The Study of C-E Translation of *A Public Example* From the Perspective of House's Newly Revised Translation Quality Assessment Model

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Abstract

From the perspective of Julian House's newly revised translation quality assessment model, the translation of *A Public Example* by Yang Xianyi and Gladys Yang is assessed and analyzed from register (field, mode, tenor), genre, and function, and then the C-E translation quality will be evaluated. The newly revised TQA model adopts corpus study, so Antconc, Wordsmith Tools, and UAM corpus software are used in this paper, and a combination of qualitative and quantitative analysis is adopted to make the analysis process more objective. After analysis, it can be found that the source text and the target text have a high degree of matches in terms of register (field, mode, tenor), genre, and function, and the target text belongs to the overt translation. As a result, the translation quality of *A Public Example* by Yang Xianyi and Gladys Yang is high.

Key words: *A Public Example*; House's newly revised TQA model; Translation quality assessment; Quantitative study

INTRODUCTION

With the advancement of information and technology, people often find several translated versions of the same book, which has led to a growing interest in translation quality assessment to a certain extent. Translation quality assessment is an important part of translation research, and many researchers have studied it and proposed various assessment models. House is the first one to propose a systematic translation quality assessment model based on systematic functional linguistics and text typology, which is regarded as the first translation quality assessment model with complete theory and practice in international translation criticism (Si, 2005). House's newly revised translation quality assessment model (2015) is an integrative and interdisciplinary translation quality assessment model that has received widespread attention in translation criticism and academia. The newly revised model is used in this paper to study the English version of *A Public Example* by Yang Xianyi and Gladys Yang and qualitative analysis and quantitative analysis are adopted to make the analysis results more objective.

1. INTRODUCTION TO HOUSE'S NEWLY REVISED TQA MODEL

The development of the House's TQA model has gone through three stages, which has been continuously developed and improved. The publication of *Translation Quality Assessment: Past and Present* (2015) has marked the entry of House's model into a brand-new third stage, which is not just a review and summary of the first two stages of development but also an upgrade and transformation of the first two versions because it integrates the theories of contrastive pragmatics, globalization of English, corpus linguistics, cognitive

science, and other disciplinary theories to construct House's newly revised TQA model. The model is shown in the Figure 1.
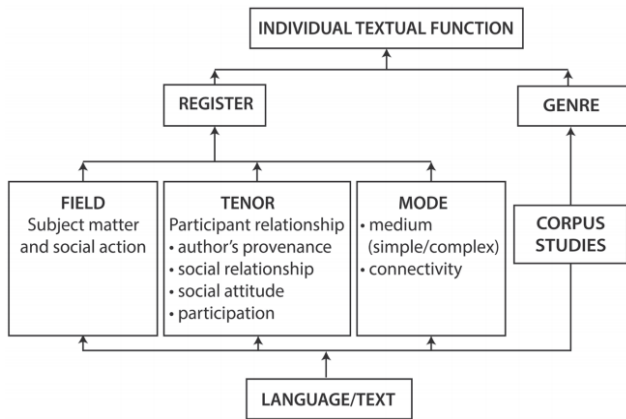

Fiugre 1
The Newly Revised Model (House, 2015, p.127)

1.1 Brief Introduction of House's Newly Revised TQA Model

Translation quality assessment firstly relies on specific standards, and the establishment of them depends on the realization of the essence of translation. It can be said that different views of translation produce different translation standards, strategies, and methods and also lead to different concepts of translation quality and different methods of translation assessment (Si, 2005, p.79). According to House, the critical issue of translation quality assessment is the realization of the essence of translation. From the perspective of House's newly revised TQA model, meaning, function, and equivalence, overt translation and covert translation are worth noting.

Regarding micro-assessment parameters, the parameter settings and the formulation of certain key concepts are more rational, and the assessment process is more operational. House has optimized the parameter settings using name change, addition, and deletion methods. The newly revised model retains the analytical framework and adjusts specific parameter settings. Moreover, corpus study is added to make the analysis process more objective. In the newly revised model, the process is more simplified and objective. Thus, in the discourse of the field, the analysis focuses on lexis, the granularity of lexis, lexical fields, and Hallidayan processes (material, mental, relational). In the discourse of the tenor, lexical and syntactic choices are examined along the subcategories of stance, social role relationship, social attitude, and participation. In the discourse of the mode, the analysis focuses on medium and connectivity (House, 2015, p.126).

1.2 Operation of House's Newly Revised TQA Model

The operation process of House's newly revised TQA model can be precisely divided into the following steps. The first step is to analyze the source text regarding language register and genre to determine the textual function. The second step is to analyze the translated text in the same process to find the differences between the source text and the translated text at register and genre level and to determine the text's textual function. The third step is to determine whether the translated text is overt translation or covert translation. The C-E translation quality of *A Public Example* of Yang Xianyi and Gladys Yang's version is ultimately stated.

2. AN INTRODUCTION OF *A PUBLIC EXAMPLE* AND YANG XIANYI AND GLADYS YANG'S TRANSLATION VERSION

A Public Example is a short novel written by the modern literary scholar Lu Xun, published in the weekly magazine *Yusi* on April 13, 1925, and later it's included in the collection of novels called *Wandering*.

2.1 An Introduction of *A Public Example*

Lu Xun (September 25, 1881-October 19, 1936) is a native of Shaoxing, Zhejiang Province. He is a famous writer, thinker, revolutionary, educator, democracy fighter, an important participant in the New Culture Movement, and one of the founders of modern Chinese literature. Throughout his life, Lu Xun has made great contributions in many fields, such as literary creation, literary criticism, ideological research, literary history research, translation, art theory introduction, basic science, and the organization and study of ancient books. Since the May Fourth Movement, Lu Xun has significantly impacted Chinese society and cultural development. He has risen to prominence in the world of literature, especially in the intellectual and cultural circles of Korea and Japan.

A Public Example is a short novel by Lu Xun on March 18, 1925, in which the author takes Beijing, which is ruled by the Northern Warlords, as the setting for his story. It tells the novel of a scene in which a prisoner is displayed to the public in the street, during which many people gather around him and be looker-on. This novel has few verbal descriptions, except for a few yells at the beginning and the end and a few quarrels when the fat man breaks in. The rest of the dynamic presentation of the characters is almost all action descriptions. In his portrayal of the nationalistic psychology of the spectators, Lu Xun adopts a pantomime treatment in which externalized actions reveal the people's spiritual world. The novel adopts the spatial form of modern novels, minimizing the plot compiled by time flow and cause-and-effect logic in traditional novels, and the whole novel is a concatenation and juxtaposition of the behavioral fragments of different characters in spatial relationships. *A Public Example* is included in the *Wandering*, and at present, there are three English versions of it, respectively by the American sinologist William Lyall, the British translator Lan

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Shiling, and China's translator couple Yang Xianyi and
Gladys Yang.

2.2 Yang Xianyi and Gladys Yang and their Translation of *A Public Example*

Gladys Yang was born in Beijing in 1919 to a British missionary family. Yang Xianyi was born in Tianjin in 1915. The two met and fell in love at the University of Oxford and married in Chongqing in 1940. Yang Xianyi and Gladys Yang have translated a large number of Chinese literary works, the most famous of which include *Li Sao*, *The Nine Songs*, *Zi Zhi Tong Jian*, *Dream of the Red Chamber*, *Shen Congwen's novels*, *and Lu Xun's novels*, all of which are invaluable assets in the field of literary translation. Yang Xianyi and Gladys Yang's perfect combination of career and life has become a model for the fusion of Chinese and Western cultures, and the two of them have earned the title of The Leader of Translation.

After the founding of New China and during the period of reform and opening up, Yang Xianyi and Gladys Yang have played an important role in the dissemination of culture and made outstanding contributions to the translation of Lu Xun's works. In 1981, the Indiana University Press published *Complete Stories of Lu Xun*, a translation by Yang Xianyi and Gladys Yang, including the entire collection. Their translations have been reprinted and republished by domestic and foreign publishers over a long period and have had a particular influence worldwide. *A Public Example*, one of the works of this period, is collected in *Wandering* and has a profound influence on the development of the world. Yang Xianyi and Gladys Yang's translation of *A Public Example* tries to use equivalent expressions of the original vocabulary and similar structure to the original text in selecting words and sentence structures corresponding to the original. In the form, it is as close as possible to the original text to achieve similarity in form; in the meaning of the words, it can accurately convey the content and style of the original text and translate the charm and mood of the original text, which can be said to be similar to the original text in both form and spirit. At the same time, based on the target language's cultural and ideological background, customs and habits, logical thinking, etc., they have made adjustments in the structure, making the translation exquisite.

3. ANALYSIS OF SOURCE TEXT OF *A PUBLIC EXAMPLE* FROM THE PERSPECTIVE OF HOUSE'S NEWLY REVISED TQA MODEL

In this chapter, the source text of *A Public Example* is analyzed from the perspective of House's newly revised TQA model. Register (field, tenor, and mode) and genre are analyzed, and then the statement of function is made.

3.1 Field of the Source Text

The dimension of the Field captures the topic, the content of the text, or its subject matter, with differentiations of degrees of generality, specificity, or granularity in lexical items according to rubrics of specialized, general, and popular. (House, 2015, p.24). *A Public Example* describes the commonality of the characters and shows the various aspects of the on-lookers' world to emphasize the emptiness and boredom of their spiritual world and their inner numbness and ignorance. The field is realized through the following linguistic means.

First, the discourse of the field in the source text is analyzed from the perspective of the lexical level. This part is mainly from lexical means and lexical fields. At first, in terms of lexical means, the source text uses simple and plain words to describe the concatenation and juxtaposition of behavioral fragments of different characters in spatial relations. The spectators constantly find new hilarity, their interest shifts from one person to another, and they keep moving towards new stimuli. Then, in terms of lexical fields, clusters of words with common significant morphemes are used in the source text. For example, the use of some adjectives and verbs reflects the author's thoughts and feelings. For example: "凉意", "寂静", "冷冷", "懒懒的", "单调的", "雷暴似的", etc., suggest the atmosphere and environment in the novel and express a dreary, cold, and depressing emotion. It reflects Lu Xun's dissatisfaction and the sense of alienation from society and human relationships, and his boredom with real life. Some verbs, such as "逃", "顺", "补", "伸", "踉跄", "冲", "推", "跟", and so on, describe the behavior of the characters in the novel and suggest their states and emotions. For example, "逃" and "踉踉跄跄" indicate a state of mind of escaping and dodging, while "冲" and "推" express an impatient or impulsive emotion. These verbs reflect Lu Xun's observation and reflection on human nature and social behavior. In addition, colloquialisms such as "怎么的咧", "荷阿", "成么", and "啊呀" reflect a rich emotional color, which demonstrates the dialogue and interaction between the characters in the novel, and expresses their linguistic habits and emotions. These words can reflect the verbal expressions of the characters at the bottom of society and emphasize the tension and conflict in the novel's interpersonal relationships. Using different types of lexical expressions, the topic of the novel can be expressed well.

Second, the discourse of field in the source text is analyzed from the perspective of material process, mental process, and relational process. A material process is the process of doing something. An example of a material process is *John kicked the ball*. A material process usually has an action verb (kicked in the example), an actor (John in the example), and a goal (the ball in the example). Mental process refers to activities that depict the mind. An example of a mental process is *I'm loving it*. In this case, "I" is the sensor, and "it" is the phenomenon.

Relational process refers to the process of relationship, in other words, it is a "XX is XX" sentence, and the most prominent feature is the presence of a tense verb. For example, *the captain is on the sofa, she is pretty*. There are 39 paragraphs in the source text, it has been divided into four sections so it can be easier to go through and analyze the data, each of roughly the same length. The selection of the source text for the processes is obtained by manually analyzing the source text with quantitative statistics of markers. As can be seen, the source text uses more material process, describing the events as objectively as possible. Roughly the same number of mental process and relational process are also used, reflecting both the rich mental activity of the task and the relational processes of the language. The detailed statistics are shown in the following Table 1.

Table 1
Process of the Source Text of *A Public Example*

Part Process	First Part	Second Part	Third Part	Last Part	Total
Material Process	29	47	46	25	147
Mental Process	2	4	5	2	13
Relational Process	3	2	4	3	12

3.2 Tenor of the Source Text

Tenor includes the author's provenance, social role relationship, social attitude and participation. In *A Public Example*, the level of participation is relatively complex, comprising both authorial monologues and human dialogues. The monologue accounts for a large proportion of this. Syntactically, the third personal pronoun "他" and the object pronoun "他的" are used, which can better reflect his works' calm, observant, and critical style. The author's temporal, social, and geographical provenance has been introduced in the above part, and the other parameters are elaborated on in the following paragraphs.

First, the discourse of tenor in the source text is analyzed from the perspective of social role relationship. Social role relationship means the role relationship between the author and readers, which may be either symmetrical (marked by the existence of independence or equality) or asymmetrical (marked by the presence of some authority) (House, 2015, p.29). Lu Xun, as the author, has written novels to reveal the corruption, hypocrisy, and ignorance of the Chinese society at that time to arouse the readers' sense of social responsibility and awakening to reality. He has depicted the horror of social reality with sharp and painful strokes, expressing his anger and resistance. The relationship between the author and the readers in *A Public Example* can be described as Lu Xun forms a relationship of revelation, empathy, and knowledge transfer through the straightforward display of the behavioral and psychological aspects of the onlookers, through which readers are aroused to think about, be alert to and participate in society.

Second, the discourse of tenor in the source text is analyzed from the perspective of social attitude. Social attitude refers to formal, consultative, or informal style (Munday, 2016, p.147). The style of the discourse is informal, and the language is simple and easy to understand. Some colloquial expressions are used in the text, such as "热的包子咧！" and "荷阿！ 馒头包子咧，热的…", and some colloquial dialogues, which are features of the informal style. In addition, the text contains some vivid descriptions and details, which helps to present a clear picture of the scene and characters for readers. Although the language style of this text is informal, it is also literary, describing characters, situations, and the feelings of the observer in an exciting way to capture the readers' attention and convey emotion and atmosphere, for example, by describing the characters' appearance and details, he gives the readers a deeper understanding of these characters, such as "胖孩子", "面黄肌瘦的巡警", "赤膊的红鼻子".

3.3 Mode of Source Text

In House's newly revised TQA model, the mode consists of two parts: medium (simple or complex) and connectivity. The analysis of mode focuses on medium (spokenness versus writtenness) and connectivity (coherence and cohesion) (House, 2015, p.126).

The source text is a complex written text that uses many adjectives, modifiers, and descriptions. The text alternates between long and short sentences, creating a distinct sense of rhythm. This alternation adds variety to the sentences and makes the text more vivid. There are metaphors and symbols in the text, such as "像用力掷在墙上而反拨过来的皮球一般", which adds context and depth to the text. In addition, similar words and phrases appear repeatedly in the text, creating repetition and echo, which enhances the coherence and consistency of the text. This repetition and echoing strengthens the emotional resonance of the text and makes it more engaging.

Regarding the connectivity of the discourse of the source text, there is high frequency of concrete, plain words and phrases at the lexical level. At the syntactic level, parallelism sentences are frequently used. At the discourse level, lexical articulation and grammatical articulation are used. By using pronouns and noun phrases, the author ensures that the readers can understand who the different characters and objects mentioned in the text are. For example, "胖孩子", "背心", "秃头", and "小学生" are specific noun phrases that help the readers to identify and keep track of the different characters.

3.4 Genre of the Source Text

Genre is a socially established category characterized in terms of the occurrence of use，source and a communicative purpose or any combination of these (House, 1997, p.107). In other words, genre refers to discourse type. Generally speaking, Lu Xun has divided

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his literary activities into two categories: translation and writing. The writing part is divided into creation and essays. The original meaning of creation refers to the creation of literary and artistic works, which generally have themes, characters, materials, plots, settings, and environments and are a combination of literary fiction and artistic authenticity. According to the Western concept of genre, Lu Xun has considered his creation works limited to five: *Call to Arms, Wandering, Old Tales Retold, Ye Cao,* and *Dawn Blossoms Plucked at Dusk*. The first three belong to short novels centered on characterization (Chen, 2023, p.26). *A Public Example* is included in *Wandering,* it belongs to the short novel. The four expressions of novels are narrative, description, illustration, lyricism, and discussion. *A Public Example* belongs to the narrative category, which gives an account and statement of the experiences of the various onlookers and the development of things.

3.5 Function of Source Text

The textual function of the source text consists of two parts: ideational function and interpersonal function. Through the source text, the author shows the readers the scene of a prisoner being shown to the public on the street, during which various people appear to gather around. The author presents the novel's main idea clearly and vividly through the narration, which expresses the conceptual function of the text very well. Interpersonal function can be analyzed through the following dimensions: the discourse of field, discourse of tenor, discourse of mode, and genre. How it is explained in detail is shown in the following comparative analysis of the source text and target text, which isn't repeated here.

4. COMPARISON BETWEEN SOURCE TEXT AND ITS ENGLISH VERSION FROM THE PERSPECTIVE OF HOUSE'S NEWLY REVISED TQA MODEL

After analyzing the source text, this section compares the register and genre of the source text and the target text to assess the quality of Yang Xianyi and Gladys Yang's translation. In the process, a small Chinese-English parallel corpus is constructed to evaluate the translation quality through a combination of qualitative and quantitative analysis. The keyword list and concordance of Antconc corpus software are mainly used to search the theme words of the novel, and statistics of material process, mental process, and relational process in UAM corpus software are computed in the process of analyzing the discourse of field, TTR and Standardized TTR are computed in Wordsmith 4.0 corpus software. Corpus cleaning and manual proofreading are carried out using these three-corpus software.

4.1 Field of the Target Text

In the analysis of the lexical level, the keyword list and concordance of Antconc are mainly used to search the theme words of the novel. Equivalence in the discourse field is achieved through the following two aspects: at the lexical level, word-for-word translation is mainly used to reproduce the thematic content of the source text, and the process is mainly realized through the roughly equal proportions of the data of the material process, mental process and relational process. Some examples and data follow.

Firstly, at the lexical level, relatively simple and no out-of-the-way vocabularies are used, and a word-for-word translation method is adopted.

Example 1
ST: 凉意、懒懒、单调的、寂静、斯嘎、睡意、催眠、冷冷。

TT: sensation of cool, lazy, monotonous, silent, hoarse, drowsy, sleepy, cold.

The example adopts the combination of word-for-word translation. Most of these words are directly translated, i.e., the meaning of the original text is directly translated into the target language, e.g., "凉意" is translated as "sensation of cool", "单调的" is translated as "monotonous", "寂静" is translated as "silence", and so on. The translation strategy aims to convey cultural and emotional nuances as accurately as possible while maintaining the original text's meaning. This strategy helps target language readers understand the original text's emotions and atmosphere better. The descriptive words appear in the opening part of *A Public Example*, which can help to create a depressing, cold, and uneasy social atmosphere. "冷冷" and "斯嘎" emphasize the indifference and heartlessness of society towards those who are marginalized and underprivileged, which reflects Lu Xun's concern for social injustice and his anger at the indifference of the disadvantaged. The description of life as monotonous reflects Lu Xun's portrayal of a dull society that lacks hope for the individual, possibly due to humanity's injustice and limitations. This atmosphere of loneliness and silence reinforces the sense of social indifference in the work.

Example 2
ST: 逃，挤，钻，退，塞，踉跄，探，爬。

TT: escape from, squeeze in, shove, back out, stuff, stagger, poke through, scrambling up.

"逃" is translated as "escape from", and "挤" is translated as "squeeze in", which adopts word-for-word translation and these translations maintain the basic meaning of the action in the original text. On the other hand, more explanatory translations are used for some words to convey the details of the action more accurately. "踉跄" is translated as "stagger", a word that more explicitly describes unsteady walking. "探" is translated as "poke through", which suggests a careful reaching out or searching motion. The translation strategy for these

words aims to maintain the meaning of the action in the original text and to convey as much detail as possible so that the readers can better understand the specific behavior. This strategy helps to convey in the target language the dynamics and context of the original text and makes it easier for target language readers to understand the meaning and emotion that the author is trying to convey.

Secondly, the process in the discourse of the field of the target text is analyzed. The process is an improvement based on Systemic Functional Linguistics, and the process is examined as a separate parameter in the newly revised model. In the paper, the process changes mainly adapt to the target language culture. The process of the source text in this paper is analyzed and quantified to get the choice of it in the translated text. It can be seen that compared with the source text, the translated text embodies more material process and relational process, with relatively less description of mental processes, which describes the events objectively and reproduces the connection between things. Although there are some differences in the data between the target text and the source text, the analysis can conclude that the differences in the process better reproduce the relationship between the two texts. The detailed statistics are shown in the following Table 2.

Table 2
Process of the Target Text of *A Public Example*

Process	First Part	Second Part	Third Part	Last Part	Total
Material Process	35	54	55	27	168
Mental Process	1	2	2	2	7
Relational Process	5	4	4	5	18

Example 3

ST: 火焰焰的太阳虽然还未直照，但路上的沙土仿佛已是闪烁地生光。

TT: *Although the blazing sun was not yet directly overhead,* the dust on the road already seemed to be glinting, and fierce heat pervaded the air.

In the source text, "直照" is an action emanating from the "太阳", which belongs to the material process. "Overhead" here is an adjective verb, "Sun is overhead" fits the relational process sentence structure. Although there are process differences between the source text and the target text, the translation reflects the ideational function of the text well, and the reason for this is due to the linguistic structure of the two texts adapted to the target text. There are several similar examples in the text, and although the number of the two processes is not the same, it can't be concluded that the quality of the translation is not good. On the contrary, the quality of Yang Xianyi and Gladys Yang's version is high, they have skillfully adapted to the linguistic characteristics of the translated language.

4.2 Tenor of the Target Text

The equivalence of the translated text to the source text in terms of tenor is mainly reflected in the fact that the translators mostly used word-for-word translation, and it will be analyzed in the following part. The target text has retained the dialogue and monologue of the source text. At the syntax level, the third-person pronoun "he" and the possessive pronoun "his" are also used more frequently, which better shows the style of the original. Therefore, there are little differences in the level of participants from the original text.

Firstly, in social role relationship, the author's stance is well preserved since the translators have followed a fidelity strategy to the original in image translation. For example, there are many such cases in the translation of the names of the characters, and here is an example:

Example 4

ST: 待到增加了秃头的老头子之后，空缺已经不多，而立刻又被一个赤膊的红鼻子胖大汉补满了。

TT: After they were joined by an old bald head, the little space left was promptly occupied by a bare-chested fat fellow with a red nose.

This example demonstrates that the ST and the TT have the same praise and criticism of the character to the readers, and there is little partiality. TT and ST are equivalent in terms of tenor. In terms of syntax, the sentence structure of the target text does not differ much from the source text. The translation of the various characters such as "胖孩子", "巡警", "秃头", and other onlookers are objectively translated without adding emotional color. At the syntactic level, the target text demonstrates the relationship between the various social roles through modality. In Systemic Functional Linguistics, modal verbs are regarded as subjective implied modal means for expressing high and low values such as degree of probability, degree of regularity, responsibility, and inclination. At the same time, the social relationships between the character roles are well reflected through the use of modal verbs. Halliday (1994, p.362) has classified modal verbs into high, medium, and low levels, wherein in the translated text, the high modal verb "must" and the low modal verb "can" each occur once. Since modal verbs are hardly used in the original, the translators have used only two of them in their translation, which well preserved the character and flavor of the source text. It is also obvious from the translation of the discourse markers and mode that the target text better preserves the literary narrative of the source text. The readers can feel that the distance between ST and TT is nearly the same.

Second, regarding social attitude, the discourse style of the target text is informal, mainly using simple words and adopting word-for-word translation. The language is simple and easy to understand, and the narrative device of the source text is retained in the form of a white

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description. The characters' dialogues are spoken, and some colloquial and vulgar words are used in dialogues.

Example 5

ST: "荷阿! 馒头包子咧，热的……。"

TT: "Hey! Steamed buns arid dumplings, piping hot...."

Through the use of dialect words and vivid expressions, it conveys a kind, simple, and full of lifestyle. In the process of translation, the translators preserve this style. First, the use of "Hey" in the translation demonstrates an intimate and direct colloquialism that makes the readers feel as if he is communicating with the food vendors calling for food on the spot. This informal language style enhances the readers' intimacy with the story scene and makes the translation more natural and grounded. Secondly, "piping hot" in the translation corresponds to "热的" in the original, which is a common expression that allows the readers to visualize the temperature of the food. This choice conveys the original text's meaning and creates a vivid description in English, adding to the vividness of the translation. Overall, this translation process employs an informal and vivid linguistic style. By skillfully choosing and retaining the characteristic vocabulary of the original text, the translators have succeeded in conveying the simple, direct, and life-affirming colloquial style common in Lu Xun's novels, which makes the translation more authentic and closer to the literary flavor of the original text.

4.3 Mode of the Target Text

The written style of the source text is preserved in the target text, and the informative, explicit, and concrete source text is presented to the readers with great effort, and the translators do their best to reproduce Lu Xun's criticism of the numbness of the national mind. As far as the connectivity of the target discourse is concerned, the lexical level, syntactic level, and discourse level also realize the equivalence of the source text.

Example 6

ST: 他旁边的破旧桌子上，就有二三十个馒头包子，毫无热气，冷冷地坐着。

TT: On the rickety table beside him sat two dozen steamed buns and dumplings, not steaming hot but stone cold.

Firstly, the sentence utilizes the contrast rhetoric by describing "two dozen steamed buns and dumplings" next to the table. This part suggests a large amount of food that seems like it should be satisfying. However, the subsequent use of "not steaming hot but stone cold" is a contrast that emphasizes the coldness and lack of freshness of the food, as well as the indifference of the community. Secondly, there is an obvious metaphor here that the food is compared to adults or society to convey a deeper meaning. The rhetorical structure is kept in good agreement with the original text and the ideational equivalence with the source text is well achieved.

4.4 Genre

The target text has not changed from the source text in terms of genre and belongs to the narrative short novel. Based on corpus research, the main differences between the TT and the ST are reflected in lexical variability, lexical density, and other contents, but are limited by the length of the paper, so the lexical variability is mainly analyzed.

Lexical variability refers to the number of different words in a corpus of the same length, which can be measured by the type/token ratio (TTR) of the corpus. The larger the TTR value, the larger the number of different words is used in the text, and the size of the TTR value can be used to compare the size of lexical changes in different corpora (Hu, 2007, p.215). The following figure shows the number of tokens, types, TTR, and standardized TTR.

Table 3
Tokens, Types, TTR, and Standardized TTR

Contents	Tokens	Types	TTR	Standardized TTR
Target text	1683	637	38	44.90
Source text	1679	709	42	48.80

Analyzing the data, it can be concluded that there are still differences in TTR between the source text and the target text, which is in line with Laviosa's word simplification hypothesis, i.e., translated novels tend to use less vocabulary. In contrast, original novels tend to use more vocabulary. It is also evident from the point the translators have a high standard of translation, and the translators have tried to retain the linguistic features and style of the source text while at the same time keeping the number of form characters relatively stable.

4.5 Statement of Quality of C-E Translation of *A Public Example*

House has classified translation into overt translation and covert translation. An overt translation is one in which the addressees of the translation text are quite "overtly" and not directly addressed: an overt translation is not a "second original" (House, 2015, p.54). Overt translation emphasizes that target text tends to retain the cultural elements of the source text and reproduces their original function. Covert translation emphasizes that target text tends to adapt to the cultural environment of the target language through "cultural filter". The analysis shows that although the translators employ "culture filters" in some places, the translators use word-for-word translation to reproduce the original text and the target text better expresses the theme of the source text. Therefore, the translation of *A Public Example* of Yang Xianyi and Gladys Yang belongs to overt translations.

Through the corpus software, it is concluded that the topic words of the target text can express the same theme as the source text, and it is analyzed that the data

of Process and the TTR of the two texts are roughly the same. Through the aspects of qualitative analysis and quantitative analysis, it can be seen that the target text has achieved the equivalence of the ideational function and interpersonal function of the source text well, from which it can be concluded that the translation quality of the translated text is good.

CONCLUSION

From the perspective of the House's newly revised translation quality assessment model, how the source text and target text achieve the equivalence of ideational function or interpersonal function in terms of language register (field, mode, tenor) and genre are mainly analyzed, whether the translation is an overt translation or covert translation is concluded, and finally the translation quality of *A Public Example* is assessed. Analyzing specific examples in different parameters shows how the parameter is reproduced. In addition, a combination of qualitative and quantitative analysis makes the analysis process more objective and accurate. In this paper, data is collected with the help of corpus software in the discourse of field, process, and genre. It can be found that the data collection of the source text and the translated text is roughly the same, which means that the translators have well considered the socio-cultural and other aspects of the target language in the translation process and have well reproduced the ideational function and interpersonal function of the source text. At the same time, the translators have made some adjustments based on the differences between the grammatical sentence structure of the Chinese and English texts and the tone and style of the source text. Still, overall, the translation belongs to overt translation. The original text realizes the equivalence of both ideational function and interpersonal function, and the translation belongs to overt translation, so the translation quality of *A Public Example* is high.

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