A STYLISTIC INVESTIGATION INTO AFFECTIVE READER RESPONSES TO TRANSLATED FICTION: *THE VEGETARIAN*

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF ARTS IN LINGUISTICS (LITERARY CONCENTRATION)

DEPARTMENT OF LANGUAGES AND LITERATURE
COLLEGE OF LIBERAL ARTS
BENEDICTINE UNIVERSITY

[DECEMBER 2018]
ABSTRACT

Translated literary texts have seldom been regarded as creative endeavors with few attempts to examine a translator’s style in its own right. This study is particularly concerned with a stylistic investigation of the English translated text, *The Vegetarian*, aimed at exploring to what extent the idiosyncratic linguistic properties and literary devices the translator chose account for affective responses in readers. In considering a language phenomenon from a structuralists’ perspective, particularly semiotics, the methods of investigation were twofold: 1) an analysis of reader responses from the Amazon website, and 2) text analyses of Chapter 1 and 2 of *The Vegetarian*. A preliminary analysis of linguistic patterns and keywords on the online reviews was carried out by means of corpus linguistics methods followed by a qualitative analysis of reader responses based on Appraisal theory (Martin and White, 2005). Given the underlying assumption that linguistic constructs contribute to emotive responses elicited in readers, the subsequent analyses involved a thorough examination of the first two chapters, distinct phonetic schemes and repetitive lexical patterns of Chapter 1, and a salient linguistic phenomenon produced by negative derived words in Chapter 2. Specifically, a frequency of the bound morpheme *un-* was measured against the LOB corpus, which resulted in a statistical significance between two corpora. The result led to investigating associative networks of semantic collocations of the morpheme. The analysis of collocation networks confirmed implicit literary meanings embedded in the text through discrete semantic structures and linguistic elements correspond to how the character, that is, the protagonist’s brother-in-law was depicted throughout the chapter.

*Keywords:* literary translation, discourse analysis, corpus stylistics, reader responses, semiotics, appraisal theory, concordance analysis, collocation networks
DEDICATION

To both of my grandmothers in heaven and Sister Rufina Hong. You are my heroes.
ACKNOWLEDGEMENTS

There are a number of people without whom this thesis may not have become a reality and to whom I am deeply indebted throughout the journey.

First and foremost, I would like to express my sincere gratitude to Dr. Sandra Kies. Her continued academic guidance as well as emotional support propelled me to go the extra mile to learn and accumulate in-depth knowledge on linguistics. From the insight and wisdom Dr. Kies shared, I have finally learned there are times I need to slow down and focus. I am also grateful to her for believing in me and encouraging me to pursue my dream when I was on the verge of giving up on my educational endeavor. The energy emanated from her genuine passion for language has instilled unfathomable curiosity and fervor in me to the extent that I now consider myself a language “nerd.”

I would also like to extend my sincere thanks to Dr. Daniel Kies. What he taught us through numerous lectures as a guest scholar was so intriguing that I have been enthralled with how varied language phenomena can be perceived and explicated through diverse corpus linguistics methods. Thank you for the generosity with your time to share scholarly knowledge as well as wisdom and insight into life.

I am highly indebted to the professors in the Department of Languages and Literature. Thank you to Dr. Olga Lambert for leading me to build the critical and inquisitive mindset, allowing me to view language learning and acquisition from a learners’ perspective. Dr. Lambert was never short of enthralling ideas for inspiration with the willingness to listen and help during the difficult times while studying. The encouragement from Dr. Elizabeth Kubek inspired me to see things from varied perspectives in examining literature. Thank you for your insights and guidance to teach me how to deeply and truly appreciate literary works. I am also very grateful to Dr. Steven Day and Dr. Rafael Iglesias for sharing candid and valuable feedback on my research works.

My sincere gratitude also goes to Mercedes Guhl, my mentor, a professional literary translator, and a devoted mom and a wife. Despite the hectic schedule and a myriad of responsibilities, I have been the lucky beneficiary of her profound advice and lessons on life, family, and work.

Another teacher I will never forget to express my gratitude is Professor Wayne Mueller at the University of Minnesota. Since the day he said “I see something special in you” while suggesting *Psycho-Cybernetics* to read, it resonated with me so deeply and has left a profound impact on me to be the best I can be. Thank you to Professor Mueller for believing in me. He has demonstrated one’s genuine charisma and sincere interest in others can go a long way.

To my family who has been supportive and be there for me whenever I needed. Thanks to Mom and Dad for your unconditional love and care. With your ceaseless support and encouragement, I
finally feel I have become stronger, more persevere, resilient, and most of all, mature. Many thanks to my dear husband Jin-hwa for willingly getting on the rough and sometimes emotional ride with me. I would not have written this thesis without your support. I would also like to thank you to my lovely son, Ethan. Every time I felt guilty for not having been available with time dedicated to him, I still remember him saying “Mom, don’t try so hard to please everyone. Otherwise, there would be nothing left in you.” Since then, I’ve learned how to make a balance with less guilt. Also, many thanks to Ji-hun Kang, Shin-won Noh, and Ian Kang. Despite the physical distance, the positive vibes exuded from the lovely family was something on which I implicitly and explicitly relied.

Special thanks and appreciations go to my brother-in-law, Jae-hwa Chung and his family, Ji-soo Hwang as well as my dear nephews Yong-jae, Yong-ho, and Yong-min. It is not merely the many happy and exhilarating memories together, but the chance to understand and help each other as a family was something that immensely gratified me during the time of my thesis writing. Sincere thanks to you all for your support and understanding.

Also, many thanks to my lovely friends, Mi-hyang and Chang-yeon who have been sending me quiet cheers and good wishes all throughout the journey. The unfathomable belief and support we deeply share for each other regardless of where one lives have been the driving force for me to move forward since high school.

Last but not least, I would like to thank Penguin Random House (Hogarth) for the permission to use the entire chapters of “The Vegetarian” and “Mongolian Mark” from The Vegetarian by Han Kang (2016). I wish my study will be of help by any means in promoting the works of literature – whether translated or not – because there are eternal life lessons we all need to fathom and ponder over at least once in our lives.
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List of Abbreviations

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<th>Description</th>
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<tbody>
<tr>
<td>AT</td>
<td>Appraisal Theory</td>
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<tr>
<td>COCA</td>
<td>Corpus of Contemporary American English</td>
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<tr>
<td>CMC</td>
<td>Computer Mediated Communication</td>
</tr>
<tr>
<td>DTS</td>
<td>Descriptive Translation Studies</td>
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<tr>
<td>KWIC</td>
<td>Keyword in Context</td>
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<td>LL</td>
<td>Log-likelihood test</td>
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<tr>
<td>LOB Corpus</td>
<td>Lancaster-Oslo/Bergen Corpus</td>
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<tr>
<td>MI</td>
<td>Mutual Information</td>
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<td>NP</td>
<td>Noun phrase</td>
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<td>POS Tagging</td>
<td>Part-Of-Speech Tagging</td>
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<td>SFL</td>
<td>Systemic Functional Linguistics</td>
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<td>ST</td>
<td>Source Text</td>
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<td>TT</td>
<td>Target Text</td>
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CHAPTER 1: INTRODUCTION

Beauty in things exists merely in the mind which contemplates them.

David Hume (1965)

Perceiving language – both written and spoken – as a critical communicative medium though which meanings are conveyed, translators have taken a unique and crucial position of not only comprehending and decoding messages, but also of reproducing and transporting messages and meanings encapsulated in a source text (henceforth ST) into a target text (henceforth TT).

According to Lefevere and Bassnett (1992), translation studies encompasses a variety of disciplines, including linguistics, literary studies, history, anthropology, and psychology to name a few. Notwithstanding the eclectic nature of the field, however, there has been little research done on translated literary texts examined from a stylistics perspective (Boase-Beier, 2004). Especially, the scholarly investigation into the distinct style of an individual translator is almost non-existent (M. Baker, 2000; Marco, 2004). It is quite a recent academic endeavor with a growing body of literature that has turned its attention to the individual translator’s style (see Nokele and Moropa, 2016). The lack of interest in the study is due, in part, to the innate difficulty in defining what style is, as Carter and Stockwell (2008) argue, in addition to translations being perceived as “a derivative rather than creative activity” (M. Baker, 2000, p. 244). It is also argued that translation is inherently susceptible to a certain degree of discrepancy between a ST and a TT with no strictly identical equivalents that correspond to each language and culture (Hermans, 1996; Ji, 2012; Pekkanen, 2007). Texts translated from one language into another consequently result in a varied degree of difference in translational style, producing the
distinct “translator’s voice” (Hermans, 1996) or “thumbprints” (M. Baker, 2000) in the TT. According to Pekkanen (2007), this particular translational phenomenon can be regarded as a translator’s deliberate effort to “contribute something of their own to the translation” (p. 9). The underlying assumption is that translation involves a discrete act of rewriting of a translator with a certain degree of ideological or creative endeavor reflected in a translated text in an attempt to embrace and follow the norms and conventions of a target culture (Lefevere and Bassnett, 1992). Because it is expected of translators to possess mastery of a target language into which the text is being rendered, writing skills and linguistic abilities comparable to that of the author is one of the crucial prerequisites for literary translators. Considering literary translation as an extended form of a literary genre insofar as it conforms to literary norms and systems, any endeavors to elucidate translational phenomena, including the translator’s style need to place emphasis on identifying the overarching communication strategies, functions, and purposes manifested through dominant linguistic norms and patterns (Lambert & Van Gorp, 1985). One of the challenging yet imperative tasks faced by literary translators, however, can be attributed to the role of translators required to determine both what is to be conveyed and how it is to be delivered to readers (Landers, 2001; Pekkanen, 2007). In other words, it is the translator’s choice of an idiosyncratic translation style based on a communication purpose and strategies that account for certain literary effects and affective responses elicited in readers. To introduce viable approaches to the stylistic investigation of literary translation, Boase-Beier (2006) further identifies four discrete viewpoints as shown below:

(a) the style of the source text as an expression of its author’s choices
(b) the style of the source text in its effects on the reader and on the translator as reader
(c) the style of the target text as an expression of choices made by its author who is the translator

(d) the style of the target text in its effects on the reader. (p. 5)

The study particularly focuses on (c) and (d) as the primary goal is to explore the translational phenomenon by examining the relationship between linguistic properties and its affective literary effects on readers in a target culture.

Viewing the translator as an active contributor and writer involved in producing and crafting meaningful messages based on diverse linguistic and literary devices from which to choose, the impetus of the thesis is to further identify and explicate to what extent linguistic components and features employed by the translator contribute to affective responses in readers. The underlying assumption lies in the belief that the translator’s own style accounts for various translational and literary phenomena that can be revealed by means of the systematic – both quantitative and qualitative – analyses of recurring linguistic patterns and expressions. Given the assumption that particular linguistic choices and patterns in literary works evoke certain idiosyncratic emotions and feelings, it might then be plausible to postulate that examining texts in terms of stylistic features by delving into distinct patterns combined with methodologies in corpus linguistics would be a viable approach. To the best of my knowledge, no scholarly research attempt has been made to investigate The Vegetarian from a stylistics perspective despite its commercial success and fame in the realm of international literature. Lambert (1988) asserted that traditional translation studies has been limited to the mere linguistic comparison between a ST and a TT with an emphasis placed on translation issues or errors. The translated text by Smith, too, has been subjected to harsh scrutiny by translation scholars and critics in South Korea (see B. Kim, 2017; W. Kim, 2018). Beyond the mere mechanical and technical
aspects of the translated literary text, I argue the translated fiction is worthy of investigation given the literary significance and contribution to the field.

In further discussing the way in which literary texts are examined, Biber and Conrad (2009) explain literary style can be investigated in terms of its pervasive linguistic features and frequencies. Simpson (2014) also defines stylistics as a metalingual effort as it “enriches our ways of thinking about language” to explore the creative aspect of language use (p. 3). With the advent of computers, corpus stylistics especially lends itself to the objective, methodical, and quantitative investigation of a text by connecting literary stylistics with literary criticism by means of corpus analysis techniques (Mahlberg, 2013). Conceived of as an empirical way of analyzing texts, it is assumed that corpus stylistics allows the exploration of parole, i.e., language use in relation to its affective reader responses resulted from langue, based on the dichotomous language system defined by Saussure (1966). In terms of the specific methods by which the analyses are carried out, the study first examines affective reader responses based on review data gathered from the Amazon website. The thesis then delves into the poetic function of language in Chapter 1, “The Vegetarian,” and the extensive implementation of the negative prefix un-attached to lexical items to reinforce negative semantic meanings in Chapter 2, “Mongolian Mark.” With the particular emphasis on a translated literary language and its aesthetic and emotive effects on readers, the structuralist viewpoint, particularly semiotics, is discussed as a historical, philosophical, and theoretical backbone from which the fundamental hypotheses are drawn.
CHAPTER 2: LITERATURE REVIEW

From the viewpoint of writing as a symbolic communicative system of visual signs (Chao, 1968), translations can be considered to serve pragmatic and utilitarian functions to facilitate communication with an emphasis placed upon a reader as an evaluator to either accept or reject translations. Before embarking on the stylistic investigation of a translated literary text in relation to reader responses, the fundamental assumption of the thesis lies in the belief that language is a system of signs with the idea conceptualized by the Prague school’s structuralist and semiotic approach to literary texts. Based upon the idea of the dichotomous notion of language, Saussure (1966) – who is considered the founding father of structuralism and semiotics – contended that writing can be considered an orthographic code comprised of a strict set of linguistic rules and usage. Considering language as a social semiotic system, he further explained the way in which language operates and facilitates communication is deeply rooted in an intricate relationship between the sound image called the *signifier* – or the orthographic system in the case of a written language – and the perceptible concept realized in one’s consciousness called the *signified*. What is assumed is that instead of viewing language as merely a static linguistic code, communication involves a dynamic interplay between interlocutors as influenced by social rules and semiotic conventions shared by people in the same linguistic community. The arbitrary nature of language is thus the indispensable characteristic of what constitutes a language as a communicative system. Halliday and Matthiessen (2006) further regarded language as a means of construing experience in which a linguistic construct plays a critical role. Halliday, in particular, perceived linguistic elements as meaning-making choices and regarded them as a stylistic matter of a language (Leech and Short, 2007). Writing is a discrete communication
mode made up of a “linear sequence of visual marks on paper” (Leech and Short, 2007, p. 168).

The meanings conveyed via a translated text thus involve the physical transaction of messages being sent to addressees by the addresser, that is, readers and a translator respectively, in the case of translation practice. Given the theoretical backgrounds addressed, one may infer the translator’s role is analogous to that of a writer by actively participating in crafting implicit symbolic messages through diverse linguistic and rhetorical devices available to them.

Newmark (1988) further argued translators are continuously confronted with an issue of choices throughout the course of translation practices. Not only that, choice has been one of the prevalent topics that has been widely addressed in stylistics (Boase-Beier, 2006). Perceived as a meaningful and deliberate linguistic choice, any particular stylistic stance adopted and employed by the translator from a repository of rhetorical and literary devices is of paramount importance, resulting in distinct stylistic variations among translators. Leech and Short (2007) describe style as an effort to explicate “the artistic principles underlying a writer’s choice of language,” (p. 60). In other words, it is concerned with how the aesthetic function of literature is achieved through language. Widdowson (1995), by contrast, focuses on the linguistic operation of how a language code, i.e., *langue* as a resource is utilized in producing the actual language, *parole* in Saussurean’s terms. Under the assumption that stylistics is the linguistic study of style, the stylistic investigation of literary texts is primarily aimed at identifying and elucidating how the system of language contributes to the aesthetic function as a distinct communication mode. Semiotics furthermore places a greater emphasis on readers in the study of literature as it is concerned with “the means and ways of literary signification” (Culler, 2001). Given the prevalent notion on literary translations as an extended form of literature, the following section
discusses detailed accounts of aesthetic effects and functions of foregrounding in a literary text followed by an analysis of the translator’s distinct style as manifested in a literary text.

2.1 Functions of Literary Texts and Reader Responses

Despite a lack of consensus among literary scholars and critics on what constitutes literature, it can be defined as text features that capture attention by making it deviant or strange (Culler, 1997). Alexandrov (2007) considered literature within the frame of a social construct with the signifier being attached to phenomena, i.e., the signified. To Halliday (1971), the locus of literariness lies in the ideational, interpersonal, and textual functions of language through which meanings are manifested. Readers also play a significant role as an indispensable entity in making meanings (Li, 2012). Based upon these definitions, it is inferred that literature includes a social and interactional component with varying degrees of implicit meanings embedded in a written text in order to produce aesthetic and psychological effects on readers. In other words, it is the aim of literature to stimulate and elicit emotive responses by means of a conspicuous linguistic code and literary systems deviant from the expected norm of language. Influenced by the Russian Formalism which later gave rise to the Prague Linguistic Circle (also known as the Prague school), the structuralists’ dominant view on literature is closely related to aesthetic, psychological, and emotive effects evoked as the result of a deviant construct of language, that is, foregrounding (Culler, 1997; Hakemulder, 2004; Leech & Short, 2007; Mahlberg, 2013, Miall & Kuiken, 1994; Miall, 2006; Pekkanen, 2007). According to Fowler (1984), foregrounding “implies perceptual salience for readers,” serving as the pointer to locate idiosyncratic textual
features (p. 86). While prominence can be classified as a psychological salience, Leech and Short (2007) define deviance as a textual phenomenon resulted from the frequency within a text. To put it differently, the literary salience can be explained in terms of a dynamic interplay between foregrounding, psychological prominence, and a statistically deviant language construct on a continuum. They further argue that stylistic investigation should involve a rigorous attempt to discern the relationship between a linguistic form and function or artistic effects caused by what they refer to as a “style marker” (p. 55-56). As the formalists’ primary concern lies in how to make texts strange or deviant from a linguistic norm, the notion of foregrounding is developed and further elaborated by Roman Jakobson, one of the leading formalist scholars. Jakobson did not take readers into consideration as a vital resource for literary interpretation (Weber, 1995); however, his preoccupation with the systematic analysis of the intricate patterning of language gave rise to the notion of what is referred to as a poetic function of language. Depending on its predominant roles and functions of communication, Jakobson (1987) defined and enumerated six distinct functions of language, emotive, referential, poetic, phatic, conative, and metalingual. What he further emphasized is that language doesn’t fall into or adhere to one single category, as the language function is determined by the dominant characteristics and overarching purpose of communication. In discussing various functions of translations, Newmark (1988) also posited and laid out the functions of translated texts as expressive, informative, vocative, aesthetic, phatic, and metalingual. Because the detailed description of each function seems beyond the scope of the present study, the thesis primarily focuses on the aesthetic aspects of literary language. While the functions described by both scholars illustrate subtle differences, the common function responsible for governing the production of literary and artistic texts is referred to as an aesthetic or a poetic function as shown in Figure 1.
With the idea that originated in Saussure’s binary notion on how language works, the poetic function especially plays a critical role as a linguistic sign to reinforce the concept formulated by a combination between a sound image – or a visual image of an orthographic system – and a concept to which the signifier refers. Furthermore, perceiving written texts as utterances and various linguistic units strung together on a grammatical and syntactic chain, the poetic function concerns “the principle of equivalence from the axis of selection into the axis of combination” (Jakobson, 1987, p. 71). The underlying assumption of the theory is that language is perceived as the binary system put in place at the interface of two linguistic dimensions referred to as the syntagmatic and paradigmatic (or associative) relations, according to the notion postulated by Saussure (1966). In line with Jakobson and other formalists’ viewpoints on language, Miall and Kuiken (1994) also argue that the attempt to uncover the effects of literary texts needs to encompass a systematic analysis on phonemic, grammatical, and semantic features in terms of its deviation and parallelistic constructs of language. Not only are the syntactic structures and literary devices considered artistic and literary, but any distinct phonetic patterns,

Figure 1. Functions of communication adapted from Jakobson (1987) and Newmark (1988)
rhyme schemes, and metre also contribute to meanings produced with a varied degree of aesthetic and psychological effects (Culler, 1997; Hawkes, 2003; Jakobson, 1987; Newmark, 1988).

Apart from the formalist approach, another view on language with the emphasis on eclectic, social, and functional aspects of a linguistic system has emerged to overcome discrepancies inherent to the formalists’ approach to examining literary language (Weber, 1995). Referred to as Systematic Functional Linguistics (SFL), Halliday’s functional model provides complementary insight into literary interpretation by considering language as a meaning-making resource; it is linguistically motivated to perform a social function (interpersonal) with its literary significance and textual phenomenon (textual) realized through the way in which language is constructed to construe experiences (ideational function), which is referred to as the metafunctions of language (Halliday, 1971; Halliday and Matthiessen, 2006; Halliday and Matthiessen, 2014). Weber (1995) further contends the recent development in literary criticism can be characterized as “dialogic interaction” with a greater emphasis upon the dynamic interplay between a text and a reader (p. 3). In other words, readers have become an indispensable source from which literary theories and criticism are drawn with regard to the stylistic study of literature. Whiteley and Canning (2017) also insist that scholarly inquiry into literary stylistics needs to coincide with how readers are influenced by conspicuous stylistic features. Empirical literary studies are especially aimed at exploring what stylistic components can be accounted for by reader reactions. As the aesthetic function of literature centers around the notion of a deviant linguistic behavior, there have been attempts to conduct empirical studies to assess effects of foregrounded literary texts with an emphasis on reader responses. Miall and Kuiken's study (1994) found that readers affectively engaged and responded to foregrounded
passages as they took more time to read the passages while identifying such textual features as striking. Readers are not only neurologically and emotionally responsive to foregrounding in a text, Miall (2008)’s study further demonstrated the correlation between literary texts and affective responses when readers were immersed in reading. With an aim of measuring the aesthetic appreciation of literature as experienced by readers, Hakemulder (2004) conducted three separate tests on 32 college freshmen in the Netherlands and identified that foregrounding was the determining factor responsible for eliciting affective responses in readers. From the consistent findings and theoretical discussions above, the researchers who participated in empirical literary studies concluded that readers are the vital component to account for meanings embodied in a literary text with the aesthetic and affective effects on them.

2.2 Translator’s Style and Translation Criticism on *The Vegetarian*

Based on the previous discussion with the theoretical considerations derived from linguistics and literary studies, literary translation can be regarded as a translation of style given its dominant role to function as literature (Boase-Beier, 2006). In discussing literary translation vis-à-vis a translator’s role and distinct styles, Toury (2012) is one of the translation scholars and theoreticians who emphasized the significance of a target culture under which translation operates. Referred to as Descriptive Translation Studies (DTS), the theory regards translation as “an object of study within a target-oriented approach” (Toury, 2012, p. 15). When translators are engaged in translation practice, they are apt to leave their presence, “thumbprints” (M. Baker, 2000), the “translator’s voice” (Hermans, 1996) or the “personal mark” (Pantopoulos, 2012),
which is also in line with the concept of the translator’s invisibility by Venuti (2008). In emphasizing the necessity of a systemic and descriptive approach to translation studies, Lambert and van Gorp (1985) also alluded to the significance of the target-oriented approach to the investigation of stylistic features of any given translation. Insofar as the translation adheres to literary norms and systems, it is argued literary translation needs to be treated as a literary text while being viewed from the perspective of a target culture (Lambert, 1988). Translation criticism, however, has been focused on technical aspects of translations, aimed at pinpointing translation errors or issues in spite of the pervasive efforts to shy away from the prescriptive approach. The translated version of *The Vegetarian* is no exception. Yun (2017) and W. Kim (2018) pointed out that the protagonist’s arm was mistranslated as foot, which causes a confusion with differing nuances in the sentiment as a result. B. Kim (2017)’s criticism, furthermore, delved into translation errors resulted from a false interpretation of the Korean text and thus an incorrectly identified family relationship among characters. His rationale regarding the erroneous interpretation of the text by the translator is primarily due to the distinct Korean language system in which pronouns are often omitted as they are implicitly stated within the context. Moreover, the translator’s unique writing style with an extensive use of “adverbs, superlatives, and empathetic word[s]” added in the translated text creates a tone and a style different from the original text (Yun, 2017). Despite the acerbic criticisms of the translated text, however, *The Vegetarian* contains a myriad of lyrical and aesthetically pleasing values. Yun (2017) asserts that the translator crafted a formal style with “lyrical flourishes” – the language that embodies and intensifies the literary effects of the conflict and tension in the story. What can be inferred from the discussion is an emphasis on a translator’s unique role and a style of writing manifested
through a deliberate choice of language from varied linguistic and literary devices to produce certain literary as well as affective effects upon readers.

Along with a growing interest in a stylistic analysis of literary texts examined in relation to reader responses, there have been attempts to conduct rigorous research on translated literary texts. According to Marco (2004), literary translation is a distinct genre that allows translators to experiment their creative skills with the liberty to choose from diverse linguistic and literary expressions. His view on the process of literary translations is to put both translators and authors on an equal footing. Malmkjær (2004), by contrast, explains the traditional writer-oriented stylistic investigation is primarily concerned with how the text performs and why certain expressions are chosen by writers, contributing to the general theme and meanings created. Unlike a creative writer, however, a translator is faced with how much he or she can exercise creativity in crafting written messages (Boase-Beier, 2006). Due to the constraints inherent to translations, some argue stylistic analysis of a translated literary text may be futile without the consideration of its source text (Malmkjær, 2004). Notwithstanding the contention addressed above, a growing body of literature emphasizes the role of translators as creative writers and has begun to view a translated text in its own right. Pantopoulos (2012) conducted the study on a poem by C.P. Cavafy to pin down the idiosyncratic stylistic choices made by different translators, Dalven and the two other translators, Keeley and Sherrard by means of corpus-assisted analysis. Given the hypothesis that different translators exhibit varying degrees of style variations, Minghe (2013)’s study involved the examination of the translation style of Treasure Island performed by three different translators, Xi Shizi, Xin Ruo, and Rong Rude. She analyzed the detailed linguistic constructs at the lexical as well as syntactic levels. Using The Godfather as an example of a text translated from English to Polish, Dziurawiec (2016)’s analysis illustrated
the translator’s role whose primary responsibility is to utilize his or her creativity to produce messages consistent with that of a ST, aimed at eliciting similar emotive responses in readers. Another recent study by Nokele and Moropa (2016) included an analysis of Long Walk to Freedom by Nelson Mandela, epitomizing the two translators’ distinct styles identified via corpus linguistics methods.

Since The Vegetarian became the first Korean fiction to win the 2016 Man Booker International Prize, the author, Han has gained international fame as well as a wider readership in the Western world (Alter, 2016). Although Smith’s translation was constantly subjected to biting criticisms by translation scholars and critics in South Korea, her works have been widely praised, receiving a range of credits and accolades bestowed upon her (Fan, 2018; Licher, 2016). The present study thus presumes that a translator’s role and style are of significance with responsibilities equivalent to that of writers in producing and conveying messages to a target audience. Before discussing the specific methodologies utilized in investigating the stylistic aspect of The Vegetarian, a brief introduction to the novella is discussed below.

2.3 Brief Introduction on The Vegetarian

Originally published in 2007 in South Korea, The Vegetarian was written by the contemporary writer Han Kang and was later translated into English by Deborah Smith in 2015. This particular novella was chosen to be a source of analyses for several reasons. As Han first debuted as a poet, her literary works have contained a myriad of poetic and aesthetic elements in terms of literary features, which is worthy of literary investigation. Despite a heavy and gloomy
ambience depicted in the novel, the rather eccentric behaviors and personalities of the protagonist and other characters evoke not only psychological and worldly curiosity, but the way in which the language is utilized and constructed in describing those characteristics elicit aesthetically, albeit ironically, pleasant feelings. The book is composed of three relatively short chapters where each story is narrated from the perspectives of the protagonist’s (Yeong’-hye’s) husband, her brother-in-law, and the older sister respectively. Smith first started translating while she was enrolled in the University of London’s School of Oriental and African Studies for her Ph.D. in Contemporary Korean Literature (Alter, 2016). Because of her extensive knowledge of both languages and literature, the book effectively and successfully conveys authentic messages and feelings, while preserving culturally distinct nuances between a source language and a target language. With the unique storyline and psychological effects achieved via diverse literary embellishments in the translated text, both the writer Han and the translator Smith became the co-recipients of the 2016 Man Booker International Prize.
CHAPTER 3: RESEARCH METHOD

According to Boase-Beier (2006), “pattern is an obvious way of foregrounding particular elements of a text” (p. 128). Widdowson (1995) further argued the primary concern of stylistics rests on the patterns of how language is used in any given texts. In identifying conspicuous patterns of a language, a systematic descriptive approach to literary texts may yield fruitful results. Because there is especially a lack of descriptive approach of translation studies despite a growing interest and exploitation of a corpus and quantitative text analysis methods (Ji, 2012), the primary goal of the thesis is to explore stylistic aspects of a translated literary text through rigorous research methodologies, encompassing both quantitative and qualitative analyses, as emphasized by Mahlberg (2010). In conducting a stylistic investigation into literary texts, Carter and Stockwell (2008) enumerate ten prerequisites that need to be taken into account. With the hermeneutic nature inherent to discourse analysis, they argue the study needs to “be theoretically aware, be reception-oriented, be sociolinguistic, be eclectic, be holistic, be populist, be difficult, be precise, be progressive, and be evangelical” (p. 300-301). Because stylistics is concerned with a creative aspect of language use, Simpson (2014) also insisted a stylistic analysis should conform to the following rules as being “rigorous,” “retrievable,” and “replicable” (p. 4). What can be inferred from the statements above is the need for implementing a systematic and thorough examination of literary texts. To gain insight into an individual text further requires comparative information obtained against the background of a normal usage of language, and this is where quantitative analysis of corpus data can be used to identify any meaningful patterns of language use (Mahlberg, 2013; Stubbs, 2008). Halliday (1971) also assumed that quantitative
information on language can reveal the stylistic significance of texts. The study thus presumes
that the quantitative investigation of the translated literary text sheds light on information about
language in use via recurring linguistic patterns and lexical items that co-occur. While corpus
linguistics is generally concerned with a large set of language data, corpus stylistics allows the
stylistic investigation of literary texts by lending itself to an analysis of “individual texts or small
amounts of data” (Mahlberg, 2007, p. 2). Viewed as an empirical approach to literary studies,
corpus stylistics is considered a viable means by which the links between linguistic features and
literary interpretation are revealed.

Especially given the assumption that readers are meaning-making agents actively
involved in interpreting and deciphering literary symbols and significance, the first phase of the
analyses includes the examination of online reviews on The Vegetarian. According to Brindle
(2015) and Jurafsky (2014), consumer opinions and reviews extracted from the Internet – also as
referred to as computer-mediated communication (CMC) – are useful resources for corpus
linguistics and natural language processing. Additionally, online reviews are generally perceived
as genuine and credible compared to information generated by marketers (Banerjee and Chua,
2014). Candid consumer reviews, therefore, are regarded as a plausible starting point of analyses
with personal experiences and opinions shared with other reviewers online. The data was
primarily collected from the Amazon website\(^1\) accumulated for approximately three years from
2015 to 2018. The total number of reviews is 558, amounting to 63,779 words in total. Table 1
shows a detailed breakdown of the review data collected.

\(^1\) The address of the website is https://amazon.com.
Online Review | Dates Collected   | No. of Reviews | No. of Words in Total |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazon website</td>
<td>03/2015 - 09/2018</td>
<td>558</td>
<td>63,779</td>
</tr>
</tbody>
</table>

Table 1. *Dates and number of review data collected from the Amazon website*

Because some reviews contained direct quotes from *The Vegetarian*, the analysis required an additional step of manually going through each review and excluding information not directly related to readers’ impressionistic views or evaluative stances. Information on promotional events or other commercial materials were also excluded from the analysis. After the data was compiled, the next stage involved the data sanitization process of cleaning the texts by removing various computer symbols and correcting spacing errors and punctuation marks for precise and efficient data processing. In assessing the specific emotive or impressionistic stances of reviewers – whether positive or negative, Appraisal theory (Martin and White, 2005) was adopted and applied as a theoretical framework for qualitative analysis. Developed within the framework of Systemic Functional Linguistics (SFL), the theory is particularly concerned with an interpersonal function of language as writers or speakers adopt or share a particular stance, attitudes, values, and feelings which can be detected by means of specific linguistic resources or properties (Martin & White, 2005; Salvi and Turnbull, 2010; White, 2005). The word cloud in Figure 2 was created via WordItOut² and provides rudimentary contextual information on how reviewers perceived the translated novel with the key words generated by a simple frequency measure.

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² It is an online tag creator that generates a word cloud based on a frequency of words occurred in a text.
Based solely on some of the key lexical items, the book can be broadly described as a *Korean novel (or translation)* on *vegetarian[ism]* and a *family* with the *characters*, including *Yeong-hye*, [her] *husband*, *brother-in-law*, and the *sister*. Words in italics are what occurred in the word cloud. Serving attributive and predicative syntactic roles, adjectives are particularly descriptive in nature with expressive and emotive functions by proceeding and modifying a noun phrase (NP) or characterizing a noun in a separate clause (Biber, Conrad, and Leech, 2002; Leech and Short, 2007). If focusing on an adjective for the purpose of a preliminary linguistic analysis as they are often, albeit arguably, considered a feeling- or an opinion-laden linguistic property, the overall impressionistic sentiment of the novella was negative as observed by the

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3 The size of the words corresponds to the frequency of the word’s occurrence. In other words, the bigger the text size is, the greater the frequency in the text.
following lexical items as *dark, disturbing, mental, strange*, although some perceived the novel as *beautiful, good, interesting, or different*. As Mahlberg (2010) asserts that a quantitative study yields meaningful insights when the study is combined with a detailed, qualitative analysis, the review data is further examined and discussed in the subsequent sections. Given the dominant affective impressions shared by the reviewers, the study then focuses on both identifying and explicating the extent to which distinct literary components account for certain impressionistic perceptions exhibited by the readers.

In comparison with a traditional corpus linguistics approach, some corpus linguists start their investigation on the basis of information extracted from a preliminary analysis which then allows them to perform a microscopic examination of texts accordingly (Rayson, 2008). As the preliminary quantitative analysis on the review data was performed followed by the specific research question that emerged, the first phase of the corpus analysis conforms to the data-driven research method. Also referred to as “evidence-driven” (Partington, Duguid, and Taylor, 2013), the corpus-driven approach to text analysis can be described as the methodology whereby the corpus serves as empirical evidence (Tognini-Bonelli, 2001). With the operationally distinct research methodologies in mind, the following stylistic investigations into *The Vegetarian* are twofold. On account of linguistically prominent features and characteristics, which – as I argue – is worthy of thorough stylistic investigation, the analyses involve the first two chapters. Chapter 1 contains abundant lyrical and rhythmical text features to serve as an implicit sound symbolism. The intuitive readerly sense in Chapter 2, by contrast, tends to lead a reader to a heavy mood reinforced through a frequent occurrence of various lexical items formed by a derivational prefix *un*-.. The underlying assumption is that predominant linguistic elements and properties exhibited in Chapter 1 and 2 play a significant role in producing a semantically grave and dark mood in the
text. Chapter 1 is specifically analyzed on the lexical, phonetic, and syntactic levels in reference to a poetic function of language proposed by Jakobson (1987). To investigate whether or not there is a relationship between any linguistic property and an overall sentiment or a mood pervasive in Chapter 2, the frequency of the prefix *un-* , which is a bound morpheme that carries and embodies negative semantic meanings is analyzed in detail. The aim of the analysis is, therefore, to detect the extent to which the character’s (i.e., brother-in-law’s) loss of self and agony caused by confusion between his desire and social and moral expectations as a member of the society are portrayed and manifested through the negative prefix. Based on the discussion, hypotheses under which the study is examined are as follows:

1. Any distinct linguistic features or literary devices epitomize a translator’s own style.
2. A dominant mood pervasive in a literary text can be accounted for by recurring or idiosyncratic linguistic patterns.

Corpora can be used only if any meaningful language data or knowledge is extracted from them (Leech, 2013). Because a focus of the analysis is on identifying a semantic function of distinct lexical items to which a prefix *un-* is attached, the text in Chapter 2 was annotated for a quantitative corpus analysis. Corpus annotation, in a nutshell, allows a more precise investigation of texts by supplying additional linguistic information to a corpus through what is called POS tagging or mark-up (Partington et el., 2013). The automatic POS tagging was performed using a Stanford POS tagger4, which is considered relatively reliable with 97% accuracy (Manning, 2011).

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4 A Part-Of-Speech tagger developed by a group of researchers at The Stanford Natural Language Processing Group. The software can be accessed at https://nlp.stanford.edu.
CHAPTER 4: RESULTS

Based on the research plans and methodologies addressed, this section covers how the analyses were carried out, followed by discussion on findings. To identify relations between the translated literary text and affective effects upon readers, the first analysis involved a preliminary quantitative examination of the Amazon reviews with an ensuing qualitative analysis on the basis of the Appraisal framework.

4.1 Amazon Review Analysis

Keyword analysis is considered a plausible and useful starting point for a quantitative analysis of any given texts (P. Baker, 2004; Mahlberg & McIntyre, 2011). Because it provides comprehensive contextual clues and insight into a text under investigation, a lemmatized keyword analysis was carried out with a frequency measured against the LOB Corpus\(^5\). GraphColl, which is also known as LancsBox\(^6\) was used to calculate simple frequency scores. The program allows an analysis of various text features, including a keyword search, concordances, and visual networks of collocations and colligations. Log-likelihood was selected as a statistical measure. As shown in Table 2, the particularly dominant sentiments and impressionistic stances expressed by the Amazon reviewers can be identified through such semantically negative lexical items as mental (109), disturbing (55), weird (38), dark (74), strange (53), bizarre (27), unsettling (22), depressing (23), unremarkable (16), and violent (27),

---

\(^5\) Lancaster-Oslo/Bergen Corpus. It is a million-word corpus of British English compiled from 500 texts across fifteen literary and non-literary genres.

\(^6\) The software can be accessed and downloaded free of charge from http://corpora.lancs.ac.uk/lancsbox.
while some referred to the text as *interesting* (63), *beautiful* (50), *unique* (29), and *compelling* (17).

<table>
<thead>
<tr>
<th>Lemma (adjective)</th>
<th>Frequency 1 (Amazon)</th>
<th>Frequency 2 (LOB)</th>
<th>Log-Likelihood Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. korean</td>
<td>129</td>
<td>3</td>
<td>700.2829</td>
</tr>
<tr>
<td>2. mental</td>
<td>109</td>
<td>59</td>
<td>405.0328</td>
</tr>
<tr>
<td>3. disturbing</td>
<td>55</td>
<td>9</td>
<td>259.7445</td>
</tr>
<tr>
<td>4. vegetarian</td>
<td>36</td>
<td>0</td>
<td>203.3169</td>
</tr>
<tr>
<td>5. weird</td>
<td>38</td>
<td>3</td>
<td>193.5149</td>
</tr>
<tr>
<td>6. dark</td>
<td>74</td>
<td>113</td>
<td>180.7199</td>
</tr>
<tr>
<td>7. surreal</td>
<td>27</td>
<td>0</td>
<td>152.4877</td>
</tr>
<tr>
<td>8. interesting</td>
<td>63</td>
<td>125</td>
<td>131.3189</td>
</tr>
<tr>
<td>9. strange</td>
<td>53</td>
<td>79</td>
<td>131.1632</td>
</tr>
<tr>
<td>10. bizarre</td>
<td>27</td>
<td>4</td>
<td>129.1356</td>
</tr>
<tr>
<td>11. unsettling</td>
<td>22</td>
<td>0</td>
<td>124.2493</td>
</tr>
<tr>
<td>12. sexual</td>
<td>38</td>
<td>37</td>
<td>115.1832</td>
</tr>
<tr>
<td>13. beautiful</td>
<td>50</td>
<td>85</td>
<td>114.8195</td>
</tr>
<tr>
<td>14. different</td>
<td>93</td>
<td>363</td>
<td>108.3625</td>
</tr>
<tr>
<td>15. depressing</td>
<td>23</td>
<td>6</td>
<td>101.0622</td>
</tr>
<tr>
<td>16. mongolian</td>
<td>16</td>
<td>0</td>
<td>90.36306</td>
</tr>
<tr>
<td>17. unremarkable</td>
<td>16</td>
<td>1</td>
<td>82.87898</td>
</tr>
<tr>
<td>18. unique</td>
<td>29</td>
<td>35</td>
<td>79.90849</td>
</tr>
<tr>
<td>19. compelling</td>
<td>17</td>
<td>3</td>
<td>79.46973</td>
</tr>
<tr>
<td>20. violent</td>
<td>27</td>
<td>37</td>
<td>69.86355</td>
</tr>
</tbody>
</table>

Table 2. *Keyword list on the review of The Vegetarian*

As Firth (1957, 1968) insisted implicit meanings of words are revealed through co-occurrence of words or any conspicuous linguistic patterns, the key word *interesting* was selected to be analyzed in context (KWIC) to obtain a more balanced and thorough perspective on the reader responses. Table 3 illustrates twenty collocates around the node word. Despite the overwhelmingly negative reader impression of the story, *interesting* predominantly co-occurred with the following nouns as *book, read, story,* and *novel.* Further observation revealed *interesting* was also accompanied by other adjectives connected by the conjunction *and* as in
awesome and interesting, absorbing and interesting. The contrastive conjunctions such as but and however were other collocates that occurred either followed by or proceeded by semantically opposing words or clauses as in Dark, disturbing, but interesting, I found the plot interesting but it felt incomplete somehow. Based on the analysis of collocates, it can be concluded that readers expressed ambivalent feelings toward the fiction while the literary work itself was perceived by some readers as a unique and intriguing read.

Table 3. Twenty collocates of “interesting”

<table>
<thead>
<tr>
<th>Left</th>
<th>Node</th>
<th>Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>A unique, it would be if nothing else. An</td>
<td>interesting, interesting, interesting, interesting.</td>
<td>unsettling little novel. Yeong-hye is a plain book. Sadly it falls for me into</td>
</tr>
<tr>
<td>the first section but all three were</td>
<td>interesting</td>
<td>Because this book follows the thoughts and</td>
</tr>
<tr>
<td>but worth it. Nice writing. Very could not wait to read such an</td>
<td>interesting</td>
<td>read. Nice writing. Four Stars. Very unusual</td>
</tr>
<tr>
<td>her vegetarianism just makes her more health and care. Dark, disturbing, but</td>
<td>interesting</td>
<td>novel premise written and translated from the</td>
</tr>
<tr>
<td>did not like or enjoy. Awesome and</td>
<td>interesting</td>
<td>Yeah, it’s that weird. The first 75</td>
</tr>
<tr>
<td>thought it was a very absorbing and</td>
<td>interesting</td>
<td>Yeong-hye and her husband admittedly live</td>
</tr>
<tr>
<td>by the story and found it very</td>
<td>interesting</td>
<td>story. I thought it was a very</td>
</tr>
<tr>
<td>Deborah Smith). The premise sounded</td>
<td>interesting</td>
<td>book. It's the first Korean novel</td>
</tr>
<tr>
<td>Read but Loses its Way. It's an</td>
<td>interesting</td>
<td>It's told from three points of view</td>
</tr>
<tr>
<td>anything like this before. This was an</td>
<td>interesting</td>
<td>a woman who gives up meat following a</td>
</tr>
<tr>
<td>AND it won the Man Booker Prize. to her sister. I found the plot somewhat tense, visual, creative, poetic, and</td>
<td>interesting</td>
<td>and difficult read for sure, but I feel</td>
</tr>
<tr>
<td>Price of nonconformity. This book is</td>
<td>interesting</td>
<td>book. I've never read anything like this</td>
</tr>
<tr>
<td>into anorexia and no one can help her. have an interest in eating disorders. from anything I have read before. An</td>
<td>interesting</td>
<td>yes, it’s really me. The first 65</td>
</tr>
<tr>
<td></td>
<td>Interesting</td>
<td>Interesting</td>
</tr>
<tr>
<td></td>
<td>interesting</td>
<td>Interesting</td>
</tr>
<tr>
<td></td>
<td>interesting</td>
<td>Interesting</td>
</tr>
<tr>
<td></td>
<td>Interesting</td>
<td>Interesting</td>
</tr>
<tr>
<td></td>
<td>Interesting</td>
<td>Interesting</td>
</tr>
</tbody>
</table>

To further examine the collocates with which other lexical items co-occur in another grammatical category, a concordance analysis was performed with the descriptive adverb beautifully. As
illustrated in Table 4, it was found that the node word was accompanied by the lexis written either as a verb or an adjective form as in [the] written and translated Korean novel. It is also noteworthy such verb lexemes as translate, write, craft, do, and work are other collocates that frequently co-occurred with beautifully.

<table>
<thead>
<tr>
<th>Left</th>
<th>Node</th>
<th>Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's not a traditional read but it's</td>
<td>beautifully</td>
<td>written and I am glad I read</td>
</tr>
<tr>
<td>a victim- difficult to read at times,</td>
<td>beautifully</td>
<td>written. This was a difficult book to read,</td>
</tr>
<tr>
<td>changing sleep induced nightmares. This</td>
<td>beautifully</td>
<td>written and translated Korean novel is</td>
</tr>
<tr>
<td>it out if you're looking for a</td>
<td>beautifully</td>
<td>written (and translated) piece of literary fiction</td>
</tr>
<tr>
<td>is a very thought provoking novel,</td>
<td>beautifully</td>
<td>written and translated that tackles broader</td>
</tr>
<tr>
<td>book in several places. The book was</td>
<td>Beautifully</td>
<td>written, though the story did move slowly</td>
</tr>
<tr>
<td>but it was not developed thoroughly. Bleak,</td>
<td>Beautifully</td>
<td>written. In this book we see a woman'</td>
</tr>
<tr>
<td>It's all very interesting and sometimes</td>
<td>Beautifully</td>
<td>written. In this book we see a</td>
</tr>
<tr>
<td>to be of the world. Read it! Beautiful writing,</td>
<td>Beautifully</td>
<td>translated. A deep look into the dark</td>
</tr>
<tr>
<td>imagery but story line lacking in substance.</td>
<td>Beautifully</td>
<td>crafted language and imagery. Excellent translation.</td>
</tr>
<tr>
<td>thoughtful readers much to consider. A</td>
<td>beautifully</td>
<td>crafted story with full of complexity, contrasts</td>
</tr>
<tr>
<td>it and find something else, anything else.</td>
<td>Beautifully</td>
<td>done. This book is eerie and unsettling, but</td>
</tr>
<tr>
<td>power. Wow. Inspired by Han Kang's</td>
<td>beautifully</td>
<td>evocative piece. Korean literary fiction comes</td>
</tr>
<tr>
<td>enjoyed it. A dark, brutal read that is</td>
<td>beautifully</td>
<td>translated. The Vegetarian is told in three acts.</td>
</tr>
<tr>
<td>images of rain and trees are deftly and</td>
<td>beautifully</td>
<td>worked into the narrative of the book. For</td>
</tr>
<tr>
<td>be moved by this powerful book. Four Stars.</td>
<td>beautifully</td>
<td>written, lyrical and yet concise and sharp.</td>
</tr>
<tr>
<td>Kang to my favorite authors, she writes</td>
<td>beautifully</td>
<td>You will not miss her play on words,</td>
</tr>
<tr>
<td>vegetarian. Set in South Korea, and</td>
<td>Beautifully</td>
<td>translated by Deborah Smith, it's clear to</td>
</tr>
<tr>
<td>line proved to be the start of a</td>
<td>beautifully</td>
<td>engaging novel. This is the story of Yeong-</td>
</tr>
<tr>
<td>is a book for you. It was translated</td>
<td>beautifully</td>
<td>and is a story I will keep on reading</td>
</tr>
</tbody>
</table>

| Table 4. Twenty collocates of “beautifully” |

From the exploratory analysis on the review data, the result further confirms the aesthetic and artistic craftsmanship of the translated text. What is additionally implied is a significance of the text producer, that is, the translator who took part in producing and creating a literary text as revealed by the concordance analysis. Given the initial quantitative analysis on reader responses,
the qualitative analysis was further carried out on the basis of the Appraisal framework proposed by Martin and White (2005).

Developed within Halliday’s (2014) functional model (SFL), Appraisal theory is concerned with the interpersonal function of language aimed at identifying and analyzing evaluative language (Martin & White, 2005; Salvi & Turnbull, 2010). With a focus on the messages through which meanings and feelings are expressed and shared as a social semiotic system, the theory is primarily interested in understanding one’s particular stance or attitudes regarding the issue under discussion. Martin and White (2005) divided the appraisal model into three major categories: **Attitude**, **Graduation**, and **Engagement**. Because **Attitude** is particularly concerned with an assessment of evaluative language among interlocutors – namely readers, this study focuses on the attitudinal aspect of the Appraisal system. Defined as the way in which either positive or negative assessments are assigned, depending on whether it deals with an emotive stance, ethical issues, or aesthetical values, **Attitude** is further divided into three sub-systems, including **affect**, **judgement**, and **appreciation** respectively (Martin & White, 2005; White, 2005). The following are examples of the reviews to which the appraisal framework is applied for analysis. The appreciative appraisals (*appreciation*) are the words and phrases inside the box whereas what is underlined indicates the instances of **affect**. Evaluative stances for **appreciation** are further marked as + for positive and - for negative.

(1) This is by far one of the most [amazing (+)] and [bizarre (-)] and utterly [exquisite (+)] books I have read.

As typified by review (1), the reviews in general included myriad instances of *appreciation* expressed mostly through adjectives or adjective phrases followed by a noun. The following
lexical items as *amazing, bizarre, exquisite* serve as evaluative epithets. Especially, *amazing* and *bizarre* fall under the sub category called **Reaction** while *exquisite* is closely related to the characteristics of **Valuation**. Unlike the first example, some reviews contained two or more appraisal elements as shown in the reviews (2) and (3).

(2) This book is extremely [dark] (-). It deals with a lot of [heavy topics] (-), so if you are easily triggered (behavioral), you may want to (mental) not even lightly caress this book (behavioral), as something will seep into you (behavioral). And stain you (behavioral). Forever.


The reviews (2) and (3) illustrate the instances in which both *appreciation* and *affect* are present. The following adjectives or adjective phrases as *dark, heavy topics* and *beautiful ugliness* indicate evaluative stances by assigning certain descriptive qualities to what is being evaluated.

*Affect* was mostly realized via the various behavioral and mental verbs as a process. Review (4), by contrast, predominantly contains the sentiment of *judgement*, which concerns the “construing our attitudes to people and the way they behave – their character” (Martin & White, 2005, p. 52).

(4) If it weren't for the fact that the writer were a woman (who must've absorbed some **self-loathing** from her father, author of the **misogynistic** anime 'Princess'), this would fall clearly into the **misogynistic** literature category. Like reading a novel where a woman is **abused** without knowing it, and where the narrator invites the reader to enjoy the **abuse**. Very **weird** (-). Seems like the author **wanted to win literary prizes** and used **violence** and **porn** to win over the male judges.
Compared with the preceding reviews discussed, review (4) contains a relatively lesser number of epithets as adjectival linguistic units. Some of the lexemes such as *self-loathing*, *misogynistic*, *abused*, *violence*, and *porn*, however, carry certain semantic meanings with clues for one’s ethical and moral standards. Despite some of the key words, the overall sentiment of its *judgmental* characteristic is best approached if examined at a phrase level. Starting with the prepositional phrase – the first text that is boxed in, the ensuing verbal phrase evokes the sense of *judgement* as to question one’s motivation or character, which further leads to the appraisal concept of the “codified” societal, cultural, and ethical norms and values referred to as *social sanction* (Martin & White, 2005, p. 52).

Based on the analysis of the reviews, one of the dominant characteristics in terms of reader responses on the translated literary text can be characterized as sentiments filled with ambiguous, enigmatic, and ironically ambivalent feelings toward the novella. The bifurcated impressions by the readers were further expressed through the concept of the semantic antithesis illustrated by the semantically opposing lexical items such as (a) *lost* ↔ *found* and (b) *beautiful* ↔ *ugliness*. The plot of the story may have been perceived among readers as dark, weird, and disturbing as revealed by a list of keywords. However, the concordance analysis with collocates as well as the in-depth, qualitative investigation of the Amazon review demonstrated the way in which the story is written (or translated) is considered aesthetically appealing with poetic and lyrical features of a literary language. The following section discusses the poetic features pervasive in Chapter 1 followed by the stylistic examination of the prefix *un-* in Chapter 2 by means of corpus analysis methods.
4.2 Poetic Function of Language and Corpus Stylistics Analysis

Given the results of the analysis of the Amazon review, the thesis argues distinct linguistic properties and literary devices the translator deliberately chose contribute to generating emotive effects upon readers. Thorough examination of idiosyncratic linguistic features or properties, therefore, elicits insight into any salient literary effects achieved. In viewing language as a social semiotic system to which various functions are attached, the following section focuses on the poetic function of language as manifested in Chapter 1.

4.2.1 Poetic Function of Literary Text

As briefly addressed in the previous section, the fundamental assumption of the research rests on an intricate relationship between linguistic and literary choices implemented by the translator and the emotive responses in readers. This section particularly focuses on a qualitative analysis of the literary text with regard to a poetic function of language. Compared to the other two chapters, Chapter 1 is distinct with several passages dedicated to describing horrendous dreams of a protagonist (Yeong-hye) who is, nevertheless, consistently portrayed as “completely unremarkable in every way” (Han, 2016, p. 11). From a literary standpoint, the way in which the dreams are described permeates the lyrical and poetic senses throughout the chapter. Especially, given the unique narrative structure where Yeong-hye is only palpable and knowable through the voice of other narrators, the dreams serve as a mental window through which her direct thoughts, feelings, and emotions are revealed. Passages (5) and (6) are excerpts from the chapter, and for
the sake of text analysis, each line was realigned, according to the rhythmical patterns and parallel structures of a syntactic makeup.

(5) Dark woods.
No people.
The sharp-pointed leaves on the trees,
my torn feet.

This place, almost remembered,
but I’m lost now.

Frightened.

Cold.

Across the frozen ravine,
a red barn-like building.
Straw matting flapping limp across the door.
Roll it up and I’m inside.

it’s inside.

A long bamboo stick strung with great blood-red gashes of meat,
                     blood still dripping down.

Try to push past but the meat,
there’s no end to the meat, and no exit.

Blood in my mouth,

blood-soaked clothes sucked onto my skin.

One of the noticeable characteristics is the unique syntactic structures devoid of the explicit subjects and auxiliary verbs such as is, am, are, which creates a sense of ambiguity and enigmatic feelings as a result. The clauses include the greater degree of ellipsis as though they are a spoken language, not to mention the extensive use of content words to evoke mentally and psychologically vibrant images and intensity of what is taking place in the dream. Also, the phonetic and morphological repetitions, as underlined in (5), contribute to the lyrical senses of the text in general. The repetitive rhyming sounds with the voiceless fricative /s/ as in leaves, trees, place, followed by the alveolar plosives of /d/ and /t/ as in frightened, cold, blood-soaked and clothes sucked add to the heightened feelings of horror and fear generated. In addition, each
of the following lexical items as *inside, blood,* and *the meat* appears repetitively within a sentence to seize the semantic meanings while reinforcing the graphic images of the mentally dreadful dream. Excerpt (6) is another example in which the lexical repetition and the recurring sounds are used to embody the horror experienced by Yeong-hye.

(6) *Dreams of murder.*

*Murderer or murdered….hazy distinctions, boundaries wearing thin.*

*Familiarity bleeds into strangeness,*

*certainty becomes impossible.*

*Only the violence is vivid enough to stick.*

*A sound, the elasticity of the instant*

*when the metal struck the victim’s head…*

*the shadow that crumpled and fell gleams cold in the darkness.*

*They come to me now more times than I can count.*

*Dreams overlaid with dreams, a palimpsest of horror.*

*Violent acts perpetrated by night.*

*A hazy feeling I can’t pin down…but remembered as blood-chillingly definite.*

*Intolerable loathing, so long suppressed.*

*Loathing I’ve always tried to mask with affection.*

*But now the mask is coming off.*

Not only do such lexemes as *dream, murder,* and *mask* consistently reoccur in various derivational forms and distinct parts of speech, but the lexical items with semantically opposing meanings are juxtaposed to evoke contrasting mental images. The affective sense resulted from *violent acts* is further intensified by the semantically antithetic lexis and phrases such as (a) familiarity $\leftrightarrow$ strangeness and (b) shadow…in the darkness, hazy distinctions, hazy feelings $\leftrightarrow$ vivid, remembered. The mix of recurring sound patterns of short and long vowels of /a/ and /i/ as underlined in (6) also contribute to distinct literary and poetic effects produced as foregrounded expressions. The repetitive sounds of the vowel /o/ as in long and the diphthong /ou/ as in loathing toward the end of the passage further play a substantial part as a sound
symbolism – or prosodic modes according to Firth (1957, p.194) by eliciting and reinforcing the emotive senses generated in response to the literary text. The thesis thus far has addressed the aesthetic aspects of the translated text The Vegetarian based on the qualitative analysis with the emphasis on the poetic function of language. In what follows, the literary effects as well as implicit textual meanings encapsulated in Chapter 2 are examined via a concordance analysis and collocation networks.

4.2.2 Corpus Stylistics: Meaning by Collocation

Narrated from the perspective of the Yeong-hye’s brother-in-law in third-person limited omniscient, the story of Chapter 2 centers around his obsession with a birthmark (also known as a Mongolian mark as the title implies) on one side of Yeong-hye’s buttocks. As a video artist, he becomes preoccupied with the irresistible desire to film Yeong-hye being engaged in a sexual activity with the male character (referred to as J in the book) while their entire bodies are being covered with paintings of flowers and plants. From an impressionistic observation of the text, one of the dominant characteristics of the chapter seems to stem from the extensive use of the prefix un- attached to other free morphemes to form various derived words. To identify and compare the number of occurrences of any words with the prefix un- occurred in Chapter 1 and Chapter 2, a concordance plot was carried out, using AntConc7 (Anthony, 2018). As shown in Figure 3, it resulted in a total of 70 and 99 instances of lexical items to which the prefix un- is attached for Chapter 1 and Chapter 2 respectively.

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7 Developed by Laurence Anthony, various corpus analysis tools and software are available to be downloaded from http://www.laurenceanthony.net/software/antconc.
A brief observation reveals the lexical items with the prefix *un-* are slightly more frequent in Chapter 2 with the words spread out relatively evenly throughout the chapter. If examined in detail however, the result further indicates instances of words that belong to other word classes, including a noun and prepositions such as *under*, *until*, *underneath*, *university*, *underground*, *union* to name a few. To perform a thorough and precise analysis, it was thus necessary to manually go through each instance and exclude irrelevant lexical items from the analysis. After the data was cleaned, Chapter 1 had a total of 43 occurrences of lexical items formed by a derivational prefix *un-* whereas they occurred 54 times in Chapter 2. To identify whether there is any difference between the two chapters in terms of a frequency of lexical items formed by the derivational prefix *un-* , it was measured using a log-likelihood (LL henceforth) statistical method. After the number of occurrences was calculated against tokens – the total number of words in the chapter, it came up with a score of \( LL = 0.03 \), which proved to have no statistical significance. Despite the different number of the prefix *un-* occurred between Chapter 1 and Chapter 2, it was found there is no statistically significant relationship between the two variables. As the thesis hypothesized that the unusually frequent occurrence of various lexical items proceeded by the prefix *un-* is a distinct literary technique employed by the translator, the next
phase involved the measure of frequency in Chapter 2 against the LOB corpus, a one-million word corpus to explore whether it sheds light on the linguistic phenomenon under investigation. Because the two corpora substantially differ in size, they were first normalized to per 10,000 tokens. The basic statistics with the normalized frequency of the two corpora are shown in Table 5.

<table>
<thead>
<tr>
<th>Corpus</th>
<th>Occurrence</th>
<th>Token</th>
<th>Normalized Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOB</td>
<td>1,608</td>
<td>1,007,677</td>
<td>15.96 (16%)</td>
</tr>
<tr>
<td>Mongolian mark</td>
<td>54</td>
<td>18,825</td>
<td>28.69 (29%)</td>
</tr>
</tbody>
</table>

Table 5: Statistics of LOB Corpus and Chapter 2

The normalized frequency indicates the words with the prefix *un*- are much more frequent in Chapter 2, compared to the LOB corpus. To measure whether or not the result, in fact, represents a significant difference between the two corpora, a log-likelihood test was conducted. The statistical measure came up with a score of $LL = 15.07$, which can be described as being statistically significant at $p < .001$. Because the LL score is greater than the critical value of 10.83, the result implies it is 99.9% certain that the salient linguistic feature under investigation in Chapter 2 is not due to chance. In other words, the prefix *un*- in Chapter 2 is a distinct style marker or rhetorical embellishment the translator deliberately chose to produce certain literary effects.

To identify whether there are any unique linguistic patterns or semantic associations around the prefix, collocation networks were further measured, using *LancsBox*. In discussing collocations in general, Evert (2008) argues they serve as “empirical predictions” with
information on words that occur in proximity (p. 7). Because words do not occur in isolation, collocates of words indicate associative meanings based on semantic relations between and among lexemes (Brezina, McEnery, & Wattam, 2015). Given the definitions above, the next analysis involved the identification of distinct lexical patterns visually illustrated via associative networks of lexemes that co-occur. Focused on the word connectivity based on a statistical measure of semantic associations between individual collocates, it permits the analysis between lexical items while identifying and visually demonstrating semantic networks and relationships between them. Using Mutual Information (MI) as a statistical method, Figure 4 illustrates a collocation network of the prefix *un-* and other lexemes around the node. The closer the lexical item is to the node word, the more semantically associative.

Figure 4. *Collocation network of “un-”*
As can be seen from Figure 4, the strongest collocate of the prefix *un-* is the verb *found* positioned on the left. That is the lexical item most likely to occur on the left side in the sentence given the notion of syntagmatic relations of words strung together on a linear continuum. The other collocates with which it occurred are mostly the function words, including an article *an* and a negative particle *not* as well as the modal verb *couldn’t* and the verb *be* in a present and a present perfect tense. The analysis of the collocation network further revealed the sequential occurrence of *found* followed by *himself* as shown in Figure 5.

Figure 5. Collocation network of “found”
From the analysis of collocation networks, it was found that the prefix *un-* has a semantically associative relationship with the verb *found* and the third-person reflexive pronoun *himself*. To further examine particular linguistic behaviors and patterns of the collocates, a concordance analysis was carried out via AntConc (Anthony, 2018). Table 6 shows the concordance lines with the node words that contain the prefix *un-*. It illustrates the syntactic structure of how varied linguistic units, including lexical items are chained together in a linear order around the node.

<table>
<thead>
<tr>
<th>Left</th>
<th>Node</th>
<th>Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>time. The only thing that was especially</td>
<td>unusual (JJ)</td>
<td>about her was that she didn’t eat meat. This</td>
</tr>
<tr>
<td>impulses? In the end, <strong>he found himself</strong></td>
<td>unable (JJ)</td>
<td>to claim with any certainty that he</td>
</tr>
<tr>
<td>so long trying to find; and so,</td>
<td>unable (JJ)</td>
<td>to put his finger on just what</td>
</tr>
<tr>
<td>one that, even now, <strong>he found himself</strong></td>
<td>unable (JJ)</td>
<td>to explain with any degree of accuracy.</td>
</tr>
<tr>
<td>it as something that had <strong>caused him</strong></td>
<td>undeniably (RB)</td>
<td>caused him agony, even though he’d hated</td>
</tr>
<tr>
<td>sick. Even though those images had</td>
<td>Unable (JJ)</td>
<td>to deny that there was at least</td>
</tr>
<tr>
<td>see that I’m the real victim here.</td>
<td></td>
<td>.He tried speaking Yeong-hye’s name again.</td>
</tr>
<tr>
<td>stubbornness which he’d always <strong>found</strong></td>
<td>unpleasant (JJ)</td>
<td>viciousness had been digested, or else settled</td>
</tr>
<tr>
<td>left behind after any amount of</td>
<td>unspeakable (JJ)</td>
<td><strong>to deny</strong> that the image of her</td>
</tr>
<tr>
<td>be naked. All the same, he was</td>
<td>unable (JJ)</td>
<td>compulsions that had caused him such pain</td>
</tr>
<tr>
<td>alleviating even those terrifyingly</td>
<td>unknowable (JJ)</td>
<td>bizarre, yet she displayed an almost total</td>
</tr>
<tr>
<td>was warm. The whole situation was</td>
<td>undeniably (RB)</td>
<td>, and want to look away. He recalled</td>
</tr>
<tr>
<td>so that anyone watching would feel</td>
<td>uneasy (JJ)</td>
<td>place inside his body and collect on</td>
</tr>
<tr>
<td>seemed to flow out quietly from some</td>
<td>unknowable (JJ)</td>
<td>long. Ji-woo couldn’t have been sleeping very</td>
</tr>
<tr>
<td>the corridor to the child’s bedroom felt</td>
<td>unusually (RB)</td>
<td>for her to let herself cry in</td>
</tr>
<tr>
<td>in the shop? It would be highly</td>
<td>unusual (JJ)</td>
<td>pang of guilt and sat there for</td>
</tr>
<tr>
<td>was. Thrown into confusion, he felt an</td>
<td>unexpected (JJ)</td>
<td>.he thought he’d figured out by now</td>
</tr>
<tr>
<td>and make their way to the aisles. He</td>
<td>unutterable (JJ)</td>
<td>.He was living with a new intensity.</td>
</tr>
<tr>
<td>the opportunity for a whole night’s</td>
<td>uneasy (JJ)</td>
<td><strong>to think</strong> of this as a loss.</td>
</tr>
<tr>
<td>, having sex against a background of</td>
<td>unendurable (JJ)</td>
<td>his shirt. He tugged at the lower buttons,</td>
</tr>
<tr>
<td>Her long silences no longer made him</td>
<td>unable (JJ)</td>
<td><strong>to understand</strong> why the tears were streaming</td>
</tr>
<tr>
<td>this latent energy inside him—it was almost</td>
<td>unbuttoned (VBD)</td>
<td>sense of satiation shuddered through his body</td>
</tr>
<tr>
<td>him forever. And yet <strong>he found himself</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sucking her lips and nose as he hurriedly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I wish I were dead. So die.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gasped, all of this forever, as an</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note: JJ stands for an adjective whereas RB and VBD indicate adverbs and verbs respectively.*

Table 6. Concordance lines with node words that contain prefix “un-”
The dominant sentiment of the novella can be identified by some of the lexemes that occurred in varied derivational forms. The repetitive occurrences of such key words as *unease, unknowable, unable, unbearable,* and *unendurable* contribute to the sense of confusion and unsettling feelings of the brother-in-law. The agony and a sense of self-doubt are further intensified and expressed metaphorically through the act of speaking as exemplified in the following NPs as in *any amount of unspeakable viciousness* and *a background of unutterable silence.* Another noticeable characteristic in terms of a conspicuous linguistic pattern is the syntactic structure of the clauses occurred in a sequence of the third person pronoun *he,* past tense transitive verbs *found,* and a reflexive pronoun *himself* followed by to-infinitives as in *he found himself unable to claim/to explain/to deny/to think/to understand.* The associative semantic meanings among the lexical items were further deciphered based on the corpus analysis of concordance lines and collocation networks. With the distinct linguistic patterns and affective impacts it has on readers, the following section focuses on the implications of the results by discussing to what extent the research findings shed light on the theoretical as well as empirical applications of the translated literary text in reference to distinct linguistic properties and literary techniques from which the translator chose.
CHAPTER 5: DISCUSSION

The aim of the study was to examine language phenomena manifested in a translated literary text in relation to affective responses in readers. As discussed throughout the thesis, one of the literary translator’s roles is to serve as a communicative agent by deciphering implicit cultural as well as linguistic nuances and meanings, while crafting and transmitting messages with a target culture and an audience in mind. Because translations are, arguably speaking, susceptible to discrepancies with no precise equivalents between a ST and a TT (Hermans, 1996), the thesis also addressed the inevitable tendency of translators to leave their distinct styles in a translated text. Some translation scholars also referred to a translator’s distinct style as the translator’s “thumbprints” (M. Baker, 2000), the “voice” (Hermans, 1996) or the “presence” (Pantopoulou, 2012). Viewed from a contrasting yet complementary position regarding the translation phenomenon, Venuti (2008) further argued the text translated with the primary focus on fluency can lead the translator to become invisible. Notwithstanding the pervasive and thorough debates on translators’ roles in literary translations, there have been hitherto limited attempts to uncover the relations between translated literary texts and styles of individual translators. The study was, therefore, to shed light on the issue by exploring how the poetic constructs of language in Chapter 1 and the extensive use of prefix un- in Chapter 2 contribute to the certain affective responses in readers. Another fundamental assumption under which the study was carried out lies in the belief that translators are creative writers involved in producing literary texts from a repository of both linguistics and literary devices, which can consequently lead to eliciting psychological as well as affective sentiments and feelings among readers in response to rhetorical literary texts.
Based on the discussion above, translated texts, by extension, can be regarded as a pragmatic and concrete means of communication through which implicit messages and meanings are conveyed to readers. According to Sinclair (1991), any endeavor to elucidate meanings that arise from a language text need to take the two principles into consideration, namely the open-choice principle and the idiomatic principle. Also referred to as “a slot-and-filler model,” he explained that the open-choice principle views language as a vast number of complex choices with a series of open slots to be filled from a lexicon. The idiomatic principle, by contrast, is concerned with how the language is systematically organized and put into place to contribute to “unrandomness” (p. 110). Examining the way in which language is constructed and organized is, therefore, assumed to provide insight into an intricate process of how communication takes place in relation to affective impacts it has on readers. Considering readers as a critical part of the process involved in creating and making sense of meanings hidden in the text (Li, 2012; Miall, 2006), online reviews from the Amazon website were analyzed in terms of the readers’ opinions, stances, as well as emotive reactions to the text via keyword analysis. When the initial keyword analysis was performed, the dominant sentiment expressed by the readers turned out negative with such keywords as disturbing, weird, dark, and bizarre in order of statistical keyness. A further concordance analysis with interesting and beautifully, however, revealed that the writing in the translated text was perceived as aesthetically intriguing and unique. Appraisal theory, which is developed on the basis of the Halliday’s SFL was applied to analyze and decode evaluative stances and meanings encapsulated in the reviews. The detailed qualitative analysis led to the findings that readers, in fact, exhibited enigmatic and ambivalent attitudes toward The Vegetarian. What is concluded in terms of reader responses can be traced from the dichotomous impressions and opinions of readers shaped by a dynamic interplay of the two factors – the
gravity and seriousness of the story combined with the aesthetically and emotively positive reactions to the literary text.

Attempts to study language events in relation to meanings further require salient linguistic properties examined at various levels from syntax, morphological features, phonology and phonemic schemes to a social context in which discourse takes place (Firth, 1957, 1968). As the dominant linguistic features and characteristics of Chapter 1 can be identified in terms of myriad poetic and lyrical constructs where Yeong-hye’s dreams are described, a qualitative analysis of the chapter revealed the elliptic and almost telegraphic-like sentence structure, which is composed primarily of content words with no explicit subjects and auxiliary verbs in place. The extensive use of content words which often carry core semantic meanings, therefore, adds to the intensity of visual images of the dreams being illustrated. The repetitive lexis and sounds of consonants from the voiceless fricative /s/ to the following plosives as /d/ and /t/ also serve as a symbolic sign of speech, contributing to the distinct literary and affective effects. Leech and Short (2007) explained these phonological features are considered literary symbols to create meanings in a text. Referring to a phonological meaning as the *prosodic mode*, Firth (1957) further elaborated and emphasized that these prosodic features interact and work in tandem with other linguistic units at the grammatical, stylistic, as well as varied social discourse levels (p. 194). To explore the implicit text meanings embodied with reference to affective senses generated, further analysis included the endeavor to identify how the graphic intensity of the dreams is elevated by the semantically opposing lexical items and phrases while triggering to evoke emotive senses of irony, ambivalence, and bifurcated feelings in readers.

Distinct from the first chapter, Chapter 2 revolves around the pervasively agonizing feelings of the bewildered Yong-hye’s brother-in-law as a dominant theme. The study was to
uncover whether the distinct linguistic feature, that is, an extensive use of the various derivational words to which the prefix *un-* is attached, account for the depressing, yet ironically riveting feelings and mood. The frequency measure between Chapter 1 and Chapter 2 resulted in no statistical significance; however, when measured against the one-million-word LOB corpus, it was confirmed the frequent occurrence of the prefix *un-* in Chapter 2 is a distinct style marker employed by the translator. Referred to as “negative transportation,” Lakoff and Johnson (2003, p.129) argued the closer the negation is to the lexis being negated, the stronger the negative forces. According to them, spatial proximity of how closely different word classes or linguistic units are put together in a sentence produces a varied degree of semantic nuances and affective feelings as a result. Using the following sentences *HENTY IS NOT HAPPY* and *HENRY IS UNHAPPY*, they concluded *HENRY IS UNHAPPY* carries a stronger semantic meaning since the negative prefix *un-* is placed nearer the adjective *happy*. Considering affixal negations from the pragmatic system of language with the contradictory semantic senses embedded, Horn (2001) also argued negative affixes, including the following prefixes as *un-* and *in-* inherently contain “depreciatory, derogatory, or evaluatively negative” senses (p. 274). In discussing the pivotal roles of morphological affixes, both derivational prefixes and suffixes are primarily concerned with the word classification or the semantic modification of lexis (Jenset & McGillivray, 2012). Because of nuances and meanings modified by these derivational morphemes, they further asserted the derivational affixes as a linguistic property can be regarded as a matter of choice or a deliberate intent on the part of an author or a translator, which allows a statistical analysis for the stylistic investigation of literary texts or translation studies as a whole. As discussed briefly, the main theme of the chapter centers around the mental and psychological struggles of the Yeong-hye’s brother-in-law, bouncing back and forth between moral obligations and one’s recurring
desires as an individual. Given the dominant theme of the chapter, the findings support the extensive implementation of the prefix *un-* in Chapter 2 plays a substantial role in eliciting and reinforcing a certain degree of affective mood and impressions by extending to embody the character’s unscrupulous, brazen personality and behaviors.

To uncover implicit text meanings, examining the formal constructs of grammar and lexis through its collocations and collocation networks was proved to be fruitful. As Firth (1957) referred to the phenomenon as “meaning by collocation” (p. 194), the analysis of concordance examples and collocation networks around the prefix *un-* discovered the conspicuous pattern of a syntactic structure comprised of and occurred in a sequence of the pronoun *he*, the past tense transitive verb *found* and the third-person reflexive pronoun *himself*, followed by the infinitive verbs as in *found + himself + un-able + to (claim, explain, deny, think, understand)*. Because communication involves a convoluted and dynamic system created by an interplay of diverse linguistic units on various linguistic levels as *organized masses*, Saussure (1966) rightly asserted “the whole has value only through its parts, and the parts have value by virtue of their place in the whole” (p. 128). Applicable to all linguistic units on both morphological and syntactic levels, he explained the combinations of units chained consecutively in a linear manner are classified as *syntagms* (or *syntagmatic relations*). Similar to the open-choice principle addressed by Sinclair (1991), another language system based on the dual notion of language is referred to as *paradigmatic relations* and is primarily concerned with the associative relations of language, which implies the system as a linguistic choice with alternative language items available from the brain’s “inner storehouse” (Saussure, 1966, p. 123). In light of the theoretical discussions above, how each linguistic element is selected, organized, and put together in a distinct pattern with the various to-infinitive verbs serve as an empirical evidence implemented by the translator
in order to produce distinct literary effects by emphasizing and reinforcing negative semantic meanings of the clauses.

Despite the thorough and systematic analyses discussed throughout the thesis, the study has a number of limitations, which can be considered both theoretical and operational. The reader response data was only collected and compiled from the Amazon website. Reviews from other book review sites such as Goodreads, Kirkus, BookPage to name a few may generate additional insights into the issues under investigation. The Appraisal framework was adopted and applied to assess a reviewers’ particular stance or an evaluative attitude toward the translated version of *The Vegetarian*. Given the primary focus of the study on affective effects it has on readers, **Attitude** was solely applied as an analytical framework. Future research with **Graduation** and **Engagement** incorporated into an analysis may yield comprehensive results, serving as further empirical evidence. The reference corpus used to extract keywords and to measure a frequency is the LOB corpus, which is a British written text made up of one-million words. The linguistic properties measured against an American English corpus such as Corpus of Contemporary American English (COCA) or the Brown corpus may provide a complementary view on distinct linguistic and translation phenomena. Also, because the study was primarily aimed at investigating a translator’s style as manifested in the translated literary text, no source language was directly applied to or taken into consideration in identifying a particular translational phenomenon. Given the comparative and interdisciplinary nature of translation studies, future research which encompasses diverse analytic endeavors including the translated text being examined against the corresponding source text will shed additional light on identifying distinct translation phenomena or translation strategies resulted from different language systems and cultural nuances.
6. CONCLUSION

Translators do not produce texts in a vacuum. Literary translators, in particular, embark on translation tasks with a primary aim to craft written texts analogous to that of a source text with a similar, if not a same degree of stylistic, literary, and affective effects evoked in readers. Under the assumption that a translator’s style can be identified via idiosyncratic linguistic features and recurring patterns of a language, the thesis encompassed both qualitative and quantitative analyses to discuss literary implications of the translated text, *The Vegetarian* in relation to affective reader responses. Using corpus linguistics techniques, specifically corpus stylistics to examine literary texts, it further demonstrated how implicit lexical meanings can be identified and elucidated by means of a concordance analysis and collocation networks established based upon semantically associative relations between and among lexical items around the node words to which the derivational prefix *un-* is attached.
REFERENCES


