (%)	
<i>A Christmas Carol</i>	22/102	21.57	79/227	34.80	< 13.23
<i>A Tale of Two Cities</i>	22/88	25.00	30/147	20.41	> 04.59
<i>Dracula</i>	19/189	10.05	31/186	16.67	< 06.62
<i>Frankenstein</i>	67/199	33.67	12/158	7.59	> 26.08
<i>Jane Eyre</i>	6/137	4.38	34/161	21.12	< 16.74
<i>Persuasion</i>	33/133	24.81	75/241	31.12	< 06.31
<i>Pride and Prejudice</i>	49/163	30.06	36/152	23.68	> 06.38
<i>The Adventures of Tom Sawyer</i>	19/127	14.96	23/186	12.37	> 02.59
<i>The Scarlet Letter</i>	29/122	23.77	30/154	19.48	> 04.29
<i>Treasure Island</i>	41/175	23.43	23/169	13.61	> 09.82
<i>Emma</i>	55/303	18.15	55/214	25.70	< 07.55
<i>Sense and Sensibility</i>	32/192	16.67	20/123	16.26	> 00.41
<i>Little Women</i>	3/94	3.19	13/167	7.78	< 04.59
<i>Tess of the d'Urbervilles</i>	35/114	30.70	2/68	2.94	> 27.76

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<i>Wuthering Heights</i>	49/140	35.00	21/94	22.34	> 12.66
<b>Average</b>		21.03		18.39	> 02.64

The above statistical result shows that female translators on average add fewer conjunctions in translations than males do, so this finding does not support the findings in the researches of Glass (1993) and Argamon et al. (2003, 2007). The result suggests that what male and female translators have done does not necessarily accord with what male and female speakers or writers have done. That is, gender-specific tendencies discovered in speaking and writing do not always exist in translations.

In nine out of the fifteen translated fictions, male translators have used more added conjunctions than females do. Among them the largest gap of explicitation (27.76%) is found in the translations of *Tess of the d'Urbervilles*. The professional backgrounds of the translators are different, with the male translator (Feng Zhe-shen/鄧哲生) as a teacher of language and literature, and the female translator (Sung Pi-yun/宋碧雲) as a professional translator. For teachers, it is necessary to make their talk comprehensible to students, since the optimal inputs for language acquisition are comprehensible ones (Krashen 1982). Therefore, to explicitate their messages for good comprehension or to present clearly the logical relations within the sentences in the lecture, teachers are generally assumed to use more conjunctions than other professionals do. This assumption makes us believe that due to the influence of his profession, Mr. Feng has added more conjunctions than Miss Sung does.

Table 6 shows a comparison of the translations by Mr. Feng and by Miss Sung.

**Table 6**  
*A Comparison of Added-conjunction-resulted Explicitation Between the Translations of Tess of the d'Urbervilles by a Male and by a Female*

STs	TTs by Mr. Feng	TTs by Miss Sung
1. The interior, in spite of the melody, struck upon the girl's senses with an unspeakable dreariness.	雖然有歌聲， <u>但</u> 屋內的景象卻使黛絲有種說不出的淒涼感。	雖然有好聽的歌曲， <u>室</u> 內的景觀在黛絲眼裏卻顯得出奇鬱悶。

2. As there were no men in the company the girls danced at first with each other.	由於隊伍中沒有男伴， <u>所以</u> 女孩們便相伴共舞。	隊中沒有男人，起先 <u>少女們</u> 相伴共舞。
3. An unguided ramble into its recesses in bad weather is apt to engender dissatisfaction with its narrow, tortuous, and miry ways.	<u>如果</u> 在天氣惡劣又沒有嚮導帶路的情況下漫步其中，一定會對那曲折、狹窄而泥濘的小徑十分不滿。	壞天氣的時候糊里糊塗漫步其中，一定對它狹窄、磨人而泥濘的小徑十分不滿。

As shown in Table 6, Mr. Feng has added conjunctions such as 但[but], 所以[so] and 如果[if] that do not exist in the source text. In Example 1, Mr. Feng adds the conjunction 但[but] to explicitly show a contrast between the external environment and the internal mental state of the girl. In contrast, without the addition of the conjunction, the effect of contrast-resulted explication has been highly reduced in Miss Sung's translation. In Example 2, to show the cause-effect relationship, Mr. Feng has added a conjunction 所以[so], but Miss Sung does not. In Example 3, the addition of the conditional conjunction 如果[if] helps to highlight the condition the narrator is describing and therefore the message is more transparent than Miss Sung's translation.

Although male translators on average have added more conjunctions than females do, the finding indicates that in six out of the fifteen fiction translations, female translators add more conjunctions than males do. Among them the largest explication gap (16.74%) exists in the fiction *Jane Eyre*. As discussed above, the female translator, Miss Li, majors in diplomacy, and she has received training in communication techniques for efficient and effective negotiation with representatives from foreign countries. As a good communicator, she is likely to add more conjunctions than others do in her translations to render the implicit logical relations within one sentence explicit. The purpose is to make the message clarified, so that the target audience can understand it quickly and easily. On the other hand, the male translator, Mr. Li, is an English teacher, but performs opposite to the general belief that teachers often use more conjunctions than others to make their messages easier for students to understand. His translation behavior may be owing to his individual idiosyncratic preference. Owing to his less use of added

conjunctions and added intensive adverbs than the female translator does, it is inferred that he might want to preserve the author's artistic form for the audience to appreciate the original literary beauty. Table 7 shows a comparison of the translations by Miss Li and by Mr. Li.

**Table 7**  
***A Comparison of Added-conjunction-resulted Explication Between the Translations of Jane Eyre by a Male and by a Female***

STs	TTs by Mr. Li	TTs by Miss Li
1. I caught scraps of their conversation, from which I was able only too distinctly to infer the main subject discussed.	我聽到了她們談話的斷片， <u>從這些我能夠很清楚地推測出她們所討論的主要的事。</u>	我斷斷續續聽到了幾句， <u>但已能</u> 十分明白她們在談什麼。
2. I was glad of it. I never liked long walks, especially on chilly afternoons.	我覺得高興， <u>我從來不喜歡路遠時長的散步，尤其在寒冷的下午。</u>	我很高興； <u>因為我從來都不喜歡長途散步，</u> 尤其是在寒風刺骨的午後。
3. "The fall did not make you ill; what did, then?" pursued Mr Lloyd when Bessie was gone.	「 <u>跌跤沒有使得你生病；那麼什麼使得你生病了呢？</u> 」勞埃德先生在貝西走了的時候追問。	「 <u>若不是摔倒讓你生病的，</u> 那麼是因為什麼呢？」貝絲走了以後，羅伊德先生繼續追問。

Table 7 shows that Miss Li has added conjunctions like 但[but], 因為[because] and 若[if] that do not exist in the source text while Mr. Li translates the message following the source text. In Example 1, Miss Li adds the contrastive conjunction 但[but] to show a contrast between two messages, so that the target audience may immediately catch the implications with the help of the conjunction-resulted contrasting relationship between two clauses. Unlike her, Mr. Li translates the sentences as two separate segments following the source text. Similarly, Example 2 shows that the causal conjunction 因為[because] is added by Miss Li to clearly indicate the cause-effect relationship between two clauses. The added conjunction has helped to point out the reason for the narrator's happy feeling. In Example 3, the conditional conjunction 若[if] is added by Miss Li to explicate the condition in the sentence and to connect the two messages in the



speaker's question, while Mr. Li translates the speaker's question as two disconnected sentences.

### Lexical Density

In response to the third research question, the finding indicates that female translators do not have a lower lexical density than males. According to the statistical result shown in Table 8, the average type/token ratio (TTR) holds 28.53% in the translations by females while it takes up 28.19% in the translations by males. No considerable difference is found between male and female translators due to a gap of 0.34%.

**Table 8**  
**Type/token Ratios in the Translations by Males and by Females**

Names of STs	Males		Females		Gap
	Type /Token	TTR(%)	Type /Token	TTR(%)	
<i>A Christmas Carol</i>	2156/7542	28.59	2467/9009	27.38	> 1.21
<i>A Tale of Two Cities</i>	2367/7786	30.40	2277/8340	27.30	> 3.10
<i>Dracula</i>	2397/7956	30.13	2288/8148	28.08	> 2.05
<i>Frankenstein</i>	2126/7666	27.73	2756/7907	34.86	< 7.13
<i>Jane Eyre</i>	2207/8067	27.36	2514/8121	30.96	< 3.60
<i>Persuasion</i>	2135/7407	28.82	1987/7847	25.32	> 3.50
<i>Pride and Prejudice</i>	1940/7739	25.07	1895/8061	23.51	> 1.56
<i>The Adventures of Tom Sawyer</i>	2338/7426	31.48	2279/8261	27.59	> 3.89
<i>The Scarlet Letter</i>	2622/8125	32.27	2198/7825	28.10	> 4.17
<i>Treasure Island</i>	2365/9200	25.71	2476/8060	30.72	< 5.01
<i>Emma</i>	2335/12045	19.39	2060/8409	24.50	< 5.11
<i>Sense and Sensibility</i>	2342/8792	26.64	2246/7908	28.40	< 1.76

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<i>Little Women</i>	2127/7628	27.88	1980/8065	24.55	> 3.33
<i>Tess of the d'Urbervilles</i>	2364/7386	32.01	2461/7125	34.54	< 2.53
<i>Wuthering Heights</i>	2528/8610	29.36	2452/7625	32.16	< 2.80
<b>Average</b>		28.19		28.53	< 0.34

The above statistical result opposes the previous research results (Jespersen 1922; Van Gijssel, et al. 2006; and Argamon, et al. 2003) that women have a lower TTR than men. However, the result supports Singh's (2001) finding that there are minor differences in TTR between the conversations by males and by females.

Seven out of the fifteen fiction translations indicate that female translators have a higher lexical density than males, and among them, *Frankenstein* shows the largest gap in the TTR (7.13%). The male translator, Mr. Qi, and the female translator, Miss Yang, are both Chinese majors and professional translators. Their similar educational backgrounds and professional experiences make it difficult to attribute their difference in the TTR to their difference in educational majors and professions. There should be other factors at play, or it is due to their individual idiosyncratic preferences.

Nevertheless, the other eight translated fictions support that the female translator's lexical density is lower than that of the male translator. Among them the largest gap (4.17%) is found in *The Scarlet Letter*. The male translator, Mr. Hu, is a teacher and also a specialist in British and American literature, so it is not out of expectation that he uses some rhetorical devices to create a wide range of vocabulary in translation. However, the female translator, Miss Liang, is an English major, who is also believed to have received training in Western literature. Seen in this regard, the educational backgrounds of these two translators are not the main reason for the difference in their lexical density; the difference may be attributed to other factors, such as their individual stylistic preferences.

## CONCLUSION

According to the findings, female translators add more intensive adverbs than males do, which supports the research hypothesis, but female translators add fewer

conjunctions than males do to oppose the research hypothesis. In addition, no considerable difference is found in the lexical density between translators of different genders. It is thus concluded that gender-resulted tendencies on explicitation found in speaking and writing are not necessarily replicated in translation. Gender is found not to be the only factor governing the translator's addition of intensive adverbs and conjunctions that do not exist in the ST, or determining the lexical density in the translations by males and by females. To find the possible reasons for the different translation performances in males and females regarding the aforementioned three types of explicitation, other factors, including the translator's educational backgrounds, professional experiences and personal idiosyncratic preferences, must be taken into account.

However, there are some limitations in this study, so several suggestions are put forward for future relevant researches. First of all, the corpus size can be expanded to gain a more objective result about the explicitation-specific stylistic differences in translations. And the corpus processing tools, including *ParaConc*, *Concordance*, and CKIP, all have problems processing Chinese texts, so we suggest that they be improved to benefit future users. Besides, this study explains the stylistic differences simply based on educational backgrounds and professions, so we suggest that further information about the translator's life be supplemented to probe the reason for the translator's performance. Aside from the three types of explicitation resulting from added intensive adverbs, added conjunctions, and lexical density, other types of explicitation to investigate the translation style can be used, including average sentence length, added pronouns, added determiners, noun density, adjective density, adverb density, and others. Moreover, factors other than gender can be taken into consideration, such as the impact of the editor on the translation product, the influence of the translator's birthplace on his/her translation style, and others. Finally, the model of this study can be replicated to other researches of gender-specific stylistic translations since this study using the corpus-analysis approach is relatively scant in the modern translation field.

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## APPENDIX 1

### *The Internal Structure of CTM*

Fictions	Publication Time of STs	Names of TTs	Names of Translators	Publishers	Publication Time of TTs	Words
<i>A Christmas Carol</i>	1843	聖誕歌聲	鄭永孝	聯經	1996	ST: 8597 TT: 12979
<i>A Tale of Two Cities</i>	1859	雙城記	宋兆霖	商周	2007	ST: 7839 TT: 12779
<i>Dracula</i>	1897	卓九勒伯爵：血即生命	劉鐵虎	大塊文化	2007	ST: 9390 TT: 13524
<i>Frankenstein</i>	1818	科學怪人	齊霞飛	志文	2000	ST: 7828 TT: 12831
<i>Jane Eyre</i>	1847	簡愛	李霽野	桂冠	2000	ST: 7861 TT: 12997
<i>Persuasion</i>	1818	勸導	孫致禮	新潮社	2003	ST: 7734

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						TT: 13052
<i>Pride and Prejudice</i>	1813	傲慢與偏見	雷立美	商周	2005	ST: 8293 TT: 13647
<i>The Adventures of Tom Sawyer</i>	1876	湯姆歷險記	賈文浩、賈文淵	商周	2005	ST: 8340 TT: 12764
<i>The Scarlet Letter</i>	1850	紅字	胡允桓	林鬱	1992	ST: 7963 TT: 13546
<i>Treasure Island</i>	1883	金銀島	雨陶	崇文館	2002	ST: 9053 TT: 14983
<i>Emma</i>	1815	艾瑪	張瑞麟	遊目族	2007	ST: 12669 TT: 20894
<i>Sense and Sensibility</i>	1811	理智與情感	孫致禮	新潮社	2003	ST: 9777 TT: 15281
<i>Little Women</i>	1868	小婦人	王之光	風雲時代	2007	ST: 7968 TT: 13075
<i>Tess of the d'Urbervilles</i>	1891	黛絲姑娘	鄧哲生	崇文館	2004	ST: 8870 TT: 12616
<i>Wuthering Heights</i>	1847	咆哮山莊	成維安	集思	2002	ST: 7720 TT: 14076
						Total: 338946

**APPENDIX 2**  
***The Internal Structure of CTF***

Fictions	Publication Time of STs	Names of TTs	Names of Translators	Publishers	Publication Time of TTs	Words
<i>A Christmas Carol</i>	1843	聖誕歡歌	王雅瑩	華文網	2005	ST: 8597 TT: 15265
<i>A Tale of Two Cities</i>	1859	雙城記	文怡虹	小知堂	2001	ST: 7839 TT: 13636
<i>Dracula</i>	1897	吸血鬼德古拉	黃含綿	金楓	1995	ST: 9390 TT: 13684
<i>Frankenstein</i>	1818	科學怪人	楊玉娘	林鬱文化	1996	ST: 7828 TT: 13044
<i>Jane Eyre</i>	1847	簡愛	李文綺	遠流	2004	ST: 7861 TT: 13631
<i>Persuasion</i>	1818	勸服	梁祥美	志文	2007	ST: 7734 TT: 13521
<i>Pride and Prejudice</i>	1813	傲慢與偏見	方華	新絲路	2006	ST: 8293 TT: 13685
<i>The Adventures of Tom Sawyer</i>	1876	湯姆歷險記	張美芳	高寶	2007	ST: 8340 TT: 13651
<i>The Scarlet Letter</i>	1850	紅字	梁金葉	小知堂	2001	ST: 7963 TT: 12881
<i>Treasure Island</i>	1883	金銀島	林玟瑩	小知堂	2001	ST: 9053 TT: 13617
<i>Emma</i>	1815	艾瑪	許怡貞	高寶	2006	ST: 12669 TT: 14488
<i>Sense and Sensibility</i>	1811	理性與感性	顏擇雅	時報	2006	ST: 9777 TT: 13269
<i>Little Women</i>	1868	小婦人	張琰	大田	2003	ST: 7968 TT: 13459
<i>Tess of the</i>	1891	黛絲姑娘	宋碧雲	桂冠	1994	ST: 8870



<i>d'Urbervilles</i>						TT: 12311
<i>Wuthering Heights</i>	1847	咆哮山莊	林怡靜	小知堂	2001	ST: 7720 TT: 12920
						Total: 332964

### APPENDIX 3

#### *Background Information of the Male Translators*

Fictions	Names	Majors	Professions
<i>A Christmas Carol</i>	鄭永孝	Not accessible	English teacher; translator
<i>A Tale of Two Cities</i>	宋兆霖	English	English teacher
<i>Dracula</i>	劉鐵虎	English (BA); psychology (MA)	Newspaper editor (before)
<i>Frankenstein</i>	齊霞飛	Chinese	Translator
<i>Jane Eyre</i>	李霽野	Not accessible	English teacher; translator; writer
<i>Persuasion/ Sense and Sensibility</i>	孫致禮	Not accessible	English teacher; translator; theorist of translation studies
<i>Pride and Prejudice</i>	雷立美	Not accessible	Teacher of English & translation
<i>The Adventures of Tom Sawyer</i>	賈文浩	English (BA); literary translation (MA)	English teacher
	賈文淵	Not accessible	Not accessible
<i>The Scarlet Letter</i>	胡允桓	British/American literature	Teacher; translator
<i>Treasure Island</i>	雨陶	Social studies (BA); English (MA); psychology (PhD)	Editor for children's literature (before)
<i>Emma</i>	張瑞麟	Electronics	Translator
<i>Little Women</i>	王之光	Linguistics & literature	Teacher
<i>Tess of the d'Urbervilles</i>	鄧哲生	English (BA/MA); comparative literature (PhD)	Teacher; translator
<i>Wuthering Heights</i>	成維安	English (MA); Literature (PhD)	Teacher (before); editor; translator

### APPENDIX 4

#### *Background Information of the Female Translators*

Fictions	Names	Majors	Professions
<i>A Christmas Carol</i>	王雅瑩	Social studies	Salesperson
<i>A Tale of Two Cities</i>	文怡虹	French	Translator
<i>Dracula</i>	黃含綿	English	Not accessible
<i>Frankenstein</i>	楊玉娘	Chinese	Translator
<i>Jane Eyre</i>	李文綺	Diplomacy	Translator
<i>Persuasion</i>	梁祥美	Philosophy	Not accessible

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<i>Pride and Prejudice</i>	方華	English (BA/MA); comparative literature (PhD candidate)	Translator
<i>The Adventures of Tom Sawyer</i>	張美芳	Chinese (BA); literature (MA)	English teacher; editor; translator
<i>The Scarlet Letter</i>	梁金葉	English	Not accessible
<i>Treasure Island</i>	林玫瑩	English	Teacher (before); translator
<i>Emma</i>	許怡貞	Chinese	Not accessible
<i>Sense and Sensibility</i>	顏擇雅	Comparative literature	Writer; publisher
<i>Little Women</i>	張琰	Philosophy (BA); translation (MA)	Translator
<i>Tess of the d'Urbervilles</i>	宋碧雲	English	Translator
<i>Wuthering Heights</i>	林怡靜	English (BA); translation & interpretation (MA); translation studies (PhD candidate)	Translator; interpreter