
A Case Study on the Application of DIY Corpus to Translation Criticism: Exemplified by the Four Renderings of Chinese Essayist Zhu Ziqing's *Congcong**

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Abstract:

In light of the fact that there are scarce studies, particularly from the interdisciplinary method of corpus, on the renderings of Zhu Ziqing's *Congcong*, a prose well-known in China, this study aims to apply the corpus method to analyze its four renderings. It examines the method of integrating objective and subjective translation criticism on the basis of Do-It-Yourself Corpus (DIY Corpus). In implementing the research method, it designs a number of indexes, in terms of words, Type Token Ratio (TTR), Range, Word Frequency (WF), Distinctive Words (DW), and Alignment, and then builds DIY Corpus and computes data based on a series of procedures, including collecting source text and renderings, de-noising texts, generating the range files of renderings, aligning the source text and the renderings, and calculating TTR. By analyzing the data of the case concerned, it objectively summarizes the characteristics of the four renderings, which substantiates the superiority of DIY Corpus to make translation criticism more scientific, holistic and credible.

Key Words: DIY Corpus, Translation criticism, The four renderings of *Congcong*, Corpus software

* An essay written by Zhu Ziqing (1898-1948), a Chinese essayist and scholar.

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1. INTRODUCTION

Translation criticism is an essential link that anchors translation theory and its practice.¹ It is a cerebration with a certain practice means and theory objective, an academic activity that proceeds from a certain concept of values, analyzes and evaluates specific translation phenomena, an integration of aesthetic appreciation and scientific judgment.² Translation criticism can be both subjective and objective, and relatively objective translation criticism can be attained through scientific method. Reiss points out that: What is objective translation criticism? Here “objective” means valid, opposite to insufficient or arbitrary.³ This opinion inspires the present authors to combine the quantitative research and the qualitative analysis, and bring their advantages to the fullest.

A corpus can be defined as a collection of machine-readable authentic texts, including transcripts of spoken data, which is sampled to be representative of a particular natural language or language variety. As a corpus is always designed for a particular purpose, the usefulness of a ready-made corpus must be judged with regard to the purpose to which a user intends to put it. Consequently, while there are many corpora readily available, it is often the case that researchers will find that they are not able to address their research questions using ready-made corpora.⁴ Under such circumstances, it is necessary to build a Do-It-Yourself Corpus (DIY Corpus hereafter) whose research spectrum is relatively specific compared with general natural language resources.

To the authors' knowledge, little attention has been devoted to the attempt in the application of DIY Corpus to translation criticism. Nonetheless, the present authors believe that DIY Corpus represents an effective approach to objective translation criticism, for translation critics can build a tailor-made corpus in line with their research range, method, and objective, utilize readily-available corpus processing tools to generate statistics, and then conduct the quantitative research and the qualitative analysis.

In this paper, the Chinese prose masterpiece *Congcong* (the transliteration of 《匆匆》) by Zhu Ziqing and its four renderings are selected to conduct a case study. In the studies done by predecessors, translation criticism of literature works was principally based on the critics' experience and contemplation, while quantitative researches are rarely mentioned. Hence, the present authors deem that the research approaches to this case study is of pioneering significance.

¹ Newmark, P., 1988, *A Textbook of Translation*, New York: Prentice Hall.

² Fang, M., 2004, *A Dictionary of Translation Studies*, Shanghai Foreign Language Education Press.

³ Reiss, K., 2004, *Translation Criticism - The Potentials & Limitations*, Shanghai: Shanghai Foreign Language Education Press.

⁴ Xiao, R., 2008, *Corpus Linguistics: An International Handbook*, Berlin: Mouton de Gruyter.

2. RESEARCH METHODOLOGY

To bind the quantitative research and the qualitative analysis, the research process should encompass establishing the aspects to research, setting a series of statistical indexes that echo the features to be analyzed, utilizing available corpus software to compute the data of the indexes, observing the trend in the data and proposing hypothesis, testing the hypothesis by empirical analysis of the corpus, and finally drawing the conclusion. In this part, the following indexes are set as approaches to anatomize the DIY Corpus. Also, their theoretical roles in the statistical analysis are specified.

The number of words is a gauge of the conciseness of a text, while the Average Sentence Length (ASL hereafter) may well reflect the author's or translator's preference between long sentences and short sentences.

In corpus statistics, a Type refers to a unique word form that appears for the first time in a corpus, while a Token refers to the occurrence of any given individual word form.⁵ Consequently, the Type Token Ratio (TTR hereafter) refers to the number of Types divided by the number of Tokens, which represents a measure of the lexical variation of the author or translator.

Range can be used to compare a text against vocabulary lists to see what words in the text are and are not in the lists, and to see what percentage of the items in the text are covered by the lists. Under different criteria, words can be categorized into various lists, demonstrating different features. For instance, words can be categorized into Most Frequent Words List 1000-2000 (MFWL 1-2k hereafter), Most Frequent Words List 2000-5000 (MFWL 2-5k hereafter), and Off List Words (OLW hereafter) according to the online Word Frequency Text Profile tool supported by the Edict Virtual Language Center, which is an indicator of word profundity.

Word Frequency (WF hereafter) refers to the times that a Type occurs in a certain corpus. The WF sheet enables researchers to grasp the whole text in a holistic manner, and find and prove those characteristics easily missed with partial analysis. In a specific application, the corpus can be either our DIY Corpus or the corpus of natural language pool. The present authors believe if the frequency of a Type is prominent in our DIY Corpus, or if significant variation is seen between the frequency of a Type in our DIY Corpus and that in natural language corpus, then it is likely that the Type can reflect some features of the corresponding translator.

DW refer to the typical vocabulary that occurs only in one particular rendering compared with others. To the author's hypothesis, DW may offer us remarkable clues to understand different attempts of vocabulary chosen by different translators.

Alignment refers to building correlation, which can be in word level, sentence level, or paragraph level, between source text and renderings. With alignment, one can legibly compare

⁵ Xiao, W., 2005, DIY Corpus and Translation Criticism, *Foreign Languages Research*, (4), 64-65.

the different expressions and structures among renderings which are parallel to the same source segment.

In the subsequent part, the present authors exemplify *Congcong* and its four renderings to elaborate the specific processing steps of building the DIY Corpus and counting the indexes as introduced above.

3. CORPUS BUILDING AND DATA PROCESSING

In this part, the present authors specify the technical preparation by which the raw materials can be converted into the software-friendly formatted files. Hereafter, the present authors work with the files and generate the data of the indexes above.

3.1 Collecting Source Text and Renderings

Through searching literatures and internet resources, the source text of *Congcong* and its translation rendered by Zhang Peiji, Zhu Chunshen, Zhang Mengjing and Xu Jingcheng can be collected respectively.⁶ The present authors unify the format of the source text and the renderings, save them as Word files, and compute the number of words in each file with the Word Count function in MS Word for further use.

3.2 De-noising Texts

Text de-noise refers to deleting the redundant information in texts, and converting files into the format that is recognizable to corpus software. In MS Word, the present authors find “.” and replace to “.^p” (see Figure 1), and employ the same method for “!” and “?”. The role of “^p” is to make line feeds, so the above processing enables us to segment every sentence of the discourse and then align the source text and the renderings on the sentence level. Besides, the number of sentences is attainable by find-and-replace, for the times of replacing “.”, “!” and “?” altogether represent the whole number of sentences in a text. For calculating Type and Token of Chinese texts, it is necessary to draw support from the software of Institute of Computing Technology, Chinese Lexical Analysis System (ICTCLAS) to insert a space character between Chinese words, as Antconc can only count Types and Tokens according to the space between words. When the find-and-replace for Word files have been completed, the files should be saved as *.txt format, and the Unicode (UTF-8) coding should be chosen so that the text files are recognizable to corpus software. So far, text de-noise is finished.

⁶ The four renderings are excerpted from the following literatures or internet resources: Zhang, P., 1995, *Selected Modern Chinese Essays*, Shanghai Foreign Language Education Press. Zhu, C., 1994, Rush, *Chinese Translators Journal*, (3), 63-64. Zhang, M., Du, Y., 1999, *Translation of Famous Chinese Essays*, Qingdao Press. http://blog.sina.com.cn/s/blog_49f5af5901013yt6.html

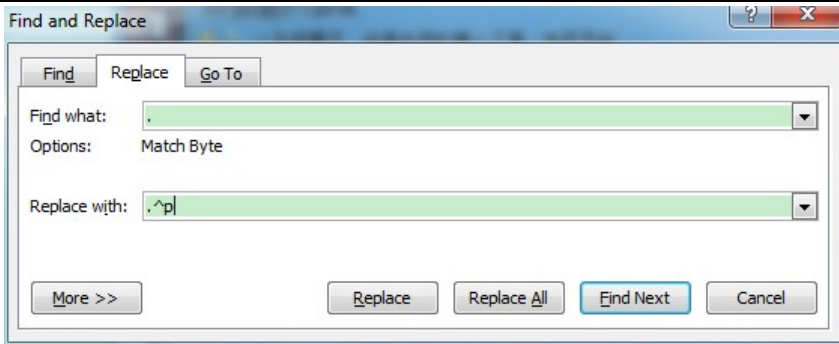


Figure 1 Find-and-replace in MS Word

3.3 Generating the Range Files of Renderings

To generate the Range files of the renderings and relevant data, the following procedures should be complied: opening the online Word Frequency Text Profile tool supported by Edict Virtual Language Center, choosing “Profile a text by comparing its words with the MFWL 1-2k and MFWL 2-5K”, copying the renderings to the text box respectively, clicking “Send Form”, and the range file is displayed on the screen. The details are presented in Appendix 1, where it can be found that words distributed in MFWL 1-2k are displayed in default color, words distributed in MFWL 2-5k in red color, and words distributed in OLV in blue color.

3.4 Aligning the Source Text and the Renderings

Since discourse alignment or paragraph alignment is relatively imprecise, and word alignment is subjected to the syntax differences between English and Chinese, sentence alignment is the best choice for contrasting different texts. After completing the former three steps, one need to number the sentences with line feeds in the source text, match the sentences in the renderings with those in the source text, and add a name tag before each translator (See Appendix 1).

3.5 Calculating Type-Token-Ratio

With the following procedures, TTR can be computed: importing the corpus to the Antconc concordance software, clicking Word List-Start and retrieve the Type, Token and WF table of a text, inputting the data to MS Excel, and then dividing the data of Type by that of Token to generate TTR. This step is of particular importance, because it bridges our research approach and our statistics, and will further affect our conclusion.

4. STATISTICAL ANALYSIS AND TRANSLATION CRITICISM

The DIY Corpus enables us to quantify the indexes, and the statistical analysis represents a critical juncture linking facts and conclusions. In this part, the present authors conduct the translation criticism of the four renderings of *Congcong* from holistic and partial perspectives.

4.1 Holistic Translation Criticism

Among the indexes designed, some are the description of text as a whole, including Total Words (TW hereafter), Total Sentences (TS hereafter), ASL, Type, Token, and TTR. Therefore, their data can be used to analyze features of overall renderings. The detailed data are as follows:

Table 1 Overall Data of the Source Text and Four Renderings of *Congcong*

Rendering Index	Source Text	Zhang Peiji's Rendering	Zhu Chunshen's Rendering	Zhang Mengjing's Rendering	Xu Jingcheng's Rendering
TW	614	477	464	439	467
TS	24	31	27	26	30
ASL	25.58	15.39	17.19	16.88	15.57
Type	193	238	230	205	222
Token	402	477	467	443	469
TTR (%)	48.01	49.90	49.25	46.28	47.33

From the data above, several discoveries can be made from the four renderings. In terms of TW, Zhang Mengjing's rendering has the smallest number, implying that his rendering is the most concise. In terms of TS, generally the number of each rendering all exceeds the number of the source text. Through comparing the source text and the renderings, the phenomenon can be attributed to the fact that in the source text, semicolons are often used to link simple Chinese sentences, while in the renderings semicolons are changed into periods according to the convention in English language. In terms of the ASL, Zhang Peiji's rendering has the smallest number, betokening that he has an attempt to use short sentences. In terms of TTR, Zhang Peiji's rendering has the biggest number, indicating that he has the most flexible and varied word selection.

Table 2 Range Data in the Four Renderings of *Congcong*

Rendering Index	Zhang Peiji's Rendering	Zhu Chunshen's Rendering	Zhang Mengjing's Rendering	Xu Jingcheng's Rendering
Words distributed in MFWL 1-2k	381	384	363	376
Ratio of MFWL 1-2k against TW (%)	80.38	82.94	82.69	80.51
Words distributed in MFWL 2-5k	33	30	26	30
Ratio of	6.96	6.48	5.92	6.42

MFWL 2-5k against TW (%)				
Words distributed in OLW	60	49	50	61
Ratio of OLW against TW(%)	12.66	10.58	11.39	13.06

From the data above, the four renderings reveal the following features. Zhu Chunshen’s rendering and Zhang Mengjing’s rendering has relatively more words distributed in MFWL 1-2k, denoting that they tend to use small words or colloquial words, making their translations fairly easier to read and understand. Zhang Mengjing uses less MFWL 2-5k than the rest three translators who don’t have significant variation in this regard. Xu Jingcheng and Zhang Peiji’s renderings with a remarkably higher ratio of OLW than the other two renderings demonstrate that their renderings are featured by more advanced words and phrases, resulting in profundity, abstruseness and confinement to certain readers.

4.2 Lexical Translation Criticism

The conclusions obtained from overall translation criticism are often very rough, inadequately credible, and not so meaningful to stop at this phase. Therefore, it is necessary to evaluate the four renderings of *Congcong* from more partial and micro perspectives. Apart from the indexes above, others, including High-frequency Words (HFW hereafter) and DW, can tell the features of the renderings in a more concrete fashion. In the following, the present authors conduct case-based lexical parsing and figures of speech.

By virtue of software computing, words can be filtered in line with established gauges. In this section, the HFW in the source text, the HFW in the renderings, and the DW in the renderings are singled out to conduct the translation criticism. Additionally, the present authors quote words’ explanation from *Collins Learners’ English-Chinese Dictionary (CLECD hereafter)* to help us to compare their different definitions.

4.2.1 High-frequency Words in the Source Text

By Antconc, we find that the Type of “匆匆” is 5, with a frequency of 1.24%. However, in the online corpus of Language Research Institute, Taiwan Central Research Academy, the frequency of “匆匆” is just 0.002%. This significant variation can define “匆匆” as a high-frequency word in the source text. Through looking up the parallel text in Appendix 1, it can be found that the five “匆匆” and their different versions in the renderings are displayed as follows:

Table 3 Different Versions of “匆匆” in the Four Renderings

Versions Note	Zhang Peiji’s Rendering	Zhu Chunshen’s Rendering	Zhang Mengjing’s Rendering	Xu Jingcheng’s Rendering
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1	Transient Days	Rush	Days Gone By	The Flight of Time
8	swift transition	swift shift	hurried time	a flight of time
12	fleeting presence	haste	hurriedly	rush
18	fleeting	rush	hurry	flight
18	live a transient life	rush	hurried	flight

As for the translation of the title, the four translators all have their own style. Generally speaking, the “匆匆” in the source text refers to the state of time flying, which is happening every moment. According to *CLECD*, “Transient is used to describe a situation that lasts only a short time or is constantly changing”. As is shown in Table 3, Zhang Peiji’s “Transient Days” is accurate in expressing the meaning of “匆匆”, enabling target readers to grasp the gist of the essay after seeing the title. However, “Transient Days” cannot reproduce the briefness of “匆匆” in phonetics. In accordance with *CLECD*, “A rush is a situation in which you need to go somewhere or do something very quickly”. Thus, Zhu Chunshen’s “Rush” is slightly astray from “匆匆”, for it is associated with something in haste. However, “Rush”, with short speech sounds, is coherent with “匆匆” in this regard. From *CLECD*, “If you say that time goes by, you mean that it passes.” Therefore Zhang Mengjing’s “Days gone by” is even more astray, for it only expresses “time passed” instead of “time flying”. Nevertheless, “Days Gone By” is more colloquial and more reader-friendly. “The Flight of Time”, an English idiom, is pretty close to “time flying”, thus Xu Jingcheng’s version has revealed the gist of source text to the point, and is readily understandable by readers of the target language, and more remarkably, his version’s dimeter in rhyme echoes the repeated rhyme of “匆匆”. From the analysis above, it can be concluded that “The Flight of Time” is the most choice and appropriate among the four versions, and sure enough, other versions are fairly suitable. The translations of other “匆匆” in the source text also varies, as the Note 8, 12, 18 of Table 3 display, and they can be compared in the same manner.

4.2.2 High-frequency Words in the Renderings

In the Brown Corpus, the frequency of “and” and “of” ranks the second and the third respectively, which implies that these two words are prominent in English language use. Thus, “and” and “of” can be set as the condition to check their frequencies in the renderings. With the format-condition function in MS Excel, when some condition is set, the cells that meet with the condition will be highlighted. Cells that contain “and” can be highlighted by the following procedures: copy the WF data into MS Excel; click “Condition Format”; click “Rules for Highlighting Cells”; click “Text That Contains”; input “and”; click “OK”. The dialog box is displayed in Figure 2.

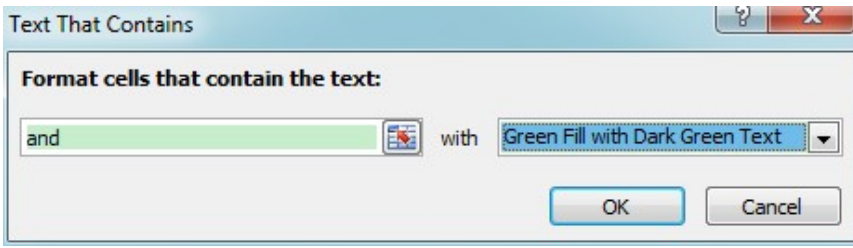


Figure 2 Format-condition Function in MS Excel

“Of” can be highlighted in the same manner. So it can be found that the WF data in the four renderings and the highlighted “and” and “of” in the following table:

Table 4 WF Data of the Four Rendering of *Congcong*

Rendering Rank	Zhang Peiji's Rendering		Zhu Chunshen's Rendering		Zhang Mengjing's Rendering		Xu Jingcheng's Rendering	
	Frequency	Type	Frequency	Type	Frequency	Type	Frequency	Type
1	22	the	22	the	21	I	22	I
2	19	I	20	I	20	the	21	the
3	17	my	19	in	18	my	16	and
4	11	and	16	my	14	days	16	my
5	10	in	13	have	13	and	13	of
6	10	of	10	to	13	have	10	in
7	10	to	9	a	11	when	8	a
8	9	days	7	but	10	to	8	days
9	9	have	7	days	7	are	7	are
10	7	away	6	and	7	in	7	away
11	7	by	6	is	6	by	7	by
12	7	is	5	day	6	gone	7	have
13	6	a	5	hands	5	a	7	it
14	6	but	5	of	5	away	7	when
15	6	it	4	as	5	but	6	they
16	6	they	4	been	5	is	6	to
17	6	when	4	gone	5	of	5	but

Although “and” and “of” are most frequently used in natural corpus, in the four renderings, their frequency manifest remarkable differences. From the table above, “and” appears 16 times in Xu Jingcheng’s rendering and 6 times in Zhu Chunshen’s rendering, “of” appears 13 times in Xu Jingcheng’s rendering and 5 times in Zhang Mengjing’s rendering, being the maximum and minimum respectively. Thus, the present authors retrieve “and” and “of” in the parallel text,

compares the particular cases of the two pairs of renderings, and discusses the reasons that give rise to such differences.

In Note 4 of Appendix 1, there is an “and” in Xu Jingcheng’s rendering, but not in Zhu Chunshen’s. Through comparison, it can be found that the “and” here corresponding the “又” in the source text embodies a progressive relationship. In Note 6 of Appendix 1, there is an “and” in Xu Jingcheng’s rendering, but not in Zhu Chunshen’s. By comparison, it can be found that the “and” here corresponding the “也” in the source text expresses faithfully the information in the source text. In Note 19 of Appendix 1, Xu Jingcheng uses “and” to connect two metaphors, evincing that they are in the coordinating relation; while Zhu Chunshen uses “or”, demonstrating an alternative relation. After contemplating their shades, it is liable to conclude that the coordinating relation leaves more room for readers to feel Zhu Ziqing’s frustration, and further accents the style of the source text. Taken together, Xu Jingcheng is better at rendering details, making his translation closer to the style of the source text.

In the written or academic language, generally the frequency of “of” is only second to that of “the”. Therefore the frequency of “of” is a criteria judging whether the language is formal or not. In Note 1 of Appendix 1, Xu Jingcheng rendered “匆匆” as “The Flight of Time”, while Zhang Mengjing rendered it as “Days Gone By”, thus formal language is clearly distinguished from colloquial language. In Note 17 of Appendix 1, Xu Jingcheng translates “千门万户的世界” as “the world of hustle and bustle”, which is an abstract expression translated liberally and literarily while Zhang Mengjing rendered it as “this world amongst thousands of households”, which is, in comparison, translated mediocrely and literally. By contrast, Zhang Mengjing’s version is too simple and denotative, and unable to reappear the effect that Zhu Ziqing wants. To sum up, Xu Jingcheng is more formal and abstract in the choice of words, which matches the features of literature works, i.e. implicit, connotative, and thought-provoking.

4.2.3 Distinctive Words in the Renderings

By MS Excel, not only can data be processed, and certain words be retrieved, but also the unique words in different renderings through format-condition function can be highlighted. Thus, it is easy to filter those typical ones to analyze. The concrete method is slightly different from the section above: copy the Type sheets of the four renderings in MS Excel; select the cell area that contains all Type sheet; click “Rules for Highlighting Cells”; click “Duplicate Values”; select “Unique”; click “OK”. The dialog box is displayed in Figure 3.

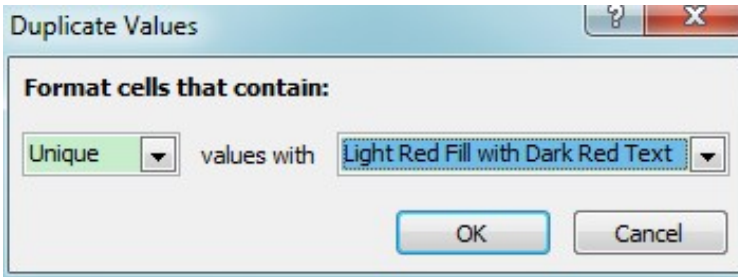


Figure 3 Format-condition Function in MS Excel

It can be found that DW in the four renderings are marked in outstanding colors. Through calculating, the number of DW in the four renderings are 52, 54, 71, 54 respectively. Nevertheless, not all these words are worth our analysis, but only parts of them are highlighted because MS Excel is defective in telling the alteration of word forms. After deliberating all the highlighted words, the present authors list the following DW as cases, and restore them in the concrete context for analysis.

In Note 3 of Appendix 1, as for the translation of “一去不复返”, Xu Jingcheng’s version is undoubtedly the most extraordinary, because “roll by”, meaning “time elapses”, is coherent with that of the source text, and forms alliteration with the subsequent “return”. It is noticed that “roll by” appears three times totally in Xu Jingcheng’s translation, and he translated “徘徊” as “roaming and roving”, thus it is easy to see that Xu Jingcheng has his own preference for the phoneme /r/.

The Note 5 of Appendix 1 witnesses more diversified translations. In Zhang Peiji’s version, “给” is translated as “entitle”, and “日子” as “quota”. The present authors don’t deem the two words are properly selected, because based on *CLECD*, “If you are entitled to something, you have right to have it or do it.”, “A quota is the limited number or quantity of something which is officially allowed.” Their explanations manifest that they are often used in law or business texts, but not suitable for literature works. Among the translations of “渐渐空虚”, “wear away” is a very vivid phrase describing the elapsing time, while “getting empty” is fairly abrupt when the previous sentence is “I don’t know how many days I have been given to spend”. What’s more, “empty” should be “emptier”, for time has not been totally consumed. The version “becoming numbered” matches the previous “hands” well. The translation “weight... becomes less and less” by Xu Jingcheng is not so appropriate because normally days cannot be weighed, and “less and less” is too common.

In Note 7 of Appendix 1, “头涔涔而泪潸潸” is a brilliant phrase in the source text. The two reduplicative words form the beauty of phonology and symmetry, and vividly convey the anxiety in the author’s heart. Zhang Peiji employs two verbs “ooze” and “trickle” with light pronunciation, and they skillfully imitate the situation of sweating and weeping because of

nervousness, anxiety and repression. Zhu Chunshen employs “start” and “well up”, the former does not particularly refer to liquid flowing, and the latter does not contain the connotation of flowing slowly, thus the words are not appropriate enough. Zhang Mengjing employs “drip” and “weep”, which are concise and rhymed. Xu Jingcheng employs “exude” and “brim”. The word “exude” is appropriate for sweating. However, according to *CLECD*, “brim” refers to “when your eyes are brimming with tears, they are full of fluid because you are upset, although you are not actually crying.”, and according to *Modern Chinese Dictionary*, “潸潸” means “泪流不止的样子” (the state of tears keeping shedding). Hence the tiny difference between them can be perceived.

In Note 10 of Appendix 1, “轻轻悄悄” and “挪移” are typical examples that represent the author’s writing style. In the source text, Zhu Ziqing is conversant with making use of things in the daily life, and incarnates the course of time flying in a personified fashion, making abstract things concrete. Thus, such expressions can really test translator’s competence. “轻轻悄悄” is translated as “softly and stealthily”, “lightly and furtively”, “on tiptoe”, and “gently and quietly” respectively. The three pairs of adverbs are desirable, and the adverbs that Zhang Peiji selects are regarded better than the rest because of the alliteration they form. Zhang Mengjing uses “on tiptoe”, which is very animated, but the beauty of rhyme is lost. “挪移” is translated as “edge away”, “tread on”, “move away”, and “edge away” respectively, among which “edge away” is the best one to describe the state of slowly shifting, and the other two do not convey the meaning of “slow”. Moreover, it is not suggested to translate “跟着” as “echo” in Xu Jingcheng’s version, as “If you echo someone’s words, you repeat them or express agreement with their attitude or opinion”, so it can be seen that there is no collocation for “echo” and “revolution”.

4.3 Rhetorical Translation Criticism

Due to the fact that it is difficult to retrieve sentence unit and generate statistics, the present authors mainly conduct qualitative analysis when it comes to the translation criticism at sentence level. The parallel text aligned at sentence level still makes it convenient to compare each translation. The following is our analysis of the typical sentences in the source text featuring parallelism and figure of speech.

4.3.1 Parallelism

Note 2 of Appendix 1 is a typical parallelism sentence in the source text. It brings in the topic through a group of objects that function as an association, and it employs parallelism to enhance the aesthetic perception of language. Due to the fact that the sentence describes the objective development of nature, it is suggested to use the simple present tense. In Zhang Peiji’s translation, the conditional sentence is the imitation of Shelly’s rhesis “If Winter comes, can Spring be far behind?”, and the sentence is symmetrical in structure and appropriate in tense. In Zhu Chunshen’s translation, the subjunctive mood is used to express various states of unreality such as wish, emotion, possibility, judgment, opinion, necessity, or action that has not

yet occurred, thus it is opposite to the meaning in the source text. Besides, in the last clause of his translation, the “they will” breaks the parallel structure of the former two clauses. In Zhang Mengjing’s translation, the present perfect tense, indicating unchangeable facts, is not as appropriate as simple present tense. In Xu Jingcheng’s translation, the tense is the same with that of Zhang Mengjing, but “fading away” in the last clause breaks the coherence in tense. Besides, the inverted sentences in Xu Jingcheng’s translation emphasize “time elapsing”, and forms the beauty of rhyme.

Note 11 of Appendix 1 is another typical parallelism sentence in the source text. The three parallel clauses push the author’s sentiment to the climax, expressing his helplessness in the face of fleeting time. Zhang Peiji’s translation and Zhu Chunshen’s translation share similar structure. For example, the whole sentence is led by “the day”, and three verb clauses are followed. Their translations make the parallelism neat and sentence pattern well-knitted, and the omission conforms to the conciseness in English writing. By comparison, in the light of the parallel structure of the source text, Zhang Mengjing’s and Xu Jingcheng’s versions use three adverbial clauses of time led by “when”, and “the day” is also repeated for three times. Their translations make language accurate and eminent in rhythm, and well preserves the information and charm of the source text.

4.3.2 Figure of Speech

By figure of speech, one can animate abstract things, illuminate readers’ imagination and leave them clear-cut impression, and endow language with literary grace. In *Congcong*, the use of figure of speech can be found everywhere.

In Note 6 of Appendix 1, all the four translations are faithful to the source text, using simile to depict elapsed days. In view of the metaphorical object, the four translations are also similar, except for that it is not so proper to use “disappearing” to depict “滴”. Besides, Zhang Peiji’s translation fails to reproduce the beauty of symmetry of “没有声音，也没有影子”.

In Note 19 of Appendix 1, the four translations all adopt simile and present perfect tense to express the helplessness of the fact that time goes and never comes back again. In light of sentence structure, Zhang Peiji’s and Xu Jingcheng’s translations are closer to the structure of the source text. In terms of language, Zhang Peiji’s and Xu Jingcheng’s language are more delicate than those of the other two.

In Note 20 of Appendix 1, as for the metaphorical object “像游丝样的”, Zhang Peiji and Xu Jingcheng both use compound word “gossamer-like”, Zhu Chunshen employs metaphor, and only Zhang Mengjing employs “as...as” structure to reproduce the simile in the source text. However, Zhang Mengjing translates “游丝” as “hairspring”, which is inaccurate and indicates the translator’s misunderstanding of the original meaning.

5. CONCLUSIONS

Through all the previous analysis, it is probably liable to draw a conclusion about the characteristics of the four translations. In Zhang Peiji's translation, words are accurate and abundant, sentences are short and concise, and rhymes highly tally with that of the source text. Further to that, Zhang Peiji tends to foreignize expressions for target readers. In Zhu Chunshen's translation, words are simple and unadorned, long sentences are often employed, and no much frills are used in the translation of rhetorical devices. In Zhang Mengjing's translation, words are plain and colloquial, literary translation is often adopted, sentence pattern is faithful to that of the source text, and language expression is easy to understand but sometimes astray from original meaning. Xu Jingcheng's translation sees advanced words, formal expressions, more literary style, and translated appropriately details, and more typically and figuratively defamiliarized literary expressions in the source text.

In this research, the present authors conduct the translation criticism from the perspectives of the conciseness of the renderings by their TW, the translators' tendency for long or short sentences by their renderings' ASL, the translators' lexical variety by TTR, the translators' preference for profound or plain words by Range, the differences of the renderings' HFW by comparing their Types, the DW by singling out the typical expressions in the source text and the renderings, and the different ways of handling rhetorical devices through retrieving the aligned parallel texts. Conclusively, the huge superiority and potential of DIY Corpus in the application of translation criticism is substantiated: with DIY Corpus, researchers are better able to grasp the style of the source text in an objective manner, analyze the style of the translator in a scientific manner, and compare source text and translations in a holistic manner. With statistics generated by DIY Corpus, it is easy to discover the intangible and unnoticeable language regularities, to conduct translation criticism with reliable data, and thus to make our argument more credible. Therefore, the translation criticism based on text analysis can, to some extent, avoid merely discussing concepts, mechanically employing abstruse theories, or drawing farfetched analogies.⁷

Hopefully, the exploration in this paper may enlighten the thinking of successive researchers, and the deficiencies in this paper will also be further perfected under the effort in the studies ahead, making DIY Corpus applied in translation criticism more extensively and scientifically.

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APPENDIX 1 THE EXCERPT OF PARALLEL TEXTS

Appendix 1 is the parallel texts of the source text and four renderings of *Congcong* aligned at sentence level. For brevity, Notes that have not been parsed are omitted.

Note 1.

<Source Text>匆匆

<Zhang Peiji's Rendering>Transient Days

<Zhu Chunshen's Rendering>Rush

<Zhang Mengjing's Rendering>Days Gone By

<Xu Jingcheng's Rendering>The Flight of Time

Note 2.

<Source Text>燕子去了，有再来的时候；杨柳枯了，有再青的时候；桃花谢了，有再开的时候。

<Zhang Peiji's Rendering>If swallows go away, they will come back again. If willows wither, they will turn green again. If peach blossoms fade, they will flower again.

<Zhu Chunshen's Rendering>Swallows may have gone, but there is a time of return; willow trees may have died back, but there is a time of regreening; peach blossoms may have fallen, but they will bloom again.

<Zhang Mengjing's Rendering>When the swallows have gone, there is still time to return; when the poplar and willow trees have become withered, there is still time to see green; when the peach flowers have already faded, there is still time to blossom.

<Xu Jingcheng's Rendering>Gone are swallows, but they may come back again; withered are willows, but they may turn green again; fading away are peach blossoms, but they may flower again.

Note 3.

<Source Text>但是，聪明的，你告诉我，我们的日子为什么一去不复返呢？

<Zhang Peiji's Rendering>But, tell me, you the wise, why should our days go by never to return?

<Zhu Chunshen's Rendering>Now, you the wise, tell me, why should our days leave us, never to return?

<Zhang Mengjing's Rendering>But please tell me, the genius, why then have my days gone and never returned?

<Xu Jingcheng's Rendering>Now, you my sage would you please tell me, why should our days roll by, never to return?

Note 4.

<Source Text>——是有人偷了他们罢：那是谁？又藏在何处呢？是他们自己逃走了罢：现在又到了哪里呢？

<Zhang Peiji's Rendering>Perhaps they have been **stolen** by someone. But who could it be and where could he **hide** them? Perhaps they have just run away by themselves. But where could they be at the present moment?

<Zhu Chunshen's Rendering>If they had been **stolen** by someone, who could it be? Where could he **hide** them? If they had made the escape themselves, then where could they stay at the moment?

<Zhang Mengjing's Rendering>If some people have **stolen** them, then who are they? And where are they **hidden**? If they have **escaped** by themselves, then where are they now?

<Xu Jingcheng's Rendering>Are they **stolen** by someone? If so, who could it be, and where could he or she **hide** them? If they run away themselves, where are they now?

Note 5.

<Source Text>我不知道他们给了我多少日子；但我的手确乎是渐渐空虚了。

<Zhang Peiji's Rendering>I **don't** know how many days I am entitled to **altogether**, but my **quota** of them is **undoubtedly wearing** away.

<Zhu Chunshen's Rendering>I don't know how many days I have been given to **spend**, but I do feel my hands are getting empty.

<Zhang Mengjing's Rendering>I don't know how many days I have been given, but the days in my hands are becoming **numbered**.

<Xu Jingcheng's Rendering>I have no idea of how many days I am granted, but I could feel their weight in my hands becomes less and less.

Note 6.

<Source Text>在默默里算着，八千多日子已经从我手中溜去；像针尖上一滴水滴在大海里，我的日子滴在时间的流里，没有声音，也没有影子。

<Zhang Peiji's Rendering>**Counting up silently**, I find that more than 8000 days have already **slipped** away through my fingers. Like a drop of water **falling** off a **needle** point into the **ocean**, my days are **quietly dripping** into the **stream** of time without leaving a **trace**.

<Zhu Chunshen's Rendering>Taking stock **silently**, I find that more than eight thousand days have already **slid** away from me. Like a drop of water from the point of a **needle disappearing** into the **ocean**, my days are **dripping** into the **stream** of time, **soundless**, **traceless**.

<Zhang Mengjing's Rendering>Counting silently, eight thousand days have slipped by. Just like water drops a pinpoint dripping slowly into the vast ocean, my days been dripping into the river of time, quietly and invisibly.

<Xu Jingcheng's Rendering>In contemplation, I count, there are more than eight thousand days having slipped away through my fingers. Like a drop of water falling off the point of a needle down to the sea, my days are dripping into the stream of time, soundless, and traceless.

Note 7.

<Source Text>我不禁头涔涔而泪潸潸了。

<Zhang Peiji's Rendering>At the thought of this, sweat oozes from my forehead and tears trickle down my cheeks.

<Zhu Chunshen's Rendering>Already sweat is starting on my forehead, and tears welling up in my eyes.

<Zhang Mengjing's Rendering>I can't help dripping with sweat and weeping many tears.

<Xu Jingcheng's Rendering>Aware of this, I feel sweats exuding from my forehead, and tears brimming in my eyes.

Note 8.

<Source Text>去的尽管去了，来的尽管来着；去来的中间，又怎样地匆匆呢？

<Zhang Peiji's Rendering>What is gone is gone, what is to come keeps coming. How swift is the transition in between!

<Zhu Chunshen's Rendering>Those that have gone have gone for good, those to come keep coming; yet in between, how swift is the shift, in such a rush?

<Zhang Mengjing's Rendering>Although the goings have gone and the comings are constantly coming, how hurried is the time between?

<Xu Jingcheng's Rendering>What should be gone will be gone for good, and what should come will keep coming forever. Between going and coming, there is a flight of time!

Note 9.

Note 10.

<Source Text>太阳他有脚啊，轻轻悄悄地挪移了；我也茫茫然跟着旋转。

<Zhang Peiji's Rendering>The sun has feet too, edging away softly and stealthily. And, without knowing it, I am already caught in its revolution.

<Zhu Chunshen's Rendering>The sun has feet, look, he is treading on, lightly and furtively; and I am caught, blankly, in his revolution.

<Zhang Mengjing's Rendering>The sun also has feet; it moves away on tiptoe and I follow it aimlessly.

<Xu Jingcheng's Rendering>edging away gently and quietly, as if he is footed. Without awareness, I feel myself already echoing his revolution.

Note 11.

<Source Text>于是——洗手的时候，日子从水盆里过去；吃饭的时候，日子从饭碗里过去；默默时，便从凝然的双眼前过去。

<Zhang Peiji's Rendering>Thus the day flows away through the sink when I wash my hands; vanishes in the rice bowl when I have my meal; passes away quietly before the fixed gaze of my eyes when I am lost in reverie.

<Zhu Chunshen's Rendering>Thus, the day flows away through the sink when I wash my hands, wears off in the bowl when I eat my meal, and passes away before my day-dreaming gaze as reflect in silence.

<Zhang Mengjing's Rendering>When I wash my hands, my days wash off into my basin; when I am eating, the days vanish from my bowl; and when I am sitting silently, my days pass by my gazing eyes.

<Xu Jingcheng's Rendering>Thus, when I wash my hands, the sink washes away the day. When I have a meal, the bowl vanishes the day. When I am in contemplation, my gazing eyes feel the day passing by.

Note 12.

<Source Text>我觉察他去的匆匆了，伸出手遮挽时，他又从遮挽着的手边过去。

<Zhang Peiji's Rendering>Aware of its fleeting presence, I reach out for it only to find it brushing past my outstretched hands.

<Zhu Chunshen's Rendering>I can feel his haste now, so I reach out my hands to hold him back, but he keeps flowing past my withholding hands.

<Zhang Mengjing's Rendering>When I feel them go away so hurriedly, I reach out my hands only to hold them back before they are beyond my grasp.

<Xu Jingcheng's Rendering>When I feel it in a rush, I try to hold it to only find it slipping away from my outstretched hands.

Note 13.

Note 14.

Note 15.

Note 16.

Note 17.

<Source Text>在逃去如飞的日子里，在千门万户的世界里的我能做些什么呢？

<Zhang Peiji's Rendering>Living in this world with its fleeting days and teeming millions, what can I do but waver and wander and live a transient life?

<Zhu Chunshen's Rendering>What can I do, in this **bustling** world, with my days **flying** in their escape?

<Zhang Mengjing's Rendering>In these **swiftly escaping** days, what can I do in this world **amongst thousands** of households?

<Xu Jingcheng's Rendering>**Amid** the **fleeting** days, what could I do in the world of **hustle** and **bustle**, but **roaming** and **sighing** the **flight** of time?

Note 18.

<Source Text>只有徘徊罢了，只有匆匆罢了；在八千多日的匆匆里，除徘徊外，又剩些什么呢？

<Zhang Peiji's Rendering>What have I been doing during the 8000 **fleeting** days except **wavering** and **wandering**?

<Zhu Chunshen's Rendering>Nothing but to **hesitate**, to **rush**. What have I been doing in that **eight-thousand-day rush**, apart from **hesitating**?

<Zhang Mengjing's Rendering>I can do nothing but **hesitate** and **hurry**. In these over eight thousand **hurried** days, what has been left to me besides **hesitation**?

<Xu Jingcheng's Rendering>What have I done in the **flight** of eight thousand days, except **roaming** and **roving**?

Note 19.

<Source Text>过去的日子如轻烟，被微风吹散了，如薄雾，被初阳蒸融了；我留着些什么痕迹呢？

<Zhang Peiji's Rendering>The **bygone** days, like **wisps** of **smoke**, have been **dispersed** by **gentle winds**, and, like thin **mists**, have been **evaporated** by the rising sun. What **traces** have I left behind?

<Zhu Chunshen's Rendering>Those **bygone** days have been **dispersed** as **smoke** by a light wind, or **evaporated** as **mist** by the morning sun. What **traces** have I left behind me?

<Zhang Mengjing's Rendering>The past days like light **smoke** are **blown** away with the **breeze** or like a thin **layer** of **mist** **evaporate** with the morning sun. And what mark have I left in the world?

<Xu Jingcheng's Rendering>The **bygone** days like **wisps** of **smoke**, have been **blown** away by **breezes** and like **clusters** of thin **mist**, have been **evaporated** by the rising sun. What **trace** have I left behind me?

Note 20.

<Source Text>我何曾留着像游丝样的痕迹呢？

<Zhang Peiji's Rendering>No, nothing, not even **gossamer-like traces**.

<Zhu Chunshen's Rendering>Have I ever left behind any **gossamer traces** at all?

<Zhang Mengjing's Rendering>When have I ever left a mark as **tiny** as a **hairspring**?

<Xu Jingcheng's Rendering>**Alas!** Nothing! **Nay**, not even a **gossamer-like trail**!

Note 21.

Note 22.

Note 23.