| **RESEARCH ARTICLE**

A Corpus-based Comparative Study of Translation Style of Five English Versions of *Xiao Yaoyou*

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| **ABSTRACT**

This study utilizes a corpus-based approach to investigate the translation style of five English versions of *Xiao Yaoyou*, the first chapter of Zhuangzi, at three levels: lexical, syntactic, and philosophical and cultural lexis. By comparing and analyzing the corpus data, the paper examines different linguistic traits among five versions. It shows that versions translated by earlier translators tend to be more complex and more formal with a higher standardized TTR, a higher degree of mean word length and average sentence length. In contrast, recent translators have chosen rather simpler and concise vocabularies, which makes their version exhibit a higher degree of readability in rendering the original text. The analyses of philosophical and cultural terms shed light on the academic experience and cultural considerations that account for the similarities and differences between these versions.

1. Introduction

Zhuangzi, as one of the most influential philosophy classics in China, has attracted readers domestically and abroad for its profound insights and Taoism ideas. The book is compromised of 33 chapters, which can be divided into three parts: Inner Chapters with 7 passages, Outer Chapters with 15 passages and Miscellaneous Chapters with 11 passages (Wang, 1999). The earliest attempt to introduce Zhuangzi to the Western world was The Divine Classic of *Nan-hua*, translated by Frederic Henry Balfour in 1881 (Wang, 1995). Among the later English versions translated by foreigners, the most well-known translations are James Legge`s version, published in 1891 and Burton Waston`s version - The Complete Works of *Chuang Tzu,* published in 1968. There are also some Chinese scholars attempting to translate this classic book, such as *Zhuangzi,* translated by Lin YuTang, *CHUANG-TZU* by Feng Youlan and *Zhuangzi,* translated by Wang Rongpei. Among 33 passages, "Xiao Yaoyou," Chapter 1, is one of the most representative passages presenting the core idea of Zhuangzi's philosophy. It is of very significance to research and analyze its English versions at different ages and versions translated by different translators. The previous research mainly focuses on analyzing two certain English versions by using some translation theory (Liu&Shao, 2009; Wang, 2006) or exploring the translation strategy for certain philosophic images (Wu, 2013; Yang, 2022) or comparing whether one certain version achieves translation purpose in terms of literary, linguistic or philosophical aspects (Zhang,2022). There is no relevant research comparing several translation versions of Xiao Yaoyou from the perspective of Corpus to analyze the linguistic traits of each version and explore the factors affecting these translators. This study takes Xiao Yaoyou and its five English versions as corpus materials, exploring their translation style at three levels: lexical, syntactic and, philosophical and cultural lexis through qualitative and quantitative analysis with the help of Wordsmith 8.0. The results show that versions translated by earlier translators tend to be more complex and more formal with a higher standardized TTR, a higher degree of mean word length and average sentence length. In contrast, recent translators have chosen rather simpler and concise vocabularies, which makes their version exhibit a higher degree of readability in rendering

the original text. The analyses of philosophical and cultural terms shed light on the academic experience and cultural considerations that account for the similarities and differences between these versions.

2. Literature Review

In recent years, corpus-based approaches have been proven effective in examining translated literary works such as Zhuangzi, shedding light on the translational characteristics embedded within the texts. Baker`s (1993)introduction of corpus linguistic approaches into translation studies marks the creation of a corpus-based translation paradigm. In 2000, she proposed the study of translator`s style, which focused on the language features of translated texts of translators by studying all translated texts of one translator to identify individual stylistic traits. She is primarily concerned with individual profiles of linguistic habits, compared to other translators (Baker 2000:245). Saldanha (2011) introduced two distinct approaches to the study of translation, namely translation style and translator style. The former refers to the manner in which source texts are generated and stylized, while the latter emphasizes the individual stylistic traits employed in the production of the target text. Malmkjr (2003) introduced the concept of translational stylistics, which describes the translation as being shaped in such a way that it comes to mean what it does. Huang and Wang(2011) also point out that translation style can be divided into target translated type and source translated type. The former is similar to Baker`s translator style, and the ST-type is concerned with the way the translator reproduces the linguistic traits in original texts. Furthermore, Baker's proposed hypotheses on translation universals have stimulated a significant body of research on Translation Universals (TUs), which is mainly concerned with the linguistic features of translated text. For instance, Huang (2018) conducted a corpus-based comparative analysis of two translated versions of *To the Lighthouse*, focusing on macro-linguistic features and methods employed in translating points of view. Meanwhile, Liu and Yan (2010) delved into the exploration of distinct translator styles through reporting verbs in three translations of *Dream of the Red Chamber*. Despite the extensive corpus-based research, the factors contributing to divergent translation styles or the absence of further investigations into translator style warrant attention. Efforts have been made in this regard; Liu (2011) employed a corpus-assisted methodology, examining discrepancies in the translation style of two prominent translations through the analysis of lexical bundles. This approach seeks to elucidate the reasons for differing translation styles by considering source text (ST) stylistic traits and ideological perspectives. Li (2017) points out that a comprehensive examination of the translator's style necessitates a combination of quantitative and qualitative analyses, providing insights into the translator's style within a broader socio-cultural context.

The number of research articles on XiaoYao You and its English translation is quite large at home. The previous research mainly focuses on analyzing two certain English versions by using some translation theory (Wang, 2006) or exploring the translation strategies for certain philosophic images (Wu, 2013; Yang, 2022) or comparing whether one certain version achieves translation purpose in terms of literary, linguistic or philosophical aspects (Zhang,2022). There is no relevant research comparing several translation versions of XiaoYao you from the perspective of Corpus to analyze the linguistic traits and non-linguistic features of each version and explore the factors affecting these translators from a large social-cultural context. Given this, this study will build a parallel corpus to compare different linguistic parameters lexically and syntactically and analyze the statistical results of two aspects. Then, it will discuss the different interpretations of philosophical and cultural terms in the original text and explore the deeper causes to explain these differences among different renditions.

3. Data and methods

This study adopted Wordsmith 8.0 to compare different linguistic parameters lexically and syntactically. The study first focuses on such linguistic parameters as the standardized TTR, the mean word length and the average sentence length. Then, it mainly discusses the different interpretations of philosophical and cultural terms in the original text.

3.1 Research design

The study self-builds a parallel corpus by comparing its five English versions. The following table illustrates the specific information of each version.

Table 1. Information of five English translations

Source Text	Translator	Target Text	Selected from	Publication Date	Publisher
Xiao Yaoyou	James Legge	Enjoyment in Untroubled Easy	The Writings of Kwang tsze	1891	Oxford University Press
	Burton Waston	Free and Easy Wandering	The Complete Works of Chuang Tzu	1968	Columbia University Press
	Lin YuTang	A Happy Excursion	Zhuangzi		
	Wang Rongpei	Wondering in Absolute Freedom	Chuang Tzu	1931	The Commercial Press
	Feng Youlan	The Happy Excursion	Zhuangzi	1999	Hunan People`s Publishing House

3.2 Research questions

This paper adopts the corpus analysis method to explore the differences in translation styles of five versions. The specific research questions are as follows:

1)   What are the differences in the lexical and syntactic features among the five translations?
2)   Is there a distinctive discrepancy between the versions translated by foreign translators and the ones by Chinese translators?
3)   Is there a distinctive discrepancy between the earlier versions and recent versions?

3.3 Research tools and methodology

The following figures show the linguistic parameters of the five English versions of Xiao Yaoyou from the lexical and syntactic aspects. The linguistic traits include the standardized type/toke ratio, the mean word length, the Mean in words and the standard deviation of sentence length of five versions.

N	1-letter words	2-letter words	3-letter words	4-letter words	5-letter words	6-letter words	7-letter words	8-letter words	9-letter words	10-letter words	11-letter words	12-letter words	13-letter words	14-letter words	15-letter words	16-letter words	17-letter words	18-letter words
	438	2,100	2,843	2,033	1,349	885	603	355	234	120	50	17	14	3	1	1	0	0
1	76	511	619	433	299	191	140	78	51	32	15	7	3	1	0	0	0	0
2	89	392	585	419	270	162	113	70	40	20	5	2	5	0	0	0	0	0
3	94	435	608	423	267	184	127	84	51	30	11	3	2	1	0	0	0	0
4	100	355	512	350	243	175	124	71	45	20	8	3	1	1	0	1	0	0
5	79	407	519	408	270	173	99	52	47	18	11	2	3	0	1	0	0	0

N	text file	file size	tokens (running words) in text	tokens used for word list	sum of entries	types (distinct words)	type/token ratio (TTR)	standardised TTR	STTR std.dev.	STTR basis	mean word length (in characters)	word length std.dev.	sentences	mean (in words)	std.dev.	pa
	Overall	58,245	11,046	11,026		1,720	15.60%	40.46%	53.08	1,000	4.05	2.05	528	20.79	13.49	
1	\\Mac\H...\James Legge译本.txt	12,928	2,456	2,448		782	31.94%	39.80%	42.57	1,000	4.08	2.10	97	24.91	16.14	
2	\\Mac\Home...\Waston-译本.txt	11,371	2,172	2,170		739	34.06%	41.40%	41.44	1,000	4.00	1.98	107	19.98	11.83	
3	\\Mac\Home\Deskt...\冯译txt.txt	12,602	2,320	2,320		713	30.73%	38.10%	43.77	1,000	4.07	2.08	126	18.86	11.22	
4	\\Mac\Home\...\林译-逍遥游.txt	10,529	2,009	2,009		712	35.44%	41.85%	41.12	1,000	4.09	2.09	90	21.82	17.20	
5	\\Mac\H...\逍遥游-汪榕培译.txt	10,815	2,089	2,079		723	34.78%	41.15%	41.61	1,000	4.01	2.01	108	19.27	10.34	

Figure 1. Linguistic parameters of the five English translations of Xiao Yaoyou

4. Data Analysis

4.1 Standardized type/token ratio(STTR)

Table 2. Standardized TTR of five versions

	Legge	Lin	Feng	Wang	Waston
Types	782	712	713	723	739
Tokens	2448	2009	2320	2089	2170
TTR	31.94%	35.44%	30.73%	34.78%	34.06%
STTR	39.8%	41.85%	38.10%	41.15%	41.40%

Tokens mean the number of all occurrences of the word in the text, while types mean the number of different words in the text (Baker, 1995:236). A type/token ratio is a measure of the range and diversity of vocabulary used by a writer or in a given corpus (Baker, 1995). When the length of compared texts is different, the standardized TTR is more reliable (Zhang, 2022). In theory, the STTR is used to measure the lexical variety of a text. A higher standardised type-token ratio means a text has a wider range of vocabulary. The higher lexical diversity means that the translated text is comparatively difficult to read. Table 2 shows the specific linguistic parameters of five versions. In terms of the number of tokens in each version, Legge`s version has the most token numbers among the five, representing that redundancy in the translated text is more obvious than the other four. Redundancy in the source text is closely related to explicitness from the lexical and syntactic levels. When referring to the research of common characteristics of the translated text, many scholars have found there is an increasing redundancy in translated texts (Wang, 2003). This is rather common in the translated texts by foreign translators. We can find that Waston`s version also has more token numbers, which means both foreign translators added more information when deciphering the original text. Among Chinese translators` versions, compared with the other two versions, Feng`s version also has more tokens with more philosophical annotations in his version (Feng, 2012). As for the standardised type-token ratio, it is found that Lins` version>Waston`s version>Wang`s version> Legge`s version>Feng`s version, which means Lin`s version has the higher vocabulary density and a lower proportion of function words, making the translation relatively complex. Feng`s version has the lowest STTR value, indicating a lower vocabulary density and a higher proportion of function words, resulting in a more concise translation.

4.2 Mean word length

Mean word length is also an indicator of the text's formality and its readability. Mean word length refers to the frequency of words with different lengths in a corpus. Specifically, the higher the Mean word length, the more formal the text tends to be. The lower the Mean word length, the more colloquial a text is (Hu kaibao, 2018:18). Specifically speaking, the Mean word length of five versions is close to 4 letters per word, and the most used word length is 2-letter words (20.87%,17.67%,18.75%,19.58%,18.06%) and 3-letter words (25.29%, 25.49%,26.21%, 24.96%, 26.96%). According to this linguistic term in Table 3, the ranking of Mean word in length is Lin`s version>Legge`s version>Feng`s version>Wang`s version>Waston`s version. It can be inferred that Legge`s version tends to be more formal, exhibiting a higher degree of formality compared to the other renditions. Both earlier versions indicate a higher text formality and less readability when compared with recent versions.

Table 3. The mean word length of five versions

Translator	Legge	Lin	Feng	Wang	Waston
Mean world length	4.08	4.09	4.07	4.01	4.00

4.3 Syntactic level

Mean Sentence length is an indicator of measuring the complexity and readability of a text. A longer mean sentence length corresponds to a rather complex text. The longer the sentence is, the more difficult the text is, which can be used as a marker of the general translator`s style (Olohan, 2004: 81). The standard deviation of sentence length refers to the measure of variability or dispersion in the sentence length within a text. It quantifies how much the sentence length deviates from the average sentence length. A higher standard deviation indicates a wider range of sentence length, suggesting greater variation and potentially a less cohesive or structured text. On the other hand, a lower standard deviation implies a narrower range of sentence lengths, indicating a more consistent and uniform sentence structure throughout the text (Zhang et al.. 2022).

Table 4. Mean (in words) and the standard deviation

Translator	Legge	Lin	Feng	Wang	Waston
the Mean(in words)	24.91	21.82	18.86	19.27	19.98
Std. dev	16.14	17.20	11.22	10.34	11.83

Table 2 shows that among the five translations, Legge`s version has the longest mean word length(24.91), followed by Lin`s version with the Mean (in words) of 21.82. The lowest is Feng`s version(18.86). Lin`s version also exhibits the largest standard deviation, with 17.20. Legge`s standard deviation is similar to Lin`s, both of which are higher than the other three. Wang`s version has the smallest standard deviation, with 10.34. The discrepancy shows the versions translated by early translators have a greater average sentence length and standard deviation of sentence length compared with the ones rendered by recent translators, indicating that the earlier versions are more complex and more difficult than recent versions.

5 Translation of key terms and lexis

"Xiao Yaoyou", serving as the first chapter of Zhuangzi, plays a significant role in conveying the philosophy of Zhuangzi. The original article includes many philosophical terms and cultural-loaded lexis, and different interpretations by different translators can reflect to what extent each translation understands and delivers philosophical thoughts. The following discussion mainly analyzes the different renderings of philosophical and cultural-loaded terms in this original text. In a way, the translation style of the five versions and the differences among them can be further explained and justified by comparing and analyzing the lexical terms philosophically and culturally.

5.1 Philosophical terms

Philosophical terms constitute the characteristics of Zhuangzi's works. This can be seen in each chapter of Zhuangzi. In Xiao Yaoyou, key philosophical terms are crucial to understanding and interpreting the philosophical context of Xiao Yaoyou. In the following discussion, this article selects three philosophical lexis to illustrate the interpretation of each version.

	Legge`s version	Waston`s version	Lin`s version	Feng`s version	Wang`s version
Xiao Yoayou(逍遥游)	Enjoyment in Untroubled Easy	Free and Easy Wandering	A Happy Excursion	The Happy Excursion	Wandering in Absolute Freedom
TIanchi(天池)	the Pool of Heaven	the Lake of Heaven	the Celestial Lake	the Celestial Lake	the Celestial Pond
Zhiren(至人) Shenren(神人)Shengren(圣人)	The Perfect man, the Spirit-like man, the Sagely-minded	the Perfect Man, the Holy Man, the Sage	The perfect man, the divine man, the true Sage	the perfect man, the spiritual man, the true sage	The perfect man, the holy man, the sage

Table 5. Philosophical terms

5.1.1 Xiao Yaoyou (逍遥游)

The first philosophical concept is the interpretation of Xiao Yaoyou. As the title of the first chapter of Zhuangzi, it must convey Zhuangzi's philosophical thoughts. The differences among the five versions mainly focus on the interpretation of the title. Legge`s version seems to render Xiao Yaoyou as a whole without separately explaining the meaning of "Xiayao" or "You". He interpreted the gist of Xiao Yaoyou as natural leisure, which he based on the annotations of Guo Xiang rather than the transcendent leisure described by Zhuangzi(Yu, 2021). A similar explanation sheds light on the psychological stage and construes it as enjoyment to explain the spiritual feeling of "Xiaoyao". Compared with the whole interpretation of Legge, Lin and Feng first used the adjective "happy" to elucidate the psychological state of "Xiaoyao" and then used "excursion" to interpret "You", which means a short journey. The two translators both rendered their understanding of the title by separately interpreting "Xiaoyao" and "You", and the only difference between the two renderings is the adoption of the article. Feng chose the definite article "The" to take the title as a proper noun, while Lin used the indefinite article "A" to render Xiao Yaoyou as one experience of the happy excursion. In contrast, Waston`s "Free and Easy Wandering" and Wang`s "Wandering in Absolute Freedom" both used "wandering", putting emphasis on the unlimited and untroubled freedom of wandering, which is also the interpretation of "You". However, in Chinese culture, "You" generally means a journey or trip which is far away from home, representing the faraway distance in terms of space, whereas wandering in Western culture means walking around in a relaxed way or without an intended purpose or dictionary (Cambridge Dictionary, n. d.). Waston`s and Wang`s rendering may be justified through the journey of Kun and Peng moving to the North Sea in the original text. While five translations show differences and similarities in understanding the title of this text, one obvious difference is that compared with earlier versions, recent versions like Waston`s and Wang`s versions both add the meaning of freedom when interpreting Xiao Yaoyou. The focus of the translation changed from describing the feeling of "Xiaoyao" or the experience of "You" to emphasizing the free stage of the action of wandering (Yu, 2021). The shift of focus offers a new interpretation of Xiao Yaoyou and highlights the cultural consideration and its impact on both translators.

5.1.2 Tianchi (天池)

Another key term is Tianchi. The difference between Chinese translator`s versions and foreign translator`s versions is obvious. The two foreign translators both rendered Tian as "Heaven", whereas three Chinese translators translated into "Celestial". The interpretation of Tian reflects the difference between Chinese and Western culture. In Chinese culture, Tian holds a profound symbolic significance, representing the heavens, spirituality, authority, cosmology and the interconnectedness of the natural world. It is often translated as "heaven" or "sky" in English. But in Western culture, the concept of heaven holds religious and cultural

significance. Heaven generally refers to a metaphysical or spiritual realm that is believed to be the dwelling place of the divine, the afterlife, or a state of eternal bliss and reward. Among five versions, Legge and Waston rendered Tian into heaven, and Waston mentioned his way of dealing with philosophical terms like Tian in his version of Zhuangzi. He rendered T'ien as "Heaven" or "heavenly" in nearly all cases. Chuang Tzu uses the word to mean Nature, which pertains to the natural as opposed to the artificial, or as a synonym for the Way (Waston, 1996, P19). In the following discussion of his translated version, he leaves the question for readers to judge the difference. Compared with Legge and Waston, three Chinese translators all rendered Tian as "Celestial", which usually refers to things related to the celestial realm, which encompasses the skies, stars, and other heavenly bodies. It is often associated with the physical aspects of the universe, such as the planets, galaxies, and the vast expanse of outer space. This interpretation is closer to the understanding of Tian in Chinese culture because Tian in Xiao Yaoyou didn`t convey any religious element at the time when Zhuangzi finished this philosophical classic. Compared with Heaven, Celestial can lead to less misinterpretation (Li, 2021). We can find that when dealing with this philosophical term, foreign translators and Chinese translators present visible differences due to cultural considerations.

5.1.3 Zhiren(至人), Shenren(神人), and Shengren(圣人)

The elucidation of Zhiren(至人), Shenren(神人), and Shengren(圣人) constitutes an integral facet in comprehending the philosophical framework of Zhuangzi. They appeared first in Xiao Yaoyou, but each of them can be found in the other chapters of this book. Zhiren appeared eight times in five articles in the Inner Chapters. Shenren is found four times in two articles, and Shengren is twenty eight times in six articles (Wang & Xu, 2019). The main purpose of this paper is to figure out the comparable difference in translation in each Xiao Yaoyou`s version; this part just discusses the reference and connotation of Zhiren, Shenren and Shengren in Xiao Yaoyou. There is always the debate over the connotation of Zhiren, Shenren and Shengren in Xiao Yaoyou. The main discussion mainly focuses on whether the reference of the three words means the same mental state or refers to a similar spiritual realm. Zhong Tai(2022) believed that the statement "圣人无名" (saints have no name) refers to the allegory in Zhuangzi, specifically the story of Yao and Xu You, where they relinquished worldly interests for the benefit of all. This story is mentioned in the "接舆、连叔之言" (Words of Jie Yu and Lian Shu). It is also used to illustrate the concept of "神人无功" (sages have no personal achievements). On the other hand, the debate between Zhuangzi and Hui Shi is used to elucidate the meaning of "至人无己" (perfect individuals have no self-centeredness) (Wang, 1996). Wang & Xu (2019) points out that as ideal figures highlighted in Xiao Yaoyou, there are no distinctions of superiority or inferiority between the three. Specifically, when individuals in the common people (min) have no self-centeredness, they can be considered as "至人(Zhiren)". When officials (chen) have no personal achievements, they can be regarded as "神人". And when rulers (jun) have no desire for fame, they can be seen as "圣人". In other words, in the human world, the "Zhiren (至人)", "Shenren (神人)", and "Shengren (圣人)" each have their distinct social functions (Wang & Xu, 2019). Chen (2020) supposed that the divine Man on Miaoguye Mountain is depicted as an allegorized subject with the highest freedom, possessing features of both a divine man and a sage. With regard to the cultural deciphering of these three terms, when examining the translation of Zhiren(至人) in five versions, it is found that the five versions all rendered Zhiren(至人) as the perfect man, in which "perfect" means moral, ethical and spiritual perfection. It can be guessed that this interpretation is based on the deciphering Zhiren(至人) as people who have no self-centeredness. As for Shenren(神人), Waston and Wang translated it into the Holy Man, but "holy" in English is often associated with religious or spiritual traditions. Lin is rendered as the divine man, which also has a very similar semantic meaning, while Legge`s spirit-like man, who has achieved a higher level of consciousness and spiritual awakening, seems more communicative. The interpretation of Shengren(圣人) in five versions is similar since all of the renderings translated it into "the sage" or "the true sage". Legge`s version is "the sagely-minded", which seems more flexible in helping readers to understand Shengren(圣人) in the original text.

5.2 Cultural-loaded lexis

Table 6. Cultural-loaded lexis

	Legge`s version	Waston`s version	Lin`s version	Feng`s version	Wang`s version
Ming(冥)	Ocean	darkness	Ocean	Ocean	Sea
Yema, Chenai(野马·尘埃)	the horses of the fields, of the dust	Wavering heat, bits of dust	There mounting aloft, the bird saw the moving white mists of spring, the dust-clouds,	There is the wandering air; there are the motes	The air, the dusts and the microbes
Liuqi(六气)	six elemental energies	six breaths	changing elements	six elements	six vital elements

5.2.1Ming (冥)

The interpretation of Ming is also one of the most discussed lexis. Subsequent Chinese scholars have contributed varied explications rooted in their individual comprehension. Notably, there are three principal explanations concerning the interpretation of Ming. The first one, coming from Shuowen Jeizi, an Explication of Written Characters, refers to darkness or obscurity. The second annotation refers to the sea, and the relevant explanation can be found in Comments on Zhuangzi, written by Cheng Xuanying, a famous Taoist in the Tang dynasty. The third interpretation refers to ultimate and extreme meaning. In Guo Qingfan's commentary on Zhuangzi, titled Zhuangzi Ji Shi, Ming refers to the northern and southern poles, far away from the sun and moon, hence named Ming (Liu, 2017). Among five translations, Feng, Lin and Legge all rendered Ming into Ocean, aligning with the second rendition provided in the commentary on the original text. In contrast, Waston diverged from these versions by translating Ming as darkness, which, although divergent from the other renditions, seemingly finds justification in the first explanation. Nevertheless, darkness in Western culture bears some religious elements. Semantically speaking, this rendering of Ming failed to express the meaning of the ocean (Yu, 2021). Different from Waston`s rendering, this interpretation gives a new perspective which is different from the previous ones.

5.2.2 Yema (野马)，Chenai (尘埃)

The interpretation of Yema in the original text has been discussed over centuries, and the debate is mainly about the reference to Yema. There are mainly three main interpretations of Yema. The first one rendered Yema as You Qi (wandering air). The earliest annotation of this explanation can date back to Cui Zhuan`s commentary on Zhuangzi. He proposed that Yema referred to wandering air (Li, 2022). The second interpretation considered Yema as Chenai (dust or motes), but If Yema is rendered as dust, there would be a repetition of semantic meaning, which is similar to the explanation of Chenai. Li analyzed the sentence pattern 'A 也, B 也, C 也 ' in the times of "the Inner Chapters of Chuangtse" by using Chinese grammar theory and concluded that "Yema" and "Chen'ai" are two things (Li, 2014). The third explanation rendered Yema as wild horse. Combining the context of the original text, Yema represents wild horses; Chenai refers to dusts or motes; and the movement of everything in the heavens and the earth or in the natural world, whether it is as fast as the galloping of a wild horse or as slow as the drifting of dust particles in the air is all due to the influence of the wind in the natural world (Li, 2022). The interpretation makes more sense when considering the context of Yema and Chenai. Based on the discussion above, among five versions, Legge`s version aligns with the third interpretation, and the other four versions all show the same explanation. Waston rendered Yema as wavering heat, which is also one form of Qi. This interpretation renders Yema as a form of Qi to explain the meaning of Yema. Personally speaking, Legge`s version seems more readable, considering the context and the philosophy Zhuangzi wants to express in this text.

5.2.3 Liuqi (六气)

The discussion of "Six Qi" also triggered heated discussion among scholars. The debate of Six Qi is generally about questions, including what Six Qi refers to. What is the emphasis of Six Qi? Is it Six or Qi, and so on? The earliest explanation of Six Qi can date back to the Spring and Autumn period. Du Yuhe pointed out that Heaven has six qi, which are Yin, Yang, Wind, Rain, Darkness and Brightness when annotating The Zuo Zhuan (Yang, 2009). However, later scholars had different views regarding Six Qi. Li Yi in the Western Jin Dynasty connected Six Qi with the theory of health preservation, which was popular at that time (Jia, 2016). The later explanations are mostly related to traditional medicine, the theory of immortals, and the five elements. When considering the interpretation of Six Qi, it is obvious that three Chinese translators all point out six elements, except that Lin`s version is "the changing elements". Wang`s version detailed the specific six Qi, which exactly aligned with the interpretation of the earliest explanation. As for two foreign translators` interpretation, Legge rendered Six Qi as "six elemental energies", whereas Waston translated into "six breaths". "Six elemental energies" in Legge`s version did not explicitly state which six element energies were, but the translation covers the meaning of elements in the original text. Comparatively, Waston`s "six breaths" seems to be less communicative to convey the cultural elements in its original text. Breath in English refers to the air taken into or expelled from the lungs, the power of breathing, a slight movement of air and a sign, hint or suggestion (Li, 2021). However, Qi(Chi) in Chinese culture is a very complex concept that encompasses various meanings and interpretations, and it is considered a fundamental principle of existence in Taoism. Taking this into consideration, Legge`s interpretation of Qi is more pertinent compared with "six breaths" in Waston`s version.

6. Conclusion

Xiao Yaoyou is a crucial chapter in Zhuangzi and plays a very important role in conveying Zhuangzi's philosophical thoughts. From ancient times to recent days, hundreds of scholars made great efforts to decipher and convey the great philosophy of Zhuangzi to the world. The paper first makes a comparable analysis of the linguistic traits of each version, and the purpose is to analyze the linguistic features from the aspects of the degree of formality, the lexical density, complexity of the translated version. Then, it compares the translation of philosophical and cultural terms of five versions and concludes that compared with the recent translators, earlier translators tend to adopt rather complex and formal words with high STTR, longer mean word length, and longer mean sentence length. At the same time, foreign translators and domestic translators present different interpretations based on

their own personal academic experiences and translation purposes when rendering philosophical and cultural terms. Earlier translators like James Legge, the earlier missionary who translated a large number of Chinese classic books into English, quoted annotations from ancient Chinese books related to Xiao Yaoyou. Therefore, his rendering of philosophical and cultural terms can be interpreted in other commentaries on Zhuangzi. While Lin Yutang, with both Chinese and Western cultural backgrounds, aimed to introduce Chinese culture to Western countries, and he translated all Chinese classic works for this purpose. Among recent translators, Waston`s version is simpler and more readable for modern English readers, although he mentioned that he adopted literal translation when rendering philosophical terms in Zhuangzi (Waston, 1996, P20). Feng`s version is characterized by many annotations from Kuo Hsiang commentary, putting more emphasis on Zhuangzi`s philosophy. Wang`s version aimed to strive to present Zhuangzi in his true identity to Western readers (Wang, 1999). Each translator translated this great work with the personal translation purpose and cultural consideration as well as showing the linguistic and cultural features of their time. The very differences observed across the five translated versions of Xiaoyaoyou are mainly related to the linguistic traits and cultural contextualization of each translator.

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