A CRITICAL CONTENT ANALYSIS OF KOREAN-TO-ENGLISH AND ENGLISH-TO-KOREAN TRANSLATED PICTURE BOOKS

by

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A Dissertation Submitted to the Faculty of the

DEPARTMENT OF TEACHING, LEARNING AND SOCIOCULTURAL STUDIES

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

WITH A MAJOR IN LANGUAGE, READING AND CULTURE

In the Graduate College

THE UNIVERSITY OF ARIZONA

2013
THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Dissertation Committee, we certify that we have read the dissertation prepared by Mi-Kyoung Chang

entitled A Critical Content Analysis of Korean-to-English and English-to-Korean Translated Picture Books

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SIGNED: Mi-Kyoung Chang
ACKNOWLEDGEMENTS

Many people have helped me study and finish my doctoral study. Many thanks go out to my advisor, Dr. Kathy G. Short, for guiding me and walking me through this journey with her. I remember that Kathy said, “children’s literature is my passion.” That impressed me, and her passion inspired me to study children’s literature with passion. While writing this dissertation, I felt that I was passing through a tunnel that seemed endless. I was afraid because I did not know when the tunnel would end and how the end of the tunnel would look. Without Kathy’s help, I would not have finished the whole process of this doctoral study. When I was stuck, her advice and insights always helped me find the right direction. She helped me grow personally as well as academically. I sincerely appreciate your support, advice, encouragement, and trust. I am very lucky to have Kathy as my advisor, mentor and role model.

I also want to thank Dr. Patty Anders for supporting me. I remember that I met Dr. Anders for the first time before coming to the University of Arizona. She kindly introduced me to LRC faculty and students and gave me a tour before I was admitted to LRC. She was the person who encouraged me to come to the University of Arizona. As my initial advisor, Dr. Anders encouraged me to finish my doctoral study. I also thank to Dr. David Yaden and Dr. Perry Gilmore for guiding me academically. Dr. Yaden and Dr. Gilmore provided me insights. The classes with Dr. Yaden and Dr. Gilmore changed my perspective on literacy education. I appreciate your time and support.

I want to thank to my colleagues and friends, Yu-Ying Hou, Aura Gonzalez, Ke Huang, Susan Corapi, Maria Acevedo, and Tim Murphy. Your friendship and support helped me finish this study in different ways.

Many thanks to my family. My parents supported me while studying in the United States as an international graduate student, emotionally and financially. There were so many obstacles to complete this journey. Without their sacrifice, I could not have finished my study. Thank to my brother. He was a supporter for nine years while I studied in the United States. I also want to thank my husband, Sung Hee Kim. He went through my seven year journey with me. He encouraged me to start this doctoral study. When I struggled with studying, his suggestions and encouragement were helpful for me to solve problems. Without his support and encouragement, it would not have been possible to finish this doctoral study.
DEDICATION

To my love, Sung Hee Kim

Thank you for walking through this journey with me.
Without your support and sacrifice, this would not have been possible.

To my daughter, Ayn Minyung Kim

When I was struggling,
your smiles and kisses were my refreshment.

To my supportive parents, Young-kil Chang and Jung-lim Choi

Your support and love helped me complete this journey.
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ABSTRACT

This study explores cultural representations and cultural adaptations made by translators in translated children’s picture books. This study has two focuses. In the first part of this study, which is a critical content analysis, I examine the cultural representations depicted in Korean-to-English and English-to-Korean translated picture books, using cultural studies as a theoretical framework. In the second part of this study, I compare original and translated editions of Caldecott and popular Korean picture books to find out how the translators adapt cultural, ideological, and linguistic conflicts in the process of translation, using translation as a dialogic process.

For the first part of this study, I found four categories related to the cultural representations: (1) a sense of belonging and societal membership; (2) constructing and challenging gender stereotypes; (3) constructing images of childhood; and (4) dominant visual images of South Korea/the United States.

These findings indicate that the insider authors of Korean culture try to show authentic images of South Korea, using contemporary fiction stories. The Korean translated books also deal with various images of American culture authentically from historical fiction to contemporary fiction. However, a small number of books do not show broad cultural representations of both cultures.

In the second focus of this study on cultural adaptations, the analysis directly compared original and translated editions of the same texts. The themes of cultural familiarity, adaptations regarding illustrations, completely different translations, omissions, additions, and changes of titles or book jackets were identified.
These findings indicate that most American and Korean translators purposely made cultural adaptations in the process of translation in order to help target readers to have better understanding of these international books. Additionally, they did not change essential authentic features, such as the characters’ names and geographic names. I also found mistranslations between the original and translated editions of books. These changes could have occurred because the translators lacked knowledge of both cultures or of the deep structures of the stories.

The implication section provides recommendations to publishers, translators, educators, parents, teacher educators, and researchers and suggestions for further research.
CHAPTER 1: INTRODUCTION

International migration is increasing, and national borders are narrowing. Many societies are getting diverse linguistically, culturally, and ethnically. As global citizens, children need to become aware of unfamiliar countries and cultures. There are many ways for students to understand the world in the classroom, and providing good global literature to students is essential for their development of intercultural understanding (Joels, 1999; Lo & Leahy, 1997; Short, 2009; Tomlinson, 1998).

Reading children’s books about other countries and cultural groups within the United States is frequently used in the classroom to build intercultural understanding. Many international and multicultural books deal with immigrants’ experiences or immigrants’ memories about their homelands. Since these books were written for a mainstream American audience, they present partial images of the diversity within and across cultural groups. When the books depict out-dated images as if they are current images, the images may not authentically reflect contemporary culture. After using the book *Ruby’s Wish* (Bridge, 2002), Montero and Roberston (2006) stated, “teachers need to be careful when sharing traditional stories with children so that children don’t walk away with the impression that life in China is not modern” (p. 31); in other words, Montero and Robertson (2006) suggested this experience perpetuates stereotypes about another culture.

In order to show culturally authentic depictions, international and multicultural literature needs to depict a variety of themes and genres to show diverse life styles and history. In some cases, multicultural literature within the United States depicts one aspect
of a particular culture. For example, most Korean-American literature deals with the themes of adjustment to a new culture, adoption, and daily life as an immigrant in the United States (Son, 2009). Another issue in the area of multicultural literature is misrepresentation of a specific cultural group. Fang, Fu, & Lamme (2003) found that over two-thirds of books depicting Chinese and Chinese Americans were written by non-Chinese heritage authors, and many had inaccuracies. In order to provide young readers with diverse and authentic representations of global cultures outside of the United States, lives of people from these cultures should be shown through various genres and themes of international literature in ancient, modern, and contemporary periods.

Joels (1999) argued that international understanding can be promoted through children’s books. Without reading translated books, young readers miss a chance to read good literature from other countries. However, 90 percent of public school teachers in the United States are Caucasian from ethnically, linguistically, and culturally mainstream backgrounds (Montero & Robertson, 2006). Montero and Robertson (2006) found that due to teachers’ lack of knowledge about other cultures, it is hard for teachers to use international and global children’s literature in the classroom. In my teaching, I found that pre-service teachers in children’s literature courses often find it hard to relate to children’s books set in another country because of their unfamiliarity with that culture in terms of language and traditions.

Translated books are considered the most authentic books in representing other cultures because the books are typically and originally written by cultural insiders for children of that culture. The selection of a book for translation indicates that it is an
outstanding children’s book from that country (Nikolajeva, 2006). Introducing translated books means introducing outstanding children’s books from a specific country to target readers. Translated books need to be introduced to young readers in the classroom because the value of translated books increases when they give educators and students an authentic window into global cultures, helping them gain intercultural understanding.

**Statement of Purpose**

The purpose of this study is (1) to explore Korean-to-English translated picture books that were originally published in Korea and subsequently translated in the United States, and English-to-Korean translated picture books that were originally published in the United States and subsequently translated in Korea; and (2) to identify cultural values, ideologies, and linguistic features within the two bodies of children’s literature. This study is two-fold. The first part of this study aims to explore culture, ideologies, and power issues within these translated children’s books, using cultural studies as a theoretical framework since critical content analysis focuses on locating power in social practices by understanding, uncovering, and transforming conditions of inequality. The focus of this analysis is a critical examination on the contents of the texts, not on the translating processes. The second part of this study aims to compare cultural, linguistic, and ideological differences between the source texts and the target texts and to explore how the translators adapt the target texts in order to address the conflicts, if there are cultural, linguistic, and ideological conflicts between the source and the target culture.
Rationale and Significance of the Study

When I was younger, I used to read literature translated from other languages to Korean, such as *Anne of Green Gables*, *The Adventures of Robinson Crusoe*, *Gulliver’s Travels*, *The Adventures of Tom Sawyer*, *The Little Prince*, *Le Petit Nicolas*, and Hans Christian Andersen’s fairytales. Korean children’s books that were written by Korean authors were rarely published, other than Korean folktales. European and American children’s literature was available around me. From my childhood experiences, I thought that translated books from other languages to Korean were commonly available, but I did not expect Korean children’s books to be translated and be read internationally.

When I took children’s literature courses at the University of Arizona, I found that only U. S. children’s books are predominantly available to American readers. I was impressed to see that a few Korean-to-English translated books are available in the United States since I assumed that Korean books would not be available in the U. S. Other than European translated books, I found that only small amounts of other languages-to-English translated children’s literature are available. The numbers of Korean-to-English translated books are limited. The majority of books about Korea or written by Korean-American authors are folklore, informational books, or historical fiction. Even though a few books were translated from Korean into English, I wondered what cultural representations and dominant ideologies were portrayed in those limited number of books.

On the other hand, the number of English-to-Korean translated books is huge, and recently published children’s books in the United States are usually available in Korean.
Recently, many Korean parents have begun to select Caldecott Medal Winner and Honor Books without considering the contents. The Caldecott Award is awarded annually by the American Library Association (ALA) to the artist of the most distinguished American picture book for children. The award was named in honor of nineteenth-century English illustrator, Randolph Caldecott. Many Korean parents think that their children should read those American children’s books because they have received an award. In a bookstore in South Korea, I found that popular commercial reading guides introduce reading lists that were chosen by American librarians or classroom teachers and award book lists. The guides emphasize the importance of these books and say that kindergarten through elementary school children should read them. I wondered what cultural representations and dominant ideologies were portrayed in Caldecott Medal Winner and Honor Books (Caldecott books).

The last rationale for this study is that I wonder how American translators and Korean translators make adaptations to increase younger target readers’ understanding of translated books. I often saw bad translations in Korean translated books, including literature or professional books. Especially, when I know the original books, I read Korean translated books with suspicion because there are many untrained translators who believe that they can translate any foreign book if they know the source language. These experiences with bad translations make me not trust the quality of the books. I also lose interest in translated books because of awkward wording. Since I am an advocate of cultural adaptations in the process of translation, I want to explore cultural adaptation issues in children’s books. I also want to examine whether translators faithfully translate
children’s books, or if they make adaptations to avoid awkward expressions of the target language.

This study is significant based on the following reasons. First, in the field of children’s literature, many research projects on translation do not adequately address the process of translation. However, in this study, I chose to examine the ways in which the translators make adaptations to the texts in my data set, based on my belief that there are cultural, linguistic, and ideological conflicts between the source and target texts. Additionally, most translation studies focus on linguistic aspects, comparing differences between the two languages, but this study focuses on cultural aspects between the source and the target cultures.

Second, I examine two data sets for this study, using critical content analysis and comparative analysis. Other than an exploration of translation issues, issues of power, ideologies, and culture are also examined to see how the insider authors and illustrators portray their own culture. Multiple examinations show different aspects of the data sets in this study.

Third, this study emphasizes the implications for educators and teacher educators regarding intercultural understandings through translated children’s literature. Since translated children’s literature is an authentic window to global cultures, using high quality translated books in the classroom is helpful for younger readers’ development of intercultural understanding. This study encourages educators to use translated children’s books in the classroom.
What Is International Children’s Literature and Translated Children’s Literature?

Within the United States, many international children’s books are published. According to Tomlinson (1998), international children’s books for those who live in the United States are defined as (1) books that were originally written in a language other than English and subsequently translated into English; (2) books that were originally written in English, but in a country other than the United States; (3) books that were originally published in a country other than the United States in a language other than English and subsequently published in the United States in the original language; and (4) books that were originally written in English and that were about a country other than the United States. In this study, international children’s books are referred to as the first, second and fourth book types. Not incidentally, it should also be noted here that the first book type is referred to as a translated book in this dissertation.

Overview of the Dissertation

The first chapter of this dissertation covers the background of this study, the purpose, and rationale for why I decided to research cultural representations in English translated picture books and in Korean translated Caldecott books as well as cultural adaptations that American and Korean translators make in the process of translation.

In Chapter Two, two theoretical frameworks for this study are discussed: cultural studies and translation as a dialogic process. The literature review is also included in the chapter to present issues in the area of intercultural understanding and critical literacy using international children’s literature. Additionally, the literature review includes
various issues in translation studies, including, in the specific field of children’s literature translation.

Chapter Three describes the research design for this study. Brief reviews of content analysis, critical discourse analysis, and critical content analysis are provided along with the two research questions. The criteria for book selection are described as well as the process of data collection. Additionally, an annotated bibliography on the data set and the translators’ backgrounds are presented. Since this study is two-fold, each question needs different qualitative methodologies: critical content analysis and comparative analysis. Therefore, the process of the two analyses is described.

Chapter Four reports the critical content analysis findings from the English translated editions of popular Korean picture books. These findings are presented based on the following emerging themes: a sense of belonging and societal membership, constructing and challenging gender stereotypes, constructing images of childhood, and dominant visual images of South Korea.

Chapter Five reports the critical content analysis findings from the Korean translated editions of Caldecott Medal Winner and Honor Books. The findings are presented based on the following themes: a sense of belonging and societal membership, constructing and challenging gender stereotypes, constructing images of childhood, and dominant visual images of the United States. A comparison between the English translated editions of popular Korean picture books and the Korean translated editions of Caldecott Medal Winner and Honor Books is included at the end of this chapter.
Chapter Six reports the findings of the comparative analysis of the two data sets: the original Caldecott Medal Winner and Honor Books and their Korean translated editions, as well as the original popular Korean picture books and their English translated editions. The findings are presented based on the categories: cultural familiarity, adaptations regarding illustrations, completely different translations, omissions, additions, and changes of titles or book jackets.

Chapter Seven, which provides a summary of the findings in this study, is the final chapter of this dissertation. This chapter provides a summary of the findings in this study. Additionally, it should be noted, an implications section is included in this chapter.
CHAPTER 2: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

This study is two-fold. First, using cultural studies, it examines cultural representations and dominant ideologies of the United States and South Korea in translated children’s picture books. Second, utilizing translation study theories, the original editions of Caldecott Medal Winner and Honor Books and their corresponding Korean translated editions, as well as original editions of popular Korean picture books and their corresponding English translated editions were compared. Two analyses were separately conducted using two different theoretical frameworks. The first framework for this study is cultural studies, and the second one is translation studies.

Cultural Studies

This study is grounded in the assumption that translated children’s literature authentically represents cultural practices and artifacts of the source culture. Cultural studies are relevant to this study in order to unpack cultural representations in translated children’s books. Nodelman and Reimer (2003) stated, “cultural studies focuses on the ways in which cultural practices and artifacts contain and convey the various codes, narratives, and discourses through which a group’s members consciously and unconsciously understand why they behave as they do” (p. 243). Previous to Nodelman and Reimer (2003), Hall (1997) distinguished between culture, meanings, and language as follows:

Culture is about ‘shared meanings’. Now, language is the privileged medium in which we make sense of things, in which meaning is produced and exchanged. Meanings can be only shared through our common access to language. So
language is central to meaning and culture and has always been regarded as the key repository of cultural values and meanings. (p. 1)

As the above excerpt suggests, Hall is influenced by Saussurean constructivism and Foucault’s theory of power/knowledge and discourse. Constructivists approach representations of meaning through language, arguing, “things don’t mean: we construct meaning, using representational systems – concepts and signs. Hence it is called the constructivist” (Hall, 1997, p. 25). Hall (1997) stated the argument of constructivists as follows:

Constructivists do not deny the existence of the material world, but it is not the material world which conveys meaning; it is the language system or whatever system we are using to represent our concepts. It is social actors who use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others. Signs may also have a material dimension. Representational systems consist of the actual sounds we make with our vocal chords, the images we make on light-sensitive paper with cameras, the marks we make with pain on canvas, and the digital impulses we transmit electronically. (p. 25)

As the passages above demonstrate, Hall believes that representation is a practice, but the meaning depends, not on the material quality of the sign, but on its symbolic function because sound or word symbolizes or represents a concept that can function in language as a sign and convey meaning.
The social constructionist is influenced by implications of Saussurean structuralism. For example, Saussure proposed that “a language should be studied as a *Gestalteinheit*, a unified field, a self sufficient system, as we actually experience it now” (Hawkes, 2003, p. 9). Hawkes has stated Saussure believes that “language as a total system is complete at every moment, no matter what happens to have been altered in it a moment before” (p. 9). The terms that Saussure’s work has made famous are *signified* and *signifier*. The structural relationship between the concept of a tree, which is the *signified*, and the sound-image made by the word, tree, which is the *signifier*, constitutes a linguistic sign. A language is made up of these, and Hall (1997) observed, “both are required to produce meaning but it is the relation between them, fixed by our cultural and linguistic codes, which sustains representation” (p. 31).

However, the semiotic approach confines the process of representation to language. Hall (1997) mentioned, “subsequent developments become more concerned with representations as a source for the production of social knowledge” (p. 42), which is more connected with social practices and questions of power. Hall argued that models of representation ought to focus on broader issues of knowledge and power. Similarly, relations of power have been Foucault’s main concern, and Foucault (1984) proposed that the relationship between power and knowledge can be conceptualized in this way:

We should admit that power produces knowledge; that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. (p. 175)
Mills (2003) stated that Foucault argues when the truth is believed by the majority of people it gains power. In this way, according to Foucault, truth, power and knowledge are closely connected.

Hall (1997) commented that Foucault connects representation with the production of knowledge through what he called *discourse*. Foucault does not use the term *discourse* as the equivalent of *language*. Mills (2003) clarified that Foucault means that “discourse is regulated by a set of rules which lead to the distribution and circulation of certain utterance and statements” (p. 54) and that “discourse should be seen as something which constrains our perceptions” (p. 55). Foucault studies discourse as a system of representation. Hall (1997) discussed Foucault’s concept of discourse as follows:

A group of statements which provide a language for talking about—a way of representing the knowledge about—a particular topic at a particular historical moment. … Discourse is about the production of knowledge through language. But … since all social practices entail meaning, and meanings shape and influence what we do. (p. 44)

Foucault argues that discourse produces knowledge and is broader than language. However, Hall stated that the major critique against his work is that Foucault tends to absorb too much into *discourse*.

According to Hall (1997), the concept of *representation* has come to occupy a new and important place in the study of culture. Representation connects meaning and language to culture. Hall has defined representation as the production of a concept’s meaning in our minds through language. Representation is how meaning of things is
given through language. Hall (1997) noted, “representation is the process by which members of a culture use language (broadly defined as any system which deploys signs, any signifying system) to produce meaning” (p. 61). In this sense, language has a broad and inclusive meaning. Writing systems and oral communication are languages. Furthermore, even visual images are considered language. Hall (1997) also mentioned the following:

It is us—in society, within human cultures—who makes things mean, who signify. Meanings, consequently, will always change, from one culture or period to another. There is no guarantee that every object in one culture will have an equivalent meaning in another, precisely because cultures differ, sometimes radically, from one another in their codes—the ways they carve up, classify and assign meaning to the world. (p. 61)

Additionally, Hall’s (1980) essay on encoding and decoding described a structure in which powerful members of a culture impose their agenda on others and in which receivers of the message decode in the context of their own framework of knowledge (see Figure 2.1). Hall’s theory uses examples of mass communication media, such as television, and, although children’s books are not specifically mentioned by Hall, they can easily play a role as mass communication media for children and the readers of children’s books as well. For this reason, producers of “meaningful discourse” are children’s authors and illustrators. In the area of translated children’s books, translators are also producers of “meaningful discourse” since translators rewrite the target texts based on their reading of the source texts. In the process of encoding and decoding,
writers or producers insert their ideas into the entire structure of meanings and values. What is encoded and what is decoded are not identical.

Figure 2.1 Encoding and Decoding (Adapted from Hall, 1980)

Hall (1980) suggested that there are three different positions in which receivers understand cultural texts. First, the messages can be read within the frame of the dominant code, which means that people decode as the producers of the cultural texts would have intended. Second, receivers might adopt a negotiated position, accepting some aspects of the dominant meaning, which means that receivers interpret the messages according to their understandings and goals. Third, receivers read the messages against the dominant meanings. Hall (1980) has argued that the dominant code remains
dominant because the third position of reading is less common than the first or the second ones. Since the readers consume the messages within the dominant code’s frame or by accepting some aspect of the dominant meaning, most readers tend to accept the dominant meanings as they are. Thus, readers support a hegemonic and dominant ideology. In this study, I take the third reading position in order to read the texts against the dominant meanings.

Since this study is examining cultural representations in Caldecott Medal Winner and Honor Books and popular Korean picture books, Stuart Hall’s theory on representational practice is a suitable focus for the theoretical framework. Within one culture, insider authors or illustrators of children’s books produce meaning in order to show cultural practices through children’s literature. Based on Hall’s definition of representation, I examined how members of a culture use language or visual signs to represent their own cultural practices and their own people. In the process of meaning-making, the members see differences among their members, and, as a result, those different members are easily stereotyped.

Hall (1997) stressed Richard Dyer’s (1977) argument that we make sense of things because we already have wider categories. In other words, when we see someone, we assign him or her to membership in different groups, according to such factors as class, gender, age, nationality, race, linguistic group, and sexual preference. Dyer (1977) defined a type as “any simple, vivid, memorable, easily grasped and widely recognized characterization in which traits are foregrounded and change or ‘development’ is kept to a minimum” (p. 28). A “stereotype” has a narrower meaning than a “type”. Hall (1997)
pointed out, “stereotypes get hold of the few ‘simple, vivid, memorable, easily grasped and widely recognized’ characteristics about a person, reduce everything about the person to those traits, exaggerate and simplifying them, and fix them without change or development to eternity” (p. 258). By focusing on cultural insiders’ representations through translated children’s books, I examine which cultural representations are stereotyped and which are authentic.

As a researcher in the area of children’s literature, I have paid attention to authentic representations of minority cultural groups and other marginalized cultures beyond the dominant American culture. My research interest is triggered by Hall’s (1997) questions, “how do we represent people and places which are significantly different from us?” and “where did these popular figures and stereotypes come from?” (p. 225). Difference may have a negative connotation in many areas. However, Hall (1997) has argued that “difference matters because it is essential to meaning; without it meaning could not exist” (p. 234) and that “meaning depends on the difference between opposite” (p. 235). When people notice differences between two opposites, such as white or black and man or woman, they know that one pole of the binary is dominant. For example, in white or black, white is dominant, and in man or woman, man is dominant. Hall’s questions are useful for analyzing children’s books. Additionally, if I read culturally authentic books, such as translated children’s books, I wonder how cultural insiders represent their own culture in children’s books. Furthermore, I wonder how cultural insiders represent other people or cultural practices which are different from their own. In this sense, my questions focus on why certain people are considered different and do not
feel a sense of belonging in the same community; how children are depicted in children’s books from adults’ perspectives; how female and male characters are differently depicted; and how dominant ideologies are portrayed in children’s books.

**Translation as a Dialogic Process**

For the second part of this study, the theoretical framework is the belief that translation is a dialogic process. Before discussing a dialogic view of translation, an overview of two radically different views is discussed first: the equivalent view and the dialogical view. Nikolajeva (2011) stated that translation studies within children’s literature scholarship have grown from two schools. Both schools view cultural context adaptation differently. The aim of *cultural context adaptation* is to “facilitate understanding or to make the text more interesting” (Klingberg, 1986, p. 12). In order to localize translated books, translators deliberately change names and the location to set the story in a familiar place.

Gote Klingberg (1986), Stolt (1978), and Yamazaki (2002) are advocates for the equivalent view. These scholars criticize cultural context adaptation in the process of translation. Klingberg (1986) has criticized all deviations from the source texts. According to Klingberg (1986), *cultural context adaptation* happens because the translators believe that young readers cannot understand unfamiliar cultures. Klingberg argued that translation as a pedagogical vehicle should support young readers’ understanding of and tolerance for unfamiliar cultures.

Stolt (1978) has argued that an overuse of cultural context adaptation reveals a lack of respect for children, children’s books, and their authors since the translator
underestimates children’s capacity to deal with the foreignness of other cultures. Yamazaki (2002) agreed that cultural context adaptation shows a lack of respect for other cultures. When children read translated children’s books, they need to be exposed to the culture in the story. Yamazaki (2002) has suggested that because translators make cultural context adaptation, “the accurate presentation of source culture is disregarded” (p. 59), and that the change of names creates a false impression of a homogeneous world. Children need to know that other cultures exist and should be familiar with them in order to break the vicious circle of ignorance and disrespect of other cultures. The earlier children get used to original names or locations, the more likely they will become familiar with them. Therefore, translators should not give young children the impression of a homogeneous world. Yamazaki (2002) found that Japanese translators pay attention to the faithfulness of the source text. The change of names or the location does not occur. Yamazaki mentioned that foreign names and customs do not seem to keep Japanese children from reading and enjoying translated books.

The opposite view of an equivalent view is a dialogical view. The scholars and the translators who advocate cultural context adaptation are Shavit (2006), Weinreich (1978), Anthea Bell (1985), Cathy Hirano (2006) and Riitta Oittinen (2000). Faithfulness to the source text is critical for certain types of texts. However, when it comes to translated children’s books, the translator’s intervention frequently occurs, and the original text is often completely ignored because the translator believes that difficult foreign names will not be acceptable for young readers. Shavit (2006) pointed out, “the translator of children’s books is permitted to manipulate the text in various ways by
changing, enlarging, or abridging it or by deleting or adding to it” (p. 26). Shavit also mentioned “if the model of the original text does not exist in the target system, the text is changed by deleting or by adding such elements as will adjust it to the integrating model of the target system” (p. 28).

Weinreich (1978) has proposed that localization is a useful technique which can give the audience an opportunity to concentrate on the performers as well as possible. Award-winning English translator Anthea Bell (1985) has also advocated for cultural context adaptation, contending, “impenetrable-looking set of foreign names on the first pages of a book might alienate young readers” (p. 7). Another advocate of cultural context adaptation is Cathy Hirano (2006), award-winning translator of Japanese fiction for young people, who has made clear that for some Japanese concepts or expressions, there are no real equivalents in North America. On this point she noted that English speaking readers “experience Japanese literature through the medium of the English language” (p. 231).

Finnish translator, Riitta Oittinen (2000), is an advocate for a dialogical approach, named a dialogic view. Oittinen (2000) mentioned that translators, as readers themselves, need to be in dialogue with the source text and target readers, taking into consideration the context surrounding the narrative and the background knowledge of target readers.

In the process of translation, translators adapt source-culture references that may be unfamiliar to target readers into more familiar target-culture references. For example, a certain food might be prevalent in the source culture, but target readers never heard of it. If the translator translates the original reference without adaptation, target readers
would be alienated from the reading experiences, feeling exotic. According to Oittinen (2000), dialogic translations pay more attention to the reading experiences of target readers, rather than sticking with the original reference.

Bakhtin’s (1981) concept of *dialogism* can be adapted to the process of translation, particularly “when considering time, place, situation, and the space between readers and listeners” (Oittinen, 2000, p. 29). Oittinen proposed that Bakhtin sees a reading experience as dialogic, consisting of different writers, readers, and contexts, and the past, present, and future. Oittinen argued that every word is born in a dialogue, which is closely connected with what Bakhtin calls *heteroglossia*. Bakhtin (1981) defined *heteroglossia* as follows:

> At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, physiological—that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve. Heteroglossia is as close a conceptualization as is possible of that locus where centripetal and centrifugal forces collide; as such, it is that which a systematic linguistics must always suppress. (p. 428)

Bakhtin (1981) affirmed that words are always situated in time and place; when they are detached from a context, a word is empty or does not exist. This is especially true in the translation process, since meaning is conveyed not with words in isolation, but with whole situations (Oittinen, 2000). Translators, as readers themselves, need to be in
dialogue with the source text and target readers, taking into consideration the context surrounding the narrative and the background knowledge of target readers. This dialogic process creates tension in the area of translation studies, and many scholars criticize adaptations that translators have made because of their perceived lack of respect for the source text. Translators often make adaptations that help target readers access the meaning of the text more easily but run the risk of losing the text’s original cultural context in the process.

As Oittinen (2000) asserted, if a goal of translation is not sameness, adapted books are more readable and understandable, and the target language reader can easily access the target text. If a reader is in a dialogic relationship, he or she also considers time, space, and context because the words in translated books are situated in time and place. Bakhtin (1981) believed that a passive understanding of linguistic meaning is not understanding. On the other hand, when readers participate in the dialogic process of reading, considering time, place and context, they can understand the texts.

Oittinen (2000) has stressed that in a dialogue, the reader is active and responsible for what and how he/she reads and understands. From a translator’s perspective, he or she is a reader of the source text, and the translator’s active and responsible reading occurs in a dialogic process. I developed Figure 2.2 to visually depict translation as a dialogic process.
Figure 2.2 Translation as a Dialogic Process

The translator responds and rewrites what he or she reads. As a result, the translator translates from the source text into the target text, and rewrites the target text. According to Oittinen (2000), “translators read differently in different situations—translation is always an issue of time, place, culture, and even gender” (p. 134). Also, translators’ views of childhood and of other human beings are reflected in their translation. Translations have different purposes in different times, which vary in ideology, philosophy, child-image, and the status of woman or man as well as the translators’ strategies in the time period of the translation.
Literature Review

This review of the literature focuses on intercultural learning, understanding of culture, understanding the significance of culture and intercultural understanding, promoting internationalism using international children’s literature, and translation issues and recent research on translation.

Intercultural Learning and Understanding of Culture

An understanding of global culture is essential for young students who are living in the 21st century. Recently, global immigration and emigration are frequently occurring around the world. Since schools are increasingly populated by students from around the world, intercultural understanding has become more important.

In the area of intercultural learning, several scholars have suggested developmental models of intercultural understanding. According to Bennett (1986), since intercultural sensitivity is not natural to any single culture, the development of this ability requires new awareness and attitudes. Bennett (1986) broke down the developmental model of intercultural sensitivity as follows: denial, defense, minimization, acceptance, adaptation, and integration. The midpoint of the continuum represents a division between ethnocentrism and ethnorelativism. Bennett used the two terms as antonyms of each other. Bennett (1986) noted, “the developmental model is based on the key organizing concept that must be internalized for development to occur” (p. 181). The concept is difference, which means cultures differ fundamentally in the way they create and maintain a world view. The stage of the denial of differences may occur when people are physically or socially isolated. This stage represents the ultimate ethnocentrism. A stage
of defense against difference involves attempts to counter perceived threats to the centrality of one’s world view. A stage of minimization of difference is to preserve the centrality of one’s own world view. A stage of acceptance of cultural difference represents a move from ethnocentrism to ethnorelativism where cultural difference is both acknowledged and respected. The most common forms of adaptation are empathy and cultural pluralism, which is the ability to act ethnorelatively. The last stage of the integration of differences is the application of ethnorelativism to one’s own identity. People in this stage become a part of a given cultural context. This model describes a learner’s subjective experience of difference.

Heyward (2002) defined intercultural literacy as “the understandings, competencies, attitudes, language proficiencies, participation and identities necessary for successful cross-cultural engagement” (p. 10). Further, Heyward proposed a multidimensional model for the development of intercultural literacy: Monocultural level 1 with limited awareness, Monocultural level 2 with naïve awareness, Monocultural level 3 with engagement and distancing, Crosscultural level with emerging intercultural literacy, and the Intercultural level. In monocultural level 1, there is no significant intercultural understanding, and people are not aware of their own culture or of the significance of culture. In monocultural level 2, people are aware of touristic, exotic and stereotypical aspects of other cultures. In monocultural level 3, people are aware of significant cultural differences. In fact, other cultures are perceived as irrational and unbelievable. In the Crosscultural level, people have increasingly sophisticated understanding of socio-political and intergroup aspects of culture. In the Intercultural
level, people are aware of how cultures feel and operate from an insider’s standpoint and even understand global interdependence.

According to Fennes and Hapgood (1997), xenophobia and ethnocentrism seem to be a universal phenomenon in the world. In the development of intercultural understanding, xenophobia, which means fear of the foreign, should be avoided. The fear of the foreign occurs because “people assume that they have a right to their wealth” (p. 8). Especially, when people in Western Europe confront refugees and immigrants who are not wealthy, they feel they deserve their wealth because of hard work. Fennes and Hapgood (1997) have added that another reason for the increased xenophobia is “the fact that it is being misused to maintain and increase political power” (p. 8). This is a reason why, for example, many people think that foreigners and minority people are threatening jobs, living conditions, and cultural identities, even when it is not true that immigrants are a burden on the economy.

Fennes and Hapgood (1997) have argued that there are several consequences of xenophobia: extermination, emigration, segregation, and assimilation. The most common consequence is assimilation. Assimilation is a strategy for “eliminating the foreign, forcing the minority to adopt its values, norms, patterns of behavior, language and lifestyle” (p. 10). Within the classroom, teachers force minority students to adopt the mainstream values, language, and culture, without valuing the minority students’ cultures. One example of assimilation is xenophobia. Without xenophobia, the mainstream and minority need to think about how to coexist in society. Fennes and Hapgood (1997) have proposed that the first step towards a democratic multicultural
society would be intercultural education in order to remove racism, discrimination, and xenophobia.

In order to remove xenophobia, intercultural education is needed for a democratic multicultural society. On this point, Fennes and Hapgood (1997) have suggested, “intercultural learning implies the development of a greater openness towards other cultures, the appreciation of cultural diversity, the overcoming of cultural bias and of ethnocentrism” (p. 37). It is a “reciprocal process” (p. 38) since one should learn how to be open toward other cultures and accept the culture of others. Intercultural learning implies that the majority culture influences the minority culture, and the minority culture influences the majority culture at the same time. Also, the mainstream as well as minority children must learn about a variety of cultures.

Fennes and Hapgood (1997) affirmed that bilingual education should be emphasized because the mother tongue of the minority cultural group is essential for the cultural identities of the minority. Without supporting bilingualism and, instead, forcing minority or immigrant children to acquire dominant languages causes “semi-lingualism” (p. 41). Fennes and Hapgood defined semi-lingualism as a reduced competence of his or her first language as well as of the second language, and pointed out that semi-lingualism is a barrier to intellectual development.

Fennes and Hapgood (1997) have suggested that intercultural learning can be seen from a perspective that is “to look at cultural diversity and intercultural encounters as a resource and as a potential enrichment that can be realized by intercultural learning” (p.
42). Fennes and Hapgood adapted the intercultural learning model of Hoopes (cited in Fennes & Hapgood, 1997) accordingly (See Figure 2.3).

Figure 2.3 Continuum of Intercultural Learning (Fennes & Hapgood, 1997)

According to Fennes and Hapgood (1997), ethnocentrism occurs before one is confronted with other cultures. They contended that ethnocentrism divides the world into two parts: us and them. The first stage away from ethnocentrism is awareness of other cultures. People come to know that there are different cultures from their own culture. In the stage of understanding, people start to see why and how other cultures are different from their own cultures and how the differences affect the relationship between people from other cultures. The next step is that people accept the validity of cultural differences and respect other cultures without judging them against their own. Appreciating and valuing is the ability to see cultural diversity as a resource. Change is to develop new attitudes, skills, and behavior through intercultural experiences. In this model, intercultural competence is the outcome of intercultural learning.

Understanding the Significance of Culture and Intercultural Understanding

In my children’s literature course, many pre-service teachers start from a monocultural level with naïve awareness as evidenced by their responses to multicultural and international literature, which are superficial and focus on the exoticism of other
cultures. Many of them stop at the monocultural level with engagement and distancing because they think other cultures are unreasonable from their understanding of that culture. However, pre-service teachers’ development of intercultural understanding is critical. If they do not value all students’ cultures, students who are from minority cultures may feel alienated or devalued.

Many students from white and middle-class backgrounds think that they do not have any culture (Short, 2009; Allen & Labbo, 2001) because they do not realize that their own cultures shape themselves and their behavior and thinking. One pre-service teacher stated, “I am just a plain girl who was born in America and basically that’s it” (Allen & Labbo, 2001, p. 45). Gay (2000) stressed that culture influences how we as cultural beings behave and think, but many mainstream students and teachers do not realize the importance of culture in the classroom.

In order for young students to develop understanding of culture and intercultural learning, Short (2009) shared the experiences of classroom teachers, who help young students understand the importance of their own cultural identities before exploring other cultures. While exploring the students’ own cultural identities, they come to know that their cultures influence and shape their thinking, beliefs, and behaviors. Through exploration of their own cultural identities, they are aware of the importance of culture in others’ lives.

**Reading the Word through Literature to Reading the World through Literature**

Traditionally, literacy is viewed as the development of reading and writing skills. Traditional approaches to literacy focus on the acquisition of reading skills, decoding
skills, and vocabulary development. Freire (1993) called this type of education the *banking concept of education*. In this approach, a teacher’s task is “to fill the students with the contents of his narration—contents which are detached from reality” (p. 71), and students are passive consumers of knowledge owned by teachers. Teachers transfer their knowledge to students, and students passively memorize what teachers have said. In this approach, students are not encouraged to make connections to the world.

However, Freire and Macedo (1987) stated, “reading does not consist merely in decoding the written word or language, and it is preceded by and intertwined with knowledge of the world” (p. 29). Their concept of reading is beyond decoding the written word or language. They focus on reading the world, and reading the word is not distinguishable from reading the world. Along these lines, Luke and Freebody (1997) argued, “reading is a social practice using written text as a means for the construction and reconstruction of statements, messages, and meanings” (p. 185). They added, “reading is tied up in the politics and power relations of everyday life in literate cultures” (p. 185). Through reading, readers construct meanings and read the author’s ideology and the world view as well. Freire and Macedo (1987) stressed, “reading the world always precedes reading the word” (p. 35); before reading the word, readers need to read the world. Reading is not simply understanding knowledge in books, or knowledge that is taught by teachers. Readers need knowledge about how to live in the world. Freire (1993) emphasized, “knowledge emerges only through invention and re-invention, through restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (p. 72). Students need to think about reality in the world
critically, and strive to transform the world through inquiry. Without critical thinking, students understand the world as passive entities, and education has made them adapt to the world.

In my children’s literature course, pre-service teachers’ expectations of children’s literature were that they would read cute and fun children’s books. They assumed that there would be no discrimination against children of color in these books, and thought that skin color does not matter. When reading our multicultural books, they felt pity for the children portrayed and appreciated what they have in their own lives. Hade (1997) described how many readers, such as the pre-service teachers, often read the signs of race, gender, and class in books since “reading is inherently social and is dominated by culture” (p. 235). In fact, readers’ interpretations are based on the signs they read in the story. Interpretation is a “cultural product” (Hade, 1997, p. 238), and is influenced by the culture of a society. As children do not naturally read to determine differences in race, gender, and class, pre-service teachers do not naturally read to identify race, gender, and class differences either because many have not learned that race, gender, and class differences are important in their lives and because the oppressed in society often have been silenced. Before criticizing students’ neutral and apolitical responses to multicultural literature, teachers and educators need to know that students are not taught to read for race, gender and class. When teaching a children’s literature course, educators are sometimes concerned with trying to impose their own interpretations of the reading material on students because they assume that students do not know how to respond to literature critically. Before criticizing surface-level responses of students, educators need
to help students become exposed to different perspectives of multicultural and global literature. Student responses vary based on their prior knowledge or experiences with other cultures.

For example, when reading *So far from the Bamboo Grove* (Watkins, 1986), I responded by critiquing colonial discourse in the book since I already had background knowledge of the Japanese occupation through learning the history of South Korea. The resentment I felt was a trigger for analyzing the book critically. However, when my colleagues or my students read the same book, they liked the book because they were learning about this little known chapter in the history of World War II. They did not feel the way I did because they had not known about the Japanese occupation and colonial history until these were presented in the book. When they read *When My Name Was Keoko* (Park, 2002) alongside *So far from the Bamboo Grove* (Watkins, 1986), they started to see both sides of these historical events. As a reader, I have been influenced by the dominant culture in South Korea, criticizing the Japanese colonization with resentment. Other readers, who do not know about the Japanese occupation in Asia during World War II, respond to *So far from the Bamboo Grove* (Watkins, 1986) differently, but reading the paired books about the same historical event helps readers become exposed to the colonial discourse presented in *So far from the Bamboo Grove*, and aware of historical inaccuracies.

In the children’s literature course, pre-service teachers were asked to reflect upon social injustices in society because many of them do not know how to critically reflect upon the world. At the beginning of the semester, most students thought that children’s
books were simply fun and cute. When they started to read multicultural and international books, they thought that their society is separate from the world in the books. Therefore, they felt pity for minority people in the United States or people in other countries, and they perceived diverse cultural groups as *others*. The ultimate goal of reading multicultural and international books is not to feel pity about other cultures. They need to understand that they live in a global society that is inseparable from the society where the students are living. They need to see the world from a critical point of view, and should accept that discrimination, prejudice, and stereotypes exist in their daily lives and in their everyday talk.

Students need an opportunity to realize that they are living in the world, and that they are global citizens. They need to think about how to transform the world, and *problem-posing education* is necessary for that transformation (Freire, 1993). Problem-posing education counters the *banking concept of education* (Freire, 1993). In the banking concept of education, students record, memorize, and repeat what a teacher has said. The students are containers, and the teacher fills the students with his or her knowledge. Problem-posing education does not adapt students to the world. Freire (1993) argued, “problem-posing education helps students pose the problems of human beings in their relations with the world” (p. 79). Through problem-posing education, students can see social injustice and unequal power relationships in society and in the world. Eventually, they need to take action in order to transform the society and the world.

Short (2009) suggested a curriculum framework that consists of four components in order for children to engage in international literature (See Figure 2.4). In the first
component, students need to explore their own personal cultural identities before they understand why culture is important in others’ lives. Only when students realize that culture influences their thinking do they become aware of the importance of culture in others’ lives.

![Figure 2.4 Critically Reading the Word and the World (Short, 2009)](image)

In the second component, they need to explore specific cultural groups in-depth. In a cross-cultural study, literature should reflect the complexity of the specific cultural groups. Students explore the values, world views, history, contemporary life styles, tradition, and history of the specific cultural group. In this component, students go beyond a surface-level understanding of the specific cultural group. In the third component, integration of international perspectives, literature that reflects a wide range of cultural perspectives is incorporated into classroom study. Short (2009) integrated the stories, language, lifestyles, and ways of learning from many cultures into units of study across the curriculum. In the last component, inquiries on global issues, students develop
inquiries on global issues toward social, political and environmental topics. In order to transform the world, students are encouraged to take action at the local level based on their degree of inquiry.

Short (2009) claimed, “these four components should be permeated with critically reading the world and the word” (p. 8). Without critically reading the world and the word, the four components become a “superficial tour of culture” (p. 8). Reading international and multicultural children’s literature can develop students’ intercultural understanding. Students understand the world and are familiar with unfamiliar cultures through reading and critically considering international children’s books. In order to develop intercultural understanding, reading should be intertwined with knowledge of the world and be a process of understanding ideologies in the world.

Promoting Internationalism Using International Children’s Literature

Generally children’s literature brings children extraordinary benefits, and international children’s literature can help to promote internationalism (Joels, 1999). Joels (1999) defined internationalism as “the exchange of knowledge and resesarch results among children’s literature professionals” (p. 65). Additionally, in order to understand and know about other countries and other minority cultures accurately and authentically, translated international books must be available as “cultural ambassadors” (Lo & Leahy, 1997, p. 217). Tomlinson (1998) wrote about the rationale of international children’s literature. He emphasized that to promote internationalism, international children’s literature should help children counteract stereotypes. In order for children to counteract stereotypes, they need to read culturally accurate and authentic children’s
books. Tomlinson (1998) contended, “literature written by natives of a country or region or those who have lived there and studies the country or region gives accuracy, authenticity, and an international perspective to classroom materials” (p. 5). The authors, who become thoroughly familiar with a culture, can write from the culture, based on their experiences, rather than about the culture. The authors do not have to become cultural insiders, but they need to be familiar with the culture. When children read international literature that reflects cultures and languages outside the United States, they can learn to respect the heritage of others and understand their own culture.

When children read high quality international books, the stories connect children to the rest of the world (Tomlinson, 1998). On the other hand, if children are not exposed to books from other countries, they come to have the impression that there is little worth knowing outside the United States. Furthermore, there have been many popular literary works in the United States, such Alice’s Adventures in Wonderland, Pinnochio, Peter Pan, and Winnie the Pooh and Hans Christian Anderson’s fairytales. All of these books are international books. If children are not exposed to international books, they lose the opportunity to read high quality international children’s books.

When teachers and librarians search for high quality international children’s literature, they have to consider the Batchelder Award winning books. The Batchelder Award is given to an American publisher for, what is considered to be, an outstanding children’s book originally published in a language other than English in a country other than the United States, and subsequently translated into English and published in the United States. As a librarian, Mildred Batchelder visited a foreign children’s librarians
and talked with librarians and publishers in eleven European countries. She was persuaded that she should emphasize learning what current outstanding foreign children’s books were being translated and published in the United States. Batchelder proposed to establish an American Library Association (ALA) award to recognize high quality translated books and her proposal was accepted. The award has been called the Mildred L. Batchelder Award and the ALA Children’s Services Division annually select the winners.

Montero and Robertson (2006) pointed out that one of the barriers to using international and global children’s books is teachers’ lack of knowledge about countries, languages, and global cultures that are represented in books. Hadaway and Florez (1990) also pointed out that teacher preparation programs do not educate American pre-service teachers, who are often white and from monolingual homes, to deal with cultural diversity and unfamiliar cultures in the classroom. Moreover, Merryfield (2000) demonstrated why teacher education programs do not teach pre-service teachers to deal with culturally and linguistically diverse students through interviews of teachers and teacher educators. In Merryfield’s research, non-white teacher educators mentioned that they could recognize the importance of multicultural and global experiences when they have personally experienced discrimination because of differences in terms of culture, race, socioeconomic status, gender, and language within their communities and the United States. Meanwhile, white teacher educators mentioned that they gain insights that led them to try to understand the experiences and perspectives of people of color or people who are marginalized when they live in another country. However, the majority of
teacher educators are middle class, white, and more often male than female. Since teacher educators are from such a privileged position, teacher education programs can have difficulty helping pre-service teachers become multicultural and global educators. In order to promote intercultural and international understanding, teacher preparation programs need to prepare pre-service teachers to teach culturally and linguistically diverse students in a globalized society.

In order to understand international and global literature, teachers need to know about the country where a story takes place. One participant of Montero and Robertson’s (2006) study expressed, “one book can’t represent an entire culture or country—only one section of one country at one specific time” (p. 31). Montero and Robertson (2006) also have shown how pre-service and in-service teachers go beyond their comfort zone when using international and global children’s literature, by inviting international student volunteers to have critical dialogues with the pre-service and in-service teachers.

**Translation Issues and Recent Research on Translation**

This section focuses on an introduction to translation studies, recent research on children’s books for translation in the United States and South Korea, issues in translated books, publishers’ and readers’ perspectives on translating children’s books, translators’ voices, and adaptation in the process of translation.

*Translation studies*

Translation is a sociocultural phenomena as well as a linguistic phenomena. Translators need to consider the relationship between target languages and source languages and have to translate from source languages to target languages. They have to
follow the norms of the culture that belongs to the translators who are speakers of target languages, while considering the audience of the target language, and the target language audience’s understanding of the culture of the source language.

In the case of translated children’s books, if there are unfamiliar components in the books, they may interfere with children’s understanding of the translated books, and the ultimate goal of reading children’s books cannot be achieved. Children’s books can be purposely used to promote children’s intercultural learning. For this reason, translators play important roles in helping young readers understand unfamiliar cultural aspects in translated books and develop various strategies in the process of translation, using domestication or foreignization. *Foreignization and domestication* are terms developed by American translation theorist Lauren Venuti (1995). Domestication is defined as “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home,” while foreignization is “an ethnodeviant pressure on those cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20).

In the 1960s most translation was source-text oriented, but in the 1970s, the trend of translation was function oriented. That is, decisions made on the details of translation depended on the target text. The most important theory in function-oriented translation is Skopos Theory. According to the definition of Vermeer (2005), “*skopos* is a Greek word for ‘purpose’, but in the theory, skopos is a technical term for the aim or purpose of a translation” (p.227). He argues that an action leads to a result, a new situation, and a new object. Within this framework, translational action leads to the target text, and the
translator is an expert of translational action. The source text is usually for a situation in the source culture, and the author does not have knowledge of the target culture and its texts. The translator’s role is to develop intercultural communication between the two cultures.

Skopos Theory asserts that the purpose of a text and an author’s intention of writing the text should be considered when the text is translated. Skopos Theory focuses on the target text rather than the source text (Vermeer, 2005). In Skopos Theory, the purpose of translation depends on the audience of the target text. Therefore, when translating, translators should consider the audience of the target text. From the perspective of functional translation, translators should consider the audience of the target source. Children’s literature and its translations have a dual audience (Oittinen, 2003). There are adults who read aloud to children and children who read silently and look at the pictures. From the perspective of Skopos Theory, children and adults are a dual audience who should be considered.

**Recent research on children’s books for translation in the United States**

Two recent doctoral dissertations on translated children’s books explore translation issues in children’s literature in Taiwan and the U. S. Liu (2003) explored translated picture storybooks coming from other countries to Taiwan in 2001 and identified the major themes, genres, and the origins of country through a survey. The most predominant language found in Liu’s study was English because many books are from English speaking countries, such as Great Britain, the United States, Canada, and Australia. The next predominant languages in the analysis were German and Japanese.
The most predominant countries were Great Britain and the United States. A variety of themes were represented in this survey such as family, life experiences, friendship, behaviors, and emotions. The most predominant genre was fantasy, and the second most predominant was realistic fiction.

Liu (2003) also selected thirteen translated into Chinese books for in-depth analysis. She examined if the translations were mistranslation or not, analyzing (1) book titles, (2) word replacement, (3) sentence and paragraph organization, (4) translation of expressions and cultural concepts, and (5) relationships between text and illustrations. In Liu’s (2003) research, she defined “mistranslation as mistakes made due to the inadequate ability of translators in the English language” (p. 180), but did not find mistranslations in this analysis. Even though there were not mistranslations, she found that Chinese translators tried to localize many parts linguistically and culturally in the process of translation in order to make the stories understandable and acceptable to Chinese readers in Taiwan. Also, changes made by Chinese translators were usually due to grammatical and syntactical differences between Chinese and English. Because of cultural differences between English-speaking countries and Taiwan, Chinese translators adapted the text in the process of translation. Overall, Liu (2003) found that Chinese translators made effective and meaningful adaptations of the translated books in order to make the stories understandable for Chinese readers in Taiwan.

Goldsmith (2009) focused on the decision-making process used by U. S. children’s book editors who selected culturally-conscious children’s books that were originally written in another language in a foreign country and translated into English for
the U. S. market. She identified (1) barriers editors encounter in making a decision; (2) resources that are available to editors; and (3) editors’ perceptions about the value of publishing translated books. Translated books have rarely been published in the U. S. because translating children’s books “tend[s] to be expensive, time-consuming, and unsuccessful in the marketplace” (Roxburgh, 2004, p. 48), but in Goldsmith’s (2009) research, one of the biggest obstacles to publishing culturally conscious children’s book translations were editorial in nature. Editors who can only read and speak English have to rely heavily on the reports from those who can read the language of the source text. The second major barrier Goldsmith (2009) found was the weak U. S. dollar at the time of the study which led to poor sales to bookstores, high costs of translation, and the difficulty of finding highly qualified translators. Resources that are available to all editors are the Bologna Book Fair and award winners in other countries. The most important motivations in editors’ selecting culturally-conscious books written in another language outside the U.S. and translated into English are usually their positive personal responses to the books and motivations to broaden the perspectives of young readers in the U. S.

Goldsmith (2009) pointed out that editors who can speak a second language other than English are considerably more open than their monolingual colleagues to the possibility of publishing translated books. Also, editors today often say that the industry is more open to translations than five years earlier because of the impact of global awareness in the field. Goldsmith has suggested that (1) an infrastructure to support publishing translations should be set up within a publishing house; (2) monolingual editors need to consider learning another language; and (3) education for school librarians
and media specialists should include information about international children’s literature. In conclusion, she pointed out that sharing translated current books would promote cross-cultural understanding and awareness of globalization.

One research project that I participated in involved working with two other doctoral students, Susan Corapi and Ke Huang at the University of Arizona to present three different perspectives of children’s literature in translation at the Literacy Research Association Conference in 2011. We focused on three studies across different cultural contexts to examine the cultural dimensions of translating literature for children. Additionally, another research project that I participated in was an analysis of the text and illustrations of *Rose Blanche* (Innocenti, 1985) in the French version and subsequent translations into Korean, Japanese, and English (both American and British) at the Literacy Research Association Conference in 2012. The researchers showed how each translator adapted *Rose Blanche* differently with respect to language use, reflecting the different ideologies of each culture. My current study is based in my membership in a community of researchers who are talking and thinking together about translation in children’s literature.

**Recent research on translation in South Korea**

The focus of recent research on translated children’s books in South Korea is comparing the original text and the target text in order to examine readability and faithfulness to the target text. Among these research projects, I found three different types of scholarship on translation in children’s books. One dissertation (Shin, 2005) on translated picture books proposed norms for the translators of children’s books. One
research study (Kim, 2009) examined readability and faithfulness in *Alice’s Wonderland*, and the last study (Lee, 2010) focused on kindergarten students’ responses to the translated book titles and the original book titles.

Shin (2005) explored English-to-Korean translated children’s literature and proposed norms in translating children’s literature. The quality of translation is important for children’s literature because these books are used for pedagogical purposes. Additionally, children’s literature plays an important role for language development and cognitive development. For these reasons, she advocated Skopos Theory (Vermeer, 2005), where target readers should be considered. In this theory, translation is an activity, and an activity has to have a purpose. The purposes of translation are (1) to convey meanings of the source text that are written in a foreign language to target readers and (2) to educate and entertain target readers who speak the target language using translated children’s books. Target readers of translated children’s literature are children who speak the target language, and the translated children’s books should be understandable as they read the original children’s books that are written in their first language. Shin also considered speakability and readability when suggesting norms for translation in children’s books because children’s books can be read by children themselves and at the same time, adults read aloud these books to children. In Shin’s (2005) study, readability and speakability were not defined, but Shin proposed that good children’s books are written with short, uncomplicated, and straightforward sentences. Based on her statement, readability means translating children’s books, using short, uncomplicated, and straightforward sentences. Speakability means translating children’s books that are easy
to read aloud rhythmically. Since Shin’s (2005) focus was speakability and readability, she chose children’s books that were considered as good books for read-aloud.

Shin (2005) reported that South Korean children are heavily exposed to translated children’s literature, and that the numbers of translated children’s books have been increasing since the 1990s. In 2002, 40% of children’s books published in South Korea were translated books, which means that many Korean children’s first books are translated children’s books. Therefore, high quality translation in children’s books is increasingly important.

Shin (2005) suggested the norms for readability and speakability in children’s literature. First, sentences should be short and segmented since complexity of sentences involves participial clauses, relative clauses, transitions, and clauses. She claimed that the translator should adapt the sentences because word orders and sentence structures are different in English and Korean. Another norm that Shin (2005) suggested is explicitation. This means anything that is omitted in the source text should be explicitly translated even though the original author did not write those parts.

As for the norms of speakability, Shin (2005) claimed that onomatopoeia needs to be often used in translated children’s books. Onomatopoeia is defined as the formation of words from a sound associated with what is named, such as cuckoo and sizzle (Oxford American Dictionary). Another type of word that describes the shapes, motions, and movements of people or objects should be often used for speakability. These words are referred to as uy-tay-e (Yale Rominization is used) in Korean. These words are rare in English and there are no equivalent words. If onomatopoeia and uy-tay-e are frequently
used in translated children’s books, the target text sounds natural when adults read aloud the books to children. Finally, she offered that the translator needs to change the types of sentences when needed. For example, declarative sentences are often translated into direct questions or indirect questions in order to emphasize meanings.

Kim (2009) investigated how faithfulness and readability in translating Alice in Wonderland by Lewis Carroll were fulfilled, comparing five different Korean translations. Some scholars have argued that the translator should faithfully translate the source text. On the other hand, other scholars have contended that translations should be understandable and readable to target readers. However, in this study, Kim concluded that readability and faithfulness are not extreme two poles of measuring quality of translations. High quality translations should be faithful to the source text, and at the same time, be understandable and readable to target readers. Therefore, the translator’s outstanding language ability is an essential factor for high quality translation.

Lee (2010) compared kindergarten students’ responses to book titles of English-to-Korean translated picture books and English picture books. She argued that book titles can influence the focus of a reader’s prediction and comprehension of the contents. For example, David Wiesner’s Tuesday (1997) and Sector 7 (1999) are translated as Strange Tuesday and Cloud Airport. In the case of the translated version of Sector 7, Lee (2010) found that children focused more on the concept of an airport rather than a factory because of the title, but children who read the original text, Sector 7 recognized that it was a factory that created a variety of clouds. Another example in the study were the readers’ responses to Tuesday. Since the translator added “strange” in the title, it
confused the children’s concepts of fantasy, and, as a result, the children focused on trying to find strange things in the book. The children stated that the events in the books were weird, not imaginary. Lee concluded that the translator needs to be considerate when selecting the book title in order for children to predict and understand the text without adding the translator’s interpretation.

**Issues in translated books**

When selecting and reading the best translated books, there are several questions that come up: How well are the books translated? How are they chosen? How are they accepted? Who makes decisions in the process of searching for books to be translated and searching for the translator? How is the original book different from the translated book? When the source culture is unfamiliar, how does the translator help the reader understand the source culture?

According to Sutherland (1981), the original author rarely has a voice in decision making on the process of translations. Authors who are familiar with the target language have complained because the intentions of the author have been changed by the translation through wrong word choices and different nuances of the original language. When the translator needs to adapt a certain part in the original book in the process of translation, the translator usually contacts the original author. For example, in the case of the translation of *Moribito: Guardian of the Spirit* (Uehashi, 2008), the biggest change in the story was the introduction of the founding myth of New Yogo. In the original edition, the myth was not related to the characters’ actions and experiences. So, the author,
Uehashi, wrote a new introductory section to weave the myth into Shuga’s thoughts in Chapter 3 (Ikegami, 2008).

Another problem that international translated books face is patriotism and nationalism. McElderry (1973) claimed that with the Vietnam war era, Americans shifted their focus from a broader worldview to a much narrower one. Americans began to concentrate on themselves and what was happening in the United States. This shift naturally affected the publishers of children’s books, and American children became less interested in books from other countries (McElderry, 1973). However, Lo and Leahy (1997) stated, “true patriotism requires knowledge and choice” (p. 221). Nationalism and patriotism seem to limit children’s opportunities for reading and exploring international books. Young students need to become world citizens as well as national citizens. To this end, they need to understand other cultures and recognize that being different is not being inferior. Lo and Leahy (1997) observed “when children begin to understand the world from multiple perspectives, they may become less ethnocentric. A reduction of ethnocentrism is the first step towards global understanding and a respect for cultures and traditions different from our own” (p. 222).

Another issue in translation is colonialism and orientalism. Some experts in the field of children’s literature have been concerned about too many translated books. However, too many translated books in South Korea is not a problem. The problem is that the majority of books are only from English speaking countries, the United Kingdom and the United States. This phenomena has also been found in the Japanese book market. According to Yamazaki (2002), in Japan, the majority of translated books come from
Western countries, and other parts of the world are insufficiently represented through translated books. Yamazaki also mentioned that most university students who want to study literature are attracted by the English department, rather than Chinese or Korean literature in spite of cultural similarities and geographically proximity.

According to Robinson (1997), there are imbalances in translation in terms of colonialism: (1) there are more books translated in dominated countries than dominating countries; (2) when translating books that are from dominated cultures, the original authors try to meet the needs of audiences from dominating cultures; (3) when dominated cultures are introduced to the audience of dominating cultures, the dominated cultures are romanticized or mystified (4) when translating books that are from dominated cultures, dominating cultures select the author from dominated cultures whose works portray stereotypical images of dominated cultures, and the audience of dominating cultures have perpetuated the stereotypes. Most Western countries and the United States do not have sufficient numbers of translated books from Asia or Africa, but most Asian or African countries have a variety of translated books from Western countries. In South Korea, many scholars and translators are interested in translating other languages into Korean, but they are not interested in translating Korean literature into other languages. Asian and African countries are under the Western countries’ hegemony through translated books, and these countries tend to accept the Western cultures as the norm.

In the United States, foreignness in the source text becomes Americanized through the process of translation. Venuti (1995) criticized this cultural intervention for “ethnocentric violence of translation”. Translation can be considered the communication
of the source text, and “foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language” (p. 19). Therefore, Venuti (1995) argued, “foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (p. 19). Yamazaki (2002) also criticized cultural context adaptation for the lack of respect for other cultures. As Venuti and Yamazaki have mentioned, foreignness in translated books is respect for other cultures and resistance against ethnocentrism, although many translators have argued readability is essential for children’s books. The foreignness in translated books can be helpful for children to notice that there is linguistic and cultural diversity in the world.

**Publishers’ and readers’ perspectives on translating children’s books**

There are several questions about the barriers of international translated books in terms of publications. The editors see books at exhibits, conferences, and international book fairs. Sometimes they read publications like *BookBird*. When a foreign book is received, the editor needs to find several readers to read the foreign books and judge the book’s potential for translation. McElderry (1973) mentioned that an editor in the United States rarely speaks more than one language. If the book is convincing in terms of literary quality, the editor usually decides to publish it. However, from the perspective of the editor, in this decision making process, it is not easy to find qualified readers who have knowledge about the publishing of children’s literature with competence in a second language. Another challenge is to find a good translator. Sutherland (1981) claimed, “the heart of the translation problem is to translate without betraying” (p. 17). In order to
avoid betrayal, she emphasized that translation should always be from the second language to the first language. Additionally, the translator must be prepared to interpret the author’s intention, style, and story. The dilemma is that with literal translation, the target text can be awkward, but if the translator intervenes in the process of translation to make it sound more smooth, the original meaning of the author can be lost or changed.

Another obstacle to translating books is that translated books are not profitable in the children’s book market in the United States. Bookstores tend to stock series books, classics, major award winning books, and popular authors’ books, and do not carry translated books because of less profit. The process of translation takes time because the translator needs to seek the exact word to convey the author’s style and intention. In addition to the complex process of translation, a major factor contributing to the high cost of translation is that translators usually get paid by the word. Even though the process of translation is complicated, international translated books do not sell well. Furthermore, when school or public librarians plan to order international books, the books may be already out of print.

From the reader’s perspective, there are huge cultural gaps between children as readers and the translated books. Sutherland (1981) argued that children cannot absorb what they cannot understand and translated books are not comprehensible. However, Carus (1980) observed, “the earlier in life young children are exposed to foreign cultures, the more open-minded they will be later on” (p. 174) because before age ten, children seem to be ready for new experiences. I also think that younger children can absorb unfamiliar and new cultures through books, toys, films, and games. However, teachers
and librarians are often uncomfortable using international books because of the limited knowledge they frequently possess about countries, language, unfamiliar names, cultures, and backgrounds that are represented in books (Montero & Roberson, 2006). Since there are dual audiences for children’s books, translated children’s books should be attractive to teachers, librarians, or parents. If adult readers who choose children’s books for young readers cannot tolerate unfamiliar cultural aspects, young readers will lose a chance to read translated books.

*Translators’ voices*

Many translators have mentioned that people who have not translated assume that anyone who can speak a second language can translate the second language into his or her first language and vice versa. However, translators have argued that translation is not purely a mechanical and linguistic process. Translation of literature can never be mechanical because the translator conveys not only the meaning of literature, but also tones and styles of the original author.

When it comes to translation from non-Indo-European languages to European languages, Hirano (2006) has pointed out that the key features of the Japanese language and the English language are very different from each other. Additionally, the writing styles of English and Japanese are extremely different. The most challenging part of translation is to help the target language readers understand cultural context because there is often no equivalent concept in English speaking countries, such as North America. Also, humor can be lost when the translator translates literally without considering cultural differences. For these reasons, Hirano chose to adapt the original Japanese text
when translating it into English, even though she did not convey the same meaning as the Japanese text, and some meaning was lost.

Along the same lines as Hirano’s philosophy of adaptation, Anthea Bell always aims to produce “what the author might have written had he been writing in English in the first place” (Jobe, 1990, p. 433). For example, she tries not to have any personal names that are too difficult for English speaking children to pronounce because they would alienate young readers.

**Translation and adaptation**

In the case of translated children’s literature, original works are frequently modified to conform to the social demands of the market. According to Lopez (2006), elimination is preferred to cultural context adaptations. Until the 1970s, under strong censorship, the elements that were traditionally eliminated were related to sex or religion. According to Nikolajeva (2011), omissions and alterations for political, cultural, or religious reasons are called purification. For example, in the Swedish original edition of *The Wonderful Adventures of Nils*, the protagonist’s parents go to a church, but in the Russian translated edition, they go to a market because religious elements were not supposed to appear in children’s books in the Soviet Union.

Other than omissions and alteration, Nikolajeva (2011) has shown several strategies of cultural adaptation: additions, simplification, modernization, harmonization, and embellishment. *Additions* are found when translators add passages explaining the characters’ actions and other aspects of the source text. *Simplification* is used when culturally specific references are unfamiliar to target readers. To this end, translators
substitute cultural specific references with generic items or concepts. For example, specific food names in the source culture are changed into generic food names.

*Modernization* is defined as a strategy, “[that] brings everyday details, objects, and concepts up to date in translation, including changing or deleting what may be perceived as offensive such as racism and sexism” (Nikolajeva, 2011, p. 409). *Harmonization* means changes in children’s behavior if it is considered inappropriate in the target culture, or changes in adults’ attitudes. Nikolajeva showed an example in the French translated edition of *Pippi Longstocking*. The three most offensive chapters of the book had been deleted because Pippi shows her superiority over the adults. This content is not acceptable in France. *Embellishment* means that “any form of beautification, from using more high-flown language than the original to adding longish descriptions” (Nikolajeva, 2011, p. 409). This practice is found in the French edition of *Pippi Longstocking*. Pippi regrets her bad behavior and apologizes in the French edition. Thus, Pippi in the French edition is more tame and compliant than the original Pippi.

**Conclusion**

In this chapter, I have framed this study through the various professional sources that address cultural representations and translation issues. Cultural studies help explain cultural representations in order to unpack cultural representations in translated children’s books, and translation as a dialogic process explains how translators develop cultural adaptation strategies. Also, in order to help young students develop better understanding of global cultures, the importance of intercultural education is elaborated. Within the classroom, how and why students’ reading of translated children’s books and global
children’s literature is addressed. Additionally, various issues about translation are discussed.
CHAPTER 3: RESEARCH METHODOLOGY

This study is designed as a qualitative study utilizing two types of analyses to match the two different research questions: critical content analysis and comparative analysis. In the first part of the analysis, critical content analysis is used to study connections between language, power, and ideologies within children’s books. In the second part of the analysis, the original source texts are compared to the translated target texts.

Related Review of Literature on Content Analysis, Literary Analysis and Critical Discourse Analysis

Before discussing the process of my methodology, I need to briefly clarify content analysis, literary analysis, and critical discourse analysis. First of all, according to Krippendorff (2004), content analysis is defined as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (p. 18). As a research technique, content analysis helps a researcher understand particular phenomena and is a scientific tool. Data for content analysis may include art, images, maps, sounds, signs, symbols, and even numerical records.

Galda, Ash and Cullinan (2000) have reported that research on children’s literature as text consists of two strands, literary analyses and content analyses. They differentiate as follows:

literary analyses examine individual texts or genres to describe what the authors do, looking at narrative patterns, character development, symbolism, intertextuality, or the function of the setting, but content analyses examine what texts are about,
considering the content from a particular perspective such as sociohistorical, gender, culture, or thematic studies. (p. 362)

During the 1960s and 1970s, many researchers examined images of African Americans in children’s literature, and others conducted content analyses on the social and cultural values portrayed in children’s books. Other content analyses focused on the portrayal of phenomena, such as social relationships, violence, war, and gender roles. Current content analyses explores culture, minority ethnic groups, gender, or other social issues in children’s books through the lens of critical theories. On the other hand, literary analyses examine literary and artistic devices within single texts, across an author’s works, within a genre or subgenres. Most literary analyses ignore the reader and assume that the meaning lies in the text itself.

According to Fairclough (1995), critical discourse analysis is defined as “an analytical framework for studying connections between language, power, and ideology” (p. 23), and “critical discourse analysis is viewed as integrating analysis of text; analysis of processes of text production, consumption and distribution; and sociocultural analysis of the discursive event as a whole” (p. 23). Van Dijk (2009) has mentioned that he prefers to speak of critical discourse studies rather than critical discourse analysis because critical discourse studies (CDS) are not limited to the analysis of text and talk. CDS is “a critical perspective, position, or attitude within the discipline of multidisciplinary discourse studies” (p. 62). Van Dijk has also mentioned that CDS scholars are interested in the way discourse (re)produces social domination, the power abuse of one group over others, and how dominated groups may discursively resist such abuse.
Critical Content Analysis

Critical content analysis originated from content analysis, but they differ in that critical content analysis involves the use of critical theories as frameworks by researchers to think through when reading and analyzing texts. Beach et al. (2009) reported that critical content analysis does not search for one particular set of methods. In this way, researchers can explore texts with different questions, different methodological tools, and different critical theoretical frames. Beach et al. (2009) noted “critical content analyses focus on locating power in social practices by understanding, uncovering, and transforming conditions of inequality” (p. 129). These researchers also have argued, “what makes a study ‘critical’ is not the methodology but the framework used to think within, through, and beyond the text” (p. 130). The researcher selects a particular critical theory such as postcolonial theory, critical race theory, or feminism as a frame for data analysis. Beach et al. (2009) have asserted that no one critical theory can ever be considered the only way in which a text or event can be interpreted.

Prior research projects in critical content analysis in the area of children’s literature were conducted by three doctoral students (Raina, 2009; Sung, 2009; Wilson, 2009) at the University of Arizona. They named and started to use critical content analysis in their dissertations. Raina (2009) claimed that she used a critical content analysis in her research to examine how texts are based in the social, culture, and political contexts in which they are created and read to examine representations of Muslims within children’s and adolescent literature from the perspective of postcolonialism. Sung (2009) contended that her study was a qualitative critical content analysis of what texts are about
with a focus on locating power in social practices by understanding embedded inequality in the frames of critical theories. She utilized critical content analysis to investigate representations of Korean-Americans in children’s picture books. Wilson (2009) defined critical content analysis as a “close reading of small amounts of text that are interpreted by the analyst and then contextualized in new narratives” (p. 99). She conducted a critical content analysis of constructions of childhood in award-winning children’s literature. Later, Hou (2013) also used critical content analysis to investigate representations of intercultural learning in children’s literature. My current study, which investigates cultural representations of South Korea and the United States in translated children’s literature, also contributes to the research methodology of critical content analysis of children’s literature. Based on the definition and the procedures of critical content analysis, my approach to this study is critical content analysis through the frame of cultural studies.

For a long time, there have been few explanations or descriptions of procedures for critical content analysis. Bradford’s (2009) description provides a guideline for critical content analysis. She used two processes when doing critical analysis: top-down and bottom-up analyses. Bradford (2009) commented that she needs to stand back from a text so as to situate it in relation to the historical and cultural forces which have shaped it and the theoretical frames which she draws on; and also to examine its linguistic and narrative features. When analyzing texts, her analysis is not linear. Bradford moves back and forth between a top-down and a bottom-up analysis. When beginning analysis, Bradford spends time thinking about the theoretical and conceptual frames in which she
locates a group of texts. The pleasure of playing with ideas takes over and the texts recede into the background. The second step is addressing questions and issues to explore when analyzing texts. Then she narrows down a group of focus texts. For her top-down framing, she decides on critical theories that fit the texts, and reads theories and professional sources related to the texts and the research questions. The next step is to examine narrative patterns and discoursal features. As a bottom-up approach to textual analysis, Bradford focuses on her investigation of episodes in the texts. Narrative strategies of focalization and point of view are examined closely. In the next step, the procedure goes back to a top-down approach. She revisits the theory and decides on the themes for analysis. In the final procedure, she draws on the evidence of language features and narrative strategies in the texts.

**Research Questions**

Using critical content analysis, I sought to answer my research questions. My research questions are (1) What are the cultural, linguistic, and ideological representations of cultural groups within South Korea and the United States that are portrayed in English translated picture books and Korean translated Caldecott Medal Winner and Honor Books? (2) If there are cultural, linguistic, and ideological conflicts between the source culture and the target culture, how do the translators adapt the target text in order to address the conflicts? For the second question, I decided to mainly focus on cultural and ideological differences between the source and the target texts even though linguistic features were initially analyzed because my research focus is cultural
aspects in translation. I sought to find out not what patterns of adaptation are made, but how the translators make the adaptations.

**Criteria for Book Selection and Data Collection**

Since this study has two focuses, I used the data sets in two different ways. For the first focus of study, I examined the cultural representations that are present for target readers in the two sets of English and Korean translated picture books. For this question, I examined only the translated books for both languages. For the second focus, I compared the original and translated editions of my data set to find out how the translators adapt cultural, linguistic and ideological conflicts in the process of translation. To address this question, I used both the original and translated editions of each book, doubling the number of texts considered.

My research data set consists of: (1) the original English editions of Caldecott Medal Winner and Honor Books from 2002 through 2008 and the Korean- translated editions, and (2) the original editions of popular Korean picture books that were published in South Korea and the English translated editions that were published in South Korea and subsequently translated into English from 2002 through 2008, respectively.

The basic criteria that I developed for selecting picture books for this study was that I focused on English original and Korean translated editions of Caldecott Medal Winner and Honor Books that were awarded from 2002 through 2008 and Korean original and English translated editions of popular Korean picture books that were published in the United States from 2002 through 2008.
Process of Selecting English Translated Editions of Popular Korean Picture Books

In the process of selecting the English translated editions of popular Korean picture books (English translated books), the criterion was availability of English translated picture books in the United States. At the time of collecting the data set in 2010, the total number of books that I found was nine. Seven out of nine books were published by Kane/Miller Publishers, which is a publisher specializing in international children’s books. The English translated books that I found were published in the United States from 2002 through 2008. Additionally, Wave by Suzy Lee and Waiting for Mama by Tae-Joon Lee, which were published by other publishers, were added to my data set. I decided to analyze the books from Kane/Miller and the other two books for this study. Wave by Suzy Lee is not actually considered an English translated book because it was first published in English, then later published in Korean. However, this is a wordless book, and there is no change between the English and Korean editions except the book title. Since the English translated books were not sufficiently available in the United States, Wave was added to my data set. Also, one book out of seven Kane/Miller books, Yellow Umbrella, was dropped during the initial analysis of this study because it did not have significant findings.

After collecting the English translated editions of the data set, I added the original Korean edition books. The reasons why I chose the English translated editions first was that the main issue of book selection was availability in the United States. If I could not find the English translated editions in the United States, the original editions were useless for comparative analysis in this study.
Process of Selecting Korean Translated Editions of Caldecott Medal Winner and Honor Books

The first criterion for selection was that they needed to be Caldecott Medal Winner and Honor Books translated from English into Korean. Since there are a variety of Korean translated children’s books in South Korea, the first criteria was not easy to develop. I needed to select the most popular translated books from the United States because I wanted to examine the kinds of cultural representations of the United States transmitted to Korean readers through translated children’s books. For this reason, I focused on Korean translated editions of Caldecott Medal Winner and Honor Books.

The second step of narrowing down the data set was to decide when they were published in South Korea. For this second criteria that I developed I decided to choose Caldecott books from 2002 through 2008. Since the English-translated books were published in the United States from 2002 through 2008, I needed to examine the books that were published in South Korea for the same period of time. Since the Caldecott Medal is awarded one year after publication in the United States, 2002 awarded books were published in 2001. After Caldecott Award books are announced, these books are selected to be published in Korea because the Caldecott Award guarantees high sales in Korea. In terms of translating and publishing international books in South Korea, most Caldecott Award books are a good selection criteria for publication in South Korea because there are too many international books from other countries. For this reason, if I narrowed down Caldecott Award books from 2002 through 2008, those books were normally published in South Korea from 2002 through 2008 even though not all
Caldecott books were translated into Korean chronologically. Additionally, in order to compare the original and translated editions, I also selected the original editions of Caldecott books.

**Narrowing Down the Data Set: Genres and Settings**

The next step for narrowing down the data set was selecting genres and settings of the Caldecott and Korean books. Since the purpose of this study is to examine the kinds of cultural representations of the United States and South Korea in translated picture books, the settings of the books should be the United States or a realistic setting. Genres of the data set are realistic fiction and historical fiction. Except for *Kitten’s First Full Moon* and *My Friend Rabbit*, the whole data set consists of historical fiction and contemporary realistic fiction. The genre of *My Friend Rabbit* is fantasy, but the book was included because the characters and setting are realistic, although the animal characters are personified. In the case of *Kitten’s First Full Moon*, the perspective is written from the kitten’s point of view. However, since the whole story happens realistically, this book was also included in the data set.

Since various English translated books are not available in the United States, the books that I found were all included in the data set. In the case of the Korean books, the genres vary: realistic fiction, fantasy, poetry, short story, and an informational book. *The Zoo* and *While We Were Out* are not completely realistic. However, since the settings of the stories are realistic with fantasy elements, the two picture books were included in the data set. The books that I found show contemporary images of Korea, except *New Clothes for New Year’s Day*, which is an informational book that shows how to wear
Korean traditional clothes. For this reason, the setting of this book does not seem like contemporary Korea, but it was the author’s intention to show traditional housing, furniture, and clothes in the illustrations. Other than that, all the books are authentically showing how contemporary Korean people live. In the case of Waiting for Mama, the genre of the picturebook does not look like a short story because it is as short as poetry. It is debatable whether this book is a short story or poetry. It’s also important to note, the original edition of 1938 did not include any illustrations.

The complete data set is shown in Table 3.1.

<table>
<thead>
<tr>
<th>Table 3.1 Complete Data Set</th>
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</thead>
<tbody>
<tr>
<td>Data set of Caldecott Medal Winner and Honor Books (English Original &amp; Korean Translated Editions)</td>
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<tr>
<td>· Knuffle Bunny Too: A Case of Mistaken Identity by Mo Willems</td>
</tr>
<tr>
<td>· Henry's Freedom Box: A True Story from the Underground Railroad by Ellen Levine</td>
</tr>
<tr>
<td>· Moses: When Harriet Tubman Led Her People to Freedom illustrated by Kadir Nelson, written by Carole Boston Weatherford</td>
</tr>
<tr>
<td>· The Hello, Goodbye Window illustrated by Chris Raschka and written by Norton Juster</td>
</tr>
<tr>
<td>· Rosa illustrated by Bryan Collier and written by Nikki Giovanni</td>
</tr>
<tr>
<td>· Kitten's First Full Moon by Kevin Henkes</td>
</tr>
<tr>
<td>· Coming on Home Soon illustrated by E.B. Lewis, written by Jacqueline Woodson</td>
</tr>
<tr>
<td>· The Man Who Walked between the Towers by Mordicai Gerstein</td>
</tr>
<tr>
<td>· Ella Sarah Gets Dressed by Margaret Chodos-Irvin</td>
</tr>
<tr>
<td>· My Friend Rabbit by Eric Rohmann</td>
</tr>
</tbody>
</table>
In this study, the actual action of data collection was taken from June 2010 through December 2010. While visiting South Korea during June 2010, I purchased the original editions of popular Korean picture books and the Korean translated edition of Caldecott Medal Winner and Honor Books. Since the titles of the Caldecott books were slightly different from the original editions, I needed to search the book lists through online bookstores, using the authors’ names. After collecting the books in South Korea, I collected the original editions of Caldecott Medal Winner and Honor Books and the English translated editions of the popular Korean picture books in the United States.

Annotated Bibliography

**Popular Korean Picture Books**


On a rainy day, children walk to school, carrying colorful umbrellas. The illustrations all show a birds-eye view to look down on colorful umbrellas.


While the family is gone, a rabbit is staying at home alone. The rabbit explores the house, eating, watching movies, playing with toys, and wearing clothes like a human being. When the rabbit feels tired, it even sleeps on a bed until morning. Since the patio is the rabbit’s place, the rabbit returns to its home in order for the family not to realize something has happened inside the house.

A little boy is waiting for his mother alone in the street car station. He keeps asking drivers if his mother is coming whenever street cars arrive. One of the drivers tells him to stand still because he might get hurt. He patiently waits for his mother even though it is very cold and snowy.


On the first day of kindergarten, Yoon feels frustrated and sad because her class members think that she is a boy. She is worried about her boyish appearance. On the second day, she sees a pretty headband in her older sister’s room. She puts it on her head and goes to kindergarten. With the headband, she is happy and plays with her friends without any concern because she feels that she has become a girly girl. On the next day, she realizes that the head band is gone and starts to worry because her class members may think that she is a boy again. However, every girl wants to play with Yoon even though she does not have the headband. After that she is happy to play with her friends and does not worry about the headband.


A girl goes to a zoo with her parents. Suddenly the girl finds a peacock. The book has these two stories within it, the girl’s story and the parents’ story. These are very different narratives since the parents have lost the girl. She follows the peacock and meets several
animals within the cages while her parents are in panic. The parents finally find her sleeping on the bench.


A cat follows whatever a little girl does. The girl does not have any friends, other than the cat, so neither does the cat. One day, she decides to follow the cat. The girl can see through darkness, and climb high and see from the top of the book shelf. Everything looks different from now on. She does not feel afraid of anything. Then they decide to go outside and play with other children.


On New Year’s Day, the girl is excited about wearing new clothes. She shows how to wear traditional Korean clothes, Hanbok, with its special skirt, socks, jacket, accessories, coat, and hat. After finishing putting on her clothes, she goes out for New Year’s greeting to her grandparents.


A girl goes to a beach with her mother. At first she is afraid of getting wet, but later on she splatters and pretends to scare a wave. All of a sudden, a huge wave covers her and she becomes soaking wet. There are several seashells and starfish after the wave recedes.

Minji wants to become a hair dresser. So, when her mother goes to a hair salon, she does her puppy’s hair. The actual hair dresser and the girl do parallel processes with the hair. Minji messes up her home while doing the hair of her dog. When her mother comes home, she is surprised to see a mess in her home.

**Caldecott Medal Winner and Honor Books (2002~2008)**


Realistic Fiction. 2002 Caldecott Honor.

A family finds a stray dog in a park. They name him Willy, but when they left him in the park, the family cannot focus on what they are doing during the weekdays. When they go back to the park, they rescue him from a dog warden and decide to keep him.


Fantasy. 2003 Caldecott Medal Winner.

Rabbit solves the problem of a mouse well. When a plane is stuck in the tree, rabbit does whatever she can do even though other animals are not happy.


Ella Sarah wants to wear the clothes that she chooses, but her mother, father, and even her older sister suggest outfits that they like and try to ignore Ella’s choice. She resists following their suggestions. Ella determines to wear the clothes that she wants.

Philippe Petit can walk on a rope, and wants to walk on a rope that he ties between the World Trade Center Towers in New York City in 1974. With his friends’ assistance, he finally ties a rope between the two towers. He walks on a wire between the towers, and is arrested after walking. He is sentenced to perform in the park only for children.


A kitten sees a full moon for the first time, so she thinks that it is a bowl of milk. She chases it and becomes exhausted. When she returns home, she finds a bowl of milk is prepared for her.


During World War II, women have to work. So, Ada Ruth’s mother has to leave to find work, and Ada Ruth and her grandmother live together. She misses her mother. Nothing can fill the emptiness in her heart. One day a letter arrives and says that Mama’s coming home soon.


A girl likes a window which is named “the hello, goodbye window” at her grandparents’ place. Her grandparents’ place has held so many special memories throughout her young life. In fact, she wants to have a window like her grandparents’ in the future.

Rosa is a seamstress in Alabama in 1955. One day she rides a bus and sits in the neutral section in the bus, but the bus driver tries to kick her off the bus. She is arrested because of her resistance. Her arrest leads to a civil rights protest, and the Supreme Court rules segregation is illegal.


Harriet hears the words from God that she needs to escape from her home and go to Philadelphia where there is not slavery in 1849. She also hears from God that she needs to go back and help her people escape from the South. She helps many slaves run away from their masters and is known as Moses.


Henry is a slave boy (born into slavery in 1816). He is not satisfied with his life, but he happily starts a family with a girl who is also a slave. However, his wife and his children are sold at a slave market and sent away, so he decides to escape in 1849. A white man who thinks slavery is wrong helps him mail himself to a place where there is no slavery, Philadelphia. The journey is not smooth, but he finally arrives in Philadelphia. His first day of freedom becomes his birthday and he has a middle name, Henry Box Brown.


Trixie wants to show her Knuffle Bunny to her friends at school. Trixie and her father are in a hurry. However, Trixie realizes that her Knuffle Bunny is not one-of-a-kind because her friend, Sonja, has Knuffle Bunny too. They have troubles with the same looking bunny, and their days are getting worse. Their teacher keeps their bunnies and returns the bunnies to them after school. In the middle of one night, Trixie realizes that the bunny is not her Knuffle Bunny and asks her father to call Sonja. At that moment, Sonja’s father calls and tells her that they are looking for Sonja’s Knuffle Bunny. They decide to meet and exchange their bunnies in the middle of the night, and Sonja and Trixie become best friends.

**Backgrounds of Translators**

The English translated books do not provide information on the translators, even the translators’ names. In the Korean translated books, the translators’ background information is provided on the same page with the authors and illustrators. Table 3.2 shows the Korean translators’ backgrounds and experiences.

<table>
<thead>
<tr>
<th><strong>Table 3.2 Korean Translators’ Backgrounds and Experiences</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Book Titles</strong></td>
</tr>
<tr>
<td><em>The Stray Dog</em></td>
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<td><em>My Friend Rabbit</em></td>
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<tr>
<td><em>Ella Sarah Gets Dressed</em></td>
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<tr>
<td>Title</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td><em>The Man Who Walked between the Towers</em></td>
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<tr>
<td><em>Kitten’s First Full Moon</em></td>
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<tr>
<td><em>The Hello, Goodbye Window</em></td>
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<tr>
<td><em>Rosa</em></td>
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<tr>
<td><em>Moses: When Harriet Tubman Led Her People to Freedom</em></td>
</tr>
<tr>
<td><em>Henry’s Freedom Box</em></td>
</tr>
<tr>
<td><em>Knuffle Bunny Too: A Case of Mistaken Identity</em></td>
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</tbody>
</table>

**Process of Data Analysis**

This study is designed as a qualitative study utilizing critical content analysis and comparative analysis. For critical content analysis, I combined “top-down” and “bottom-
up” approaches as described by Bradford (2009). Since this study examines the selected children’s books critically and linguistically, the translated texts were analyzed for cultural representations using critical content analysis. In my first analysis, my data set was only translated books because I needed to examine the cultural representations in the translated books. I positioned myself as a target reader, reading and analyzing only the translated books. In my second analysis, comparative analysis, my data set was both the original and translated books in order to compare them to each other. In this analysis, I read, compared, and analyzed both editions of books.

As a first step, before analyzing the data set, I took an “aesthetic stance” (Rosenblatt, 1994) while initially reading these books as a reader, not as a researcher. At that time, I made personal connections to the stories while having reading experiences without analytic reading. When I finished reading a book, I wrote down my responses to the books, focusing on main themes, and making personal connections to the books.

The next step was to collect and read the reviews from the Children's Literature Comprehensive Database (www.clcd.com) to see how other reviewers think about the stories. I also collected information on the authors, translators, and illustrators to get more background information on the books.

**Critical Content Analysis of Translated Books**

In order to answer to my first research question, *What are the cultural, linguistic, and ideological representations of cultural groups within South Korea and the United States that are portrayed in English translated picture books and Korean translated Caldecott Winner and Honor Books?*, critical content analysis was utilized, with the
translated books. Based on Short (2012), the process of critical content analysis can be conducted with the following procedure:

1) deciding on a research purpose and initial question or issue
2) selecting the text(s) and reading the whole text(s), taking an aesthetic stance
3) deciding on a theoretical critical frame that fits my research purpose and my text(s)
4) rereading the texts closely, moving between a theoretical frame and a close examination of the texts
5) engaging in a close analysis of the texts, selecting a unit of analysis within the texts
6) revisiting the theory to consider the analysis of the text
7) writing up the analysis, organizing it around the major themes or categories

Following the above procedure, I started the first part of critical content analysis. I decided on my research purpose and my research questions, and gathered two sets of translated books. I read the whole texts, taking an aesthetic stance first and collected background information. My procedures were different from the Short (2012) procedures described above because I initially decided to use a postcolonial lens as a theoretical critical frame before selecting specific translated books. Before reading the whole texts, I thought that a postcolonial frame would fit my purpose and my texts. However, I realized that postcolonial theory did not fit the texts, especially the English translated picture books, because these books did not show postcolonial power structures. Thus, I needed to explore other critical frames that fit my texts. While reading several critical theories, I
found that Stuart Hall’s cultural studies fit my texts and my purpose of the study and read Hall’s theory, professional journal articles and relevant professional books.

In the next step, my reading stance turned to analytical reading. I read the texts multiple times and wrote notes on post-its about any observations of language and visual information whenever I found something significant from the texts and the illustrations. I spent time reading from the perspective of *cultural representations* (Hall, 1997). In this process, I found ideologies, cultural values, and representations of the cultural group from the texts and the illustrations. After writing down my observations, I created a chart to document my observations of the texts and the illustrations. The contents of the chart were cut out and sorted under similar themes. In this process, nine themes for the Caldecott books and eight themes for the Korean books were identified. Some themes were merged with each other, and in the final process, I came up with the following four themes of the two data sets:

1) a sense of belonging and societal membership
2) constructing and challenging gender stereotypes
3) constructing images of childhood
4) dominant visual images of South Korea/the United States

Even though the same four themes were appropriate to both English and Korean translated books, the subthemes for each set were different. For my “bottom-up approach” (Bradford, 2009), my investigation focused on the relevant episodes within the books. I focused on narrative strategies and illustrations. In this process, I revisited the books to make sure that the themes were correct and that the examples were accurately
supporting the themes. I closely reread the texts and interpreted examples based on the themes. In my actual writing of analysis, I defined the main themes and provided several examples from the texts. When interpreting the examples, in order to make sure that my arguments were not influenced by any personal bias, I read supporting theoretical literature or previous relevant studies. Even though my major critical theory for this study was Hall’s cultural study (1980; 1997), I also needed feminism theory (Mills, 1992; Palmer, 1989) and the schema of Home-Away-Home (Nodelman & Reimer, 2003) for framing my analysis.

**Comparative Analysis of Original and Translated Books**

In order to answer my second research question, *If there are cultural, linguistic, and ideological conflicts between the source culture and the target culture, how do the translators adapt the target text in order to address the conflicts?*, comparative analysis was utilized. My data set for this analysis was sets of the original and the translated editions of each of the Caldecott books and Korean books. The first step of this analysis was to photocopy and read both of the editions of the data sets to find out how the translators make adaptations in the translated editions of the books.

In the photocopied dataset, I marked all the shifts of the texts and the illustrations between the original and translated editions. After marking any shifts from my observations, I coded data, marking the shifts, by using some of the categories (omissions and additions) of Nikolajeva (2011), along with the categories that I created. The categories that I used are shown as follows:

1) cultural familiarity
2) adaptations regarding illustrations
3) completely different translations
4) omissions
5) additions
6) changes of titles or book jackets

I created a chart to document my observations and noted coding next to the observations between the original and translated editions. The chart was cut out and sorted out based on the categories. Within these categories, the data that was sorted recursively became supportive examples for the categories. In my actual writing, I defined the main categories and provided several examples from the texts in order to support the categories. When interpreting the examples, my argument was not to explain the kinds of adaptations that were made, but to examine how the translators make those adaptations. In order to check my arguments, I read relevant professional sources on translation studies and other relevant studies.

**Distinctions between Chapter Four, Five and Six**

Since the Korean and English translated and original editions of books were analyzed from the two different perspectives, using two analyses, I need to make distinctions between Chapter Four, Five and Six. Table 3.3 shows the research question, method of analysis, and data set for each chapter.

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Research Questions</th>
<th>Data Set</th>
<th>Methods of Analyses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 4</td>
<td>What are the cultural, linguistic, and ideological representations of cultural</td>
<td>English translated editions of popular Korean picture books (9 books)</td>
<td>Critical content analysis</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>What are the cultural, linguistic, and ideological representations of cultural groups within the United States that are portrayed in Korean translated Caldecott Medal Winner and Honor Books?</td>
<td>Korean translated editions of Caldecott Medal Winner and Honor Books (11 books)</td>
<td>Critical content analysis</td>
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</table>
| Chapter 6 | If there are cultural, linguistic, and ideological conflicts between the source culture and the target culture, how do the translators adapt the target text in order to address the conflicts? | · Korean original editions of popular Korean picture books (9 books)  
· English translated editions of popular Korean picture books (9 books)  
· English original editions of Caldecott Medal Winner and Honor Books (11 books)  
· Korean translated editions of Caldecott Medal Winner and Honor Books (11 books) | Comparative analysis |

**Convention**

There are several conventions that I used for this study. First of all, when I refer to phrases or sentences from the actual picture books, I use double quotation marks. Second, I do not use page numbers of the picture books when referring to sentences or phrases from the data set because the picture books for this study do not have any page numbers.

**Conclusions**

In this study, a two-step qualitative research design was proposed to address two sets of questions. Critical content analysis was the method chosen to analyze the
translated texts. The themes that I came up with for the analysis were: a sense of belonging and societal membership, constructing and challenging gender stereotypes, constructing images of childhood, and dominant visual images of South Korea/United States. These themes came from the texts while reading them multiple times. Later, comparative analysis was conducted to compare and analyze the translated and original texts. The categories that I used were: cultural familiarity, adaptations regarding illustrations, completely different translation, omissions, additions, and changes of titles or book jackets.
CHAPTER 4: CRITICAL CONTENT ANALYSIS OF ENGLISH TRANSLATED EDITIONS OF POPULAR KOREAN PICTURE BOOKS

This chapter reports the findings from a critical content analysis of English translated editions of popular Korean picture books (English translated books). The research question that this chapter aims to answer is: What are the cultural, linguistic, and ideological representations of cultural groups within South Korea that are portrayed in English translated picture books? This analysis does not focus on issues of translation or compare original and translated books. For this question, I looked only at the English translated editions to examine the types of representations of Korea in these books for American readers.

For the analysis of cultural and ideological representations in English translated picture books, nine books were analyzed. I found four categories from the picture books which were originally published in South Korea and subsequently translated from Korean into English: (1) a sense of belonging and societal membership; (2) constructing and challenging gender stereotypes; (3) constructing images of childhood; and (4) dominant visual images of South Korea. A sense of belonging and societal membership examines how the protagonists are challenged in having membership in a peer group and society and how they feel about their membership in society. Constructing and challenging gender stereotypes examines how men and women are portrayed and what stereotypical images of gender exist. Constructing images of childhood examines how children are portrayed and how their parents and children build relationships. Finally, dominant images in South Korea examines how Korean people and their life styles are portrayed.
A Sense of Belonging and Societal Membership

When people feel differences between themselves and others, they can lose or gain confidence in their membership within a society. Difference may have a negative connotation. On this topic, Hall (1997) has noted, “difference matters because it is essential to meaning; without it meaning could not exist” (p. 234). He has also stated, “meaning depends on the differences between opposite” (p. 235). When people notice differences between two opposites, such as white or black and man or woman, they know that one pole of the binary is dominant. For example, in white or black, white is dominant, and in man or woman, man is dominant. When a dominant pole gains power, the other pole of the binary loses power. Gaining power means having membership in society and distinguishing the difference between the dominant and the dominated. In the category of a sense of belonging and societal membership, the protagonist loses or gains membership within his or her peer groups. In this study, a sense of belonging means that a person has status in society and can feel safe in their daily lives. They feel that they have membership in the society without being threatened.

Threats to a Sense of Belonging

In this set of translated picture books from Korea, the protagonists are challenged in their sense of belonging because of stereotypes, appearance, and personalities. For example, in Something for School, Yoon tries to be identified as a girl, rather than as a boy. However, her short hair and her clothing threaten her sense of belonging, which means that she is not a typical kindergarten girl. The teacher who tries to separate boys and girls has a stereotyped image of gender. Richard Dyer (cited in Hall, 1997) argued
that we make sense of things because we already have some wider categories. When we see someone, we assign him or her to membership of different groups, according to class, gender, age group, nationality, race, linguistic group, sexual preference and so on. Dyer (1977) defined a type as “any simple, vivid, memorable, easily grasped and widely recognized characterization in which traits are foregrounded and change or ‘development’ is kept to a minimum” (p. 28). In contrast, a stereotype has a narrower meaning than a type. Hall (1997) observed, “stereotypes get hold of the few ‘simple, vivid, memorable, easily grasped and widely recognized’ characteristics about a person, reduce everything about the person to those traits, exaggerate and simplifying them, and fix them without change or development to eternity” (p. 258).

In addition, Hall (1997) mentioned that features of stereotypes are splitting and exclusion. Based on the stereotypes of children in Something for School, Yoon is considered a boy by the other young boys and girls in the story. They have stereotypes of girls and think that girls should have long hair and wear skirts even though they are young children. Also, blue or green are not categorized as girls’ colors for clothing. However, Yoon’s appearance is not that of a typical girl. Her hair style is the same as other boys in the classroom. She wears baggy pants and striped shirts. The colors of her clothes are blue, yellow, and green. As Hall (1997) reasoned, Yoon is excluded as a girl because the children have stereotypes about girls’ images. Because of the stereotypes, Yoon’s sense of belonging is challenged, and she is rejected by both girls and boys. Even though the children are young, they split their group in terms of gender. Challenging a sense of belonging means that Yoon is not in a position of power in relationships with her
female peers. Hall (1997) asserted, “power is usually directed against the subordinate or excluded group” (p. 258). Since Yoon is excluded from the rest of the girls and loses power in this situation, she is excluded as an *other*.

In *Something for School*, the children and the teacher have binary oppositions of gender types for classifying the class members into boys and girls. However, Yoon cannot be classified into girls because of her appearance and clothing. Hall (1997) emphasized, “culture depends on giving things meaning by assigning them to different positions within a classification system” (p. 236). For the process of classification, binary oppositions are crucial because a clear difference between things should be established first. The girls notice that Yoon is different from them, and they assign Yoon to different positions within their classification system, thus excluding her.

Another example of challenging a sense of belonging is found in *My Cat Copies Me*. The girl featured in the story does not have any friends except her cat. She seems isolated from other children in her neighborhood. Throughout the whole story, she does not play outside with other children until her eyes and lips are transformed like her cat. She is excluded because she does not seem to have confidence to be part of the group of children. The girl stays at home without a caregiver or parents evident in the illustrations. For children, being with parents can provide them with a sense of security. Because of the absence of parents around the girl, she may lose confidence and have fear in her mind although this is not explicitly stated in the text. When she transforms like her cat, she says, “I’ll stretch my mind, too. I won’t be scared of anything!” Being lonely challenges her sense of belonging.
In Minji’s Salon, there is a different type of challenging a sense of belonging. When Minji’s mother chooses her hairstyle from the sample photos, she likes the white-skinned model instead of the dark-skinned model.

Figure 4.1 seems to show how Korean people prefer white skin to darker skin. The mother is shaking her hands, even closing her eyes when the hairdresser shows the darker-skinned hair model. When the hairdresser shows the white-skinned hair model, the mother seems to be interested in the model. The two illustrations seem to reflect the phenomenon of visual racism in South Korea. Ramakrishnan (2009) states that fair skin is desired in Indian society, and fair skin color is in a position of prestige in South Korea as well as in other parts of Asia. Saito et al. (2002) reported, “preference for white was a common trend in Asia (Japan, Korea, China, Taiwan, and Indonesia)” (p. 388), and that in studies of cultural anthropology, white skin represents ‘nobility’, ‘mystery’, or ‘secrecy’ in Asia. In this research, Asian women think fair skin is beautiful and even Asian men from Japan and Indonesia give negative evaluations of dark skin, selecting
words, such as ‘poor looking’, ‘insistent’, ‘frivolous’ or ‘old’ (Saito et al., 2002). Because of this phenomena in Asia, Asian women aspire to fairer, rather than darker skin.

Since Korean people have negative images for darker-skinned people, Minji’s mother’s rejection can be associated with the negative images of darker-skinned people. According to van Leeuwen (2000), “biological categorization uses standardized exaggerations of physical features to connote the negative or positive associations which the represented socio-cultural group evokes for the socio-cultural group for whom the representation is primarily produced” (p. 346). Minji’s mother’s negative racial stereotype is associated with her choice of the model. From this standpoint, a white-skinned model or even white-skinned people may have a sense of belonging as dominant groups whereas darker-skinned people are discriminated against by their skin color.

Additionally, Figure 4.1 shows stereotypes of beauty in South Korea. The dark-skinned model’s face is relatively round whereas the white-skinned model is slender and fashionable. According to the stereotypes of beauty, Minji’s mother seems to select the white-skinned model no matter how beautiful the dark-skinned model is. Hall (1997) pointed out that when people notice differences between two opposites, such as white or black and man or woman, they know that one pole of the binary is dominant. From this perspective, white is dominant from the binary oppositions. Furthermore, since slender or fat is another binary pole for criteria of beauty in South Korea, the slender white model is in a position of prestige.
Strengthening a Sense of Belonging

In order to strengthen Yoon’s sense of belonging and her inclusion as an insider of her peer groups, Yoon tries to hide her appearance and identity in *Something for School*. She is initially disempowered and silenced. The other children and the teacher do not recognize her as a girl, and they are in a position of power. Since she wants to become a typical girl, she tries on her mother’s jewelry, high heel shoes, and even her sister’s pink backpack. Becoming a typical girl like her peers is her strategy for gaining a sense of belonging and identity as a girl. Finally, she decides to hide her real identity, using her sister’s headband. She believes that the headband helps her become a member of her peers. However, it is only when she shouts, “I am not a boy,” that she finds her voice and gains a sense of belonging on her own terms. According to Nikolajeva (2010), feminine could be understood as disempowered, oppressed and silenced. Before Yoon gains her own voice, she is disempowered and silenced.

Foucault argued (cited in Mills, 2003) that when truth is believed by the majority of people, it gains power. According to Foucault, truth, power and knowledge are closely connected. The true representations of girls are in the position of power since dominant people believe it true, and the representations become knowledge and power. In terms of girls’ representations, skinny and feminine appearances are associated with prestige in South Korea. However, for Yoon, she is not associated with prestige in terms of appearance since she is chubby, and her hairstyle is boyish. And even the style and the colors of her clothes are not feminine. In Korea, dominant representations of girls are being skinny and looking feminine. Yoon hides her real identity using her sister’s
headband and believes she gains a sense of belonging because of it. However, she actually gains a sense of belonging only when she is not silent. As a result, other peer members do not care if she has the headband or not.

In the case of My Cat Copies Me, the protagonist does not feel a sense of belonging at the beginning of the story but gains a sense of belonging because of her cat. In the last sentences, she says, “We’ll go outside, together! We’ll make new friends, together!”, saying “we” instead of “I.”

The two protagonists of Something for School and My Cat Copies Me are not the same in terms of challenging their sense of belonging. In Something for School, Yoon’s sense of belonging is threatened because of other people’s exercise of power, and she solves the problem by herself. For My Cat Copies Me, the girl does not feel a sense of belonging because of her loneliness. Other kids do not seem to exercise power. When she overcomes her fear and loneliness, she eventually gains a sense of belonging, with her cat’s help.

Overall, a sense of belonging and societal membership has a pattern in the English translated books, except for Minji’s Salon. The characters are not challenged in their sense of belonging in the relationships between peer groups and the protagonists. Even though peer groups have stereotypes, these stereotypes can be solved if they understand each other. Since the English translated books deal with friendship, they do not represent Korean people’s sense of belonging and societal membership. However, target readers of these translated books have similar feelings because belonging is a universal theme in children’s books. However, Minji’s Salon can show how people in South Korea are
challenged in their sense of belonging through visual racism. It seems that South Korea is a homogeneous society, but since it is becoming a multicultural society, this visual racism of skin colors can influence people whose skin color is dark. From this sense, *Minji’s Salon* can represent an authentic situation in South Korea.

**Constructing and Challenging Gender Stereotypes**

According to Palmer (1989), “gender is a culturally constructed artifact while the sex of the individual depends on anatomy” (p. 13). Based on this definition of gender, this section shows how gender is constructed in English translated picture books through the representations of female and male characters in terms of personalities and physical appearances.

**Female: Personalities of the Characters**

Nikolajeva (2010) declared, “the culturally dependent term masculine, … should henceforth be understood as normative and empowered, while feminine equals disempowered, oppressed, deviant and silenced” (p. 105). However, the personalities of the female protagonists in *Minji’s Salon, Something for School, Wave, The Zoo*, and *New Clothes for New Year’s Day* are not defined as disempowered, oppressed, deviant, and silenced.

First of all, Minji in *Minji’s Salon* is an active, curious, and creative child while her mother is gone. She peeks in the hair salon where her mother is, and follows what the hairdresser does to her mother, pretending her dog is a customer. Minji uses materials around her for her customer, such as crayons, food, and watercolors. When Minji finds her mother is home, she looks stunned and nervous because her mother is surprised, but
Minji looks confident in hairstyling, smiling at her mother. Even though her mother finds that her home has become messy while she is gone, she does not scold her for a messy home and a dirty dog. The mother values Minji’s creativity and is patient about Minji’s behavior. Because of the mother’s attitude, Minji can be a creative, active, and imaginary child.

In *Something for School*, Yoon feels timid because of the first day of school, as do other children who have separation anxiety due to a new environment. On top of that, she is disempowered because her peers consider her a boy. However, she is definitely not a silenced child. She shouts that she is not a boy. Since she has her own voice, she is empowered even though she does not realize that she is already considered a girl. In order to solve her own problem, she determines to wear a girly headband. To me, the headband does not seem to help reveal her true identity as a girl, but she believes that the headband solves the problem. Eventually, after gaining confidence in making friends with other girls and boys, she becomes a socially active child.

The two female protagonists of Suzy Lee’s *Wave* and *The Zoo* are imaginative and active children when they are away from their parents. In *Wave*, the girl is timid when looking at a wave at the beginning of the story. As times goes by, she actively interacts with a wave, pretending to control, jumping, and kicking a wave while the mother is not present on the pages even though readers know that her mother is near her. Suzy Lee’s strategy is to separate the girl from the mother in order for her to imagine whatever she wants. While the mother is excluded on the pages, the girl seems to control waves until a huge wave engulfs her. However, when the mother starts to be visible on
the page, she seems to recognize that her mother is watching her, showing a seashell and a starfish to the mother. When the mother is visible, she is protected by the adult.

In *The Zoo*, the girl is actively playing with animals in the zoo even though she lost her parents. The girl is gray when she is with her parents in reality, but when she is away from her parents, she becomes colorful in an imaginary zone in the zoo. Her activity with animals is different from when she is with her parents; she is neither active nor naughty with her parents. She looks compliant with her parents, sticking around them, but once she is away from her parents, she is jumping, playing, and flying with animals. When she comes back to her parents, she is a small child who is protected by her parents.

In *New Clothes for New Year’s Day*, the girl is independent, wearing her traditional Korean clothes (*Hanbok*) without an adult’s help. It is not clear if the setting is contemporary or not, but if the setting is not contemporary, it is natural for her to know how and what to wear with the traditional clothes because, historically, the *Hanbok* has been commonly worn. However, if the story is set in contemporary Korea, the girl seems smart and independent because traditional clothes are not easy for children to wear without an adult’s help. Since there are certain procedures and ways of wearing the traditional clothes, today in contemporary Korean society, even many Korean adults have difficulty putting them on since now they are only worn on very special occasions. The girl explains the procedures and ways of wearing it by herself because she is independent. Since *New Clothes for New Year’s Day* is an informational book, there is no reason why she hesitates to wear the clothes by herself.
Additionally, in *While We Were Out*, even though the main character is a rabbit, the rabbit represents a girl because the narrator calls the rabbit “she.” Also, the rabbit tries to apply lipstick on her lips and to wear the traditional clothes of her owner’s daughter. The personality of the rabbit seems double sided. When she is around her owner’s family, she does not seem active. However, when she is alone, she is curious, active, nosy, and even smart and likes hands-on experiences, applying lipsticks, eating like a human being, wearing traditional clothes, and even riding on roller skates. Her personality is not disempowered, oppressed or silenced when she is alone, but playful and curious.

In *My Cat Copies Me*, the personality of the girl is different from the rest of the English translated picture books. Her personality is shown through the illustrations, such as hiding under tables and desk, behind doors, in the closet, under newspapers, and under her blanket at home. These illustrations show that she is scared of being seen outside her home. Also, she is scared of something without unknown reasons. The girl is a disempowered and silenced character in the manner that Nikolajeva (2010) stated about conceptions of feminine. Most of her activities are done inside home, helping her mother do the laundry, chasing after flies, and looking at other children playing outside through the window. Even though she looks young, she does not behave like a typical child. Normally, young children do not do the laundry, which is considered an adult’s chore, but this girl is voluntarily helping her mother. It does not seem like a typical girl in Korea, and she looks mature.
In *My Cat Copies Me*, with the help of the cat, the girl becomes empowered by transforming herself into her cat. The dark color of the cat’s face turns yellow, and her eyes and lips are changed like her cat. Even her character becomes changed at that moment, going outside her home. She actually declares, “I won’t be afraid.” After she transforms herself, she becomes active outside as well as inside her home. She does not hide any more; she even climbs high on the bookshelf, seeing things far away. This active behavior is not shown at the beginning of the book, but after her transformation, stretching her body and meeting other children in the neighborhood makes her seem aggressive. Other children seem to get scared of the girl and her cat. However, her sense of confidence gives her a chance to make new friends and, even, to lead her new friends, overcoming her own fear. In *My Cat Copies Me*, the girl’s personality has been changed from being timid to courageous and active.

**Female: Constructing Conventional Visual Images**

This category focuses on the visual appearances of female characters and non-gender biased images in the English translated books. Women can choose either jeans or dresses and have either short hair or long hair in reality, but female characters in illustrations of picture books often depict femininity through a limited range of hair styles or clothing especially for girls. Physical representations of female characters are often stereotypical. Since the protagonists in *Wave, The Zoo, New Clothes for New Year’s Day, Minji’s Salon*, and *My Cat Copies Me* are all girls, they are wearing dresses, skirts, or have long hair, which clearly distinguishes them from the boy characters. The mothers of the protagonists are often shown in the stories. At first, in *Wave* the girl comes to a beach
with her mother. She wears shirts and short pants, but her hair is also long, and her body shape tells the reader that the person is a woman. In *The Zoo*, the father and the mother are not distinguishable from each other except for the mother’s long hair. In *Minji’s Salon*, Minji’s mother is wearing a feminine dress and a necklace and puts makeup on her face. Compared to the hairdresser, her image is definitely a feminine image (see Figure 4.2).

![Figure 4.2 Hairdresser & Minji's Mother from Minji's Salon](image)

In addition, Minji’s appearance is definitely a girl, wearing a red dress and tying her hair. In *My Cat Copies Me*, her physical appearance is clearly a girl, wearing a pink dress and long hair. As for *New Clothes for New Year’s Day*, the girl’s traditional clothes, the colors of the clothes and all the accessories vividly show her femininity. Korean traditional clothes are never neutral. Even shapes and lengths of cloth used for females are different from those of male clothes (see Figure 4.3).
In Waiting for Mama, women and girls in the illustrations are wearing the traditional clothes, long skirts and jackets. As mentioned before, traditional female clothes are clearly distinguishable from male clothes in Korea.

From the illustrations of English translated picture books, young readers seem to construct typical and conventional images of gender through physical appearances. It is normative that women wear skirts and have long hair and men wear pants and have short hair. In the past, Korean men and women did not negotiate normative appearances or wear clothes of both genders. Nowadays, especially women can select either pants or skirts, but men are not allowed to select feminine clothes in society. According to Mills (1992), “women negotiate with both frameworks – she can wear jeans and dresses – although the feminine is definitely subordinated to the masculine” (p. 276). If women choose masculine clothing, which men conventionally wear, it is acceptable, but if men choose female clothes, such as dresses or skirts, it is rejected by a society because the majority of people “treat masculinity as the norm” (Palmer, 1989, p. 14). Mills (1992)
and Palmer (1989) mentioned that since women try to follow masculinity as the norm, women can select pants, signifying that women treat masculinity as the norm. However, I found a counter example of Mills’s and Palmer’s arguments in *Something for School* (See Figure 4.4). Yoon’s hairdo, clothing, and even the colors of her clothes are not acceptable to other children in her class on the first day. She may not have constructed an image of femininity until the first day of school, but since she is rejected by her female peers as a girl, she tries to be feminine.

![Figure 4.4 Yoon in *Something for School*](image)

Palmer (1989) claimed, “women strive to adopt masculine instrumental behavior, while masculine, phallocratic value-schemes continue to exist unchallenged” (p. 15). However, Yoon does not consider the concept of masculinity superior. Her appearance shows her own tastes or her mother’s tastes on clothes and hair. On the first day, she may realize that she needs to wear feminine clothes, such as her mother’s purse and high heel shoes, her sister’s pink backpack, pantyhose, or skirts. None of them seem to fit into her taste however. She just needs a special headband with curly long hair. Instead of clothes, she chooses the headband as a symbol of being feminine. If she thinks that the feminine
is subordinated to the masculine, she would not need to search for feminine items in order to hide her identity. Since she is a biological girl, she wants to be treated feminine no matter what she wears and no matter how she looks. From her experience on the first day of the school, she may construct gender as a concept where the majority of girls wear feminine clothes, and the majority of boys wear male clothes even though she does not still follow the norm of gender.

**Male: Personalities of the Characters**

*Waiting for Mama* is the only book whose protagonist is a boy among the English translated picture books from Korea. Other male characters from the rest of the picture books are also analyzed in this section. The personality of the boy in *Waiting for Mama* is innocent, independent, patient, and obedient. Even though the boy meets unfamiliar streetcar drivers, he innocently assumes that the drivers will know his mother. From the child’s perspective, the question, “isn’t my mama coming?” is a serious question, but from an adult reader’s perspective, the boy’s question shows how he is innocent at that age. Secondly, he does not have a caregiver around him. In South Korea, most children can go out and play outside by themselves without their parents. However, the boy in *Waiting for Mama* seems too young to go out by himself even though he is in his neighborhood. Consequently, the boy’s personality is independent. Thirdly, the boy’s personality is patient from the beginning to the end of the story. It is extremely cold during winters in South Korea, but the boy patiently waits for his mother until she comes. It seems to be a long time for him to wait until several streetcars arrive even though the book does not show exactly how long he waits in the streetcar station. These situations
demonstrate that he is a very patient child. Lastly, the boy’s personality is obedient to adults. When the third streetcar arrives, the driver is concerned that the boy may get hurt in the streetcar station and tells the boy to stand still there until his mother comes. Surprisingly, the boy does not move and stands still as the driver says. From this sense, the boy may be told to listen to what adults say and to be obedient to an adult even though the adult is unfamiliar to him. Even though Nikolajeva (2010) mentioned that masculinity is understood as normative and empowered, the image of the boy does not show a masculine image in Korea.

I found that the child of *Waiting for Mama* in my data set is a boy based on the interpretation of the illustrator, Dong-Seong Kim, but the original text written by Tae-Jun Lee does not show if the child is a boy or girl. The Korean language does not have gender, and the author, Tae-Jun Lee, does not use male pronouns for the child in the original text; Lee uses “the baby” instead of “the boy” or “the child.” It means that the child is very young, and readers do not have any clue whether the child is a boy or a girl. According to the afterword, the illustration of this copy was completed in 2004, and the text was written in 1938. The image of the boy in *Waiting for Mama* is an interpretation of the illustrator.

**Male: Limited Visual Images**

English translated picture books show typical images of Korean boys and men. Most books do not show the protagonists’ fathers.

According to the afterword of *Waiting for Mama*, the illustrator, Dong-Seong Kim draws the people and scenery as they might have looked in 1938 for *Waiting for
Mama, and most people in the illustrations wear traditional clothes other than the streetcar drivers who are wearing western style uniforms with hats and one boy student who is wearing a school uniform and riding a bicycle. Most women wear traditional clothes, but most men wear western hats with traditional clothes. Pants and jackets with western hats seem to be normative clothing for the majority of men in Korea at that time period.

These picture books do not show images of Korean fathers in the texts and in the illustrations. The only book that shows a protagonist’s father is *The Zoo*. The father of the girl looks like a younger generation father in Korea. The girl is holding his hand and riding on his shoulder, and the father is carrying the girl. He looks like a family-oriented father. His physical appearance does not have any specific feature in the book as a masculine identity.

The images of Korean boys in *My Cat Copies Me* and *Something for School* are shown through the illustrations. First of all, in *My Cat Copies Me*, boys are riding a bicycle, and one of them is sticking out his tongue, looking like he is teasing the protagonist who is looking at them through the window. The kids do not include her in their play because she seems timid in the beginning of the story. After she gains confidence and goes out with her cat, the boys seem relatively timid, hiding behind plants. They do not voluntarily mingle with the girl, but when the girl has her own voice, they play together. Additionally, in *Something for School*, the boys in Yoon’s classroom mistakenly think that Yoon is a boy, and the girls in her class push Yoon to the boys’ side because of her appearance (see Figure 4.4). Later on, when all the children come to know
that Yoon is a girl, and she has her own voice, they play together. For both of these books, the boys do not show any masculinity physically, except for their play in My Cat Copies Me. Their appearances show vividly that they are boys because all of them wear pants and jackets with short hair. Even the colors of the clothes are brown, blue, green, turquoise, and so on in Something for School. As mentioned before, because these boys’ appearances are different from girls, Yoon is mistakenly considered a boy.

In Minji’s Salon, there is a counter example of other male physical representations (see Figure 4.5). Since Minji’s father is absent, there is only one male character, a male hairdresser in the hair salon where Minji’s mother visits. Recently, male hairdressers have frequently been seen in Korean hair salons even though a hairdresser has traditionally been considered a female job. From this perspective, the image of the hairdresser does not seem conventionally masculine in Korean culture.

Figure 4.5 Hairdresser in Minji's Salon

Nixon (1997) exemplified how to read masculine codes in photos within advertisements: casting of models, models’ clothes, models’ postures and expressions, and so on. Based
on his examples, I analyzed the masculine codes of the hairdresser even though the illustration is not a photo. First of all, the styling of the hair is coding a radical and unusual look because most Korean people have dark hair. The hairdresser’s hair looks like silver color, which is dyed because his beard is black. Since Korean people rarely dye their hair blond or silver, the hair color and extremely short hair are signifying the ‘fashionability’ of the hairdresser as masculine. His earrings, glasses and beard show that he is an expressive person in terms of fashion, and his styling should be attractive to his customers since he is a hairstylist. Earrings have been considered female accessories for a long time, but recently many men have started to wear accessories to show masculinity. Also, even though a beard is a symbol of masculinity, in South Korea the majority of men do not wear beards. Therefore, beards are not a symbol of masculinity but that of fashionability. Secondly, the hairdresser’s clothes do not show a masculine apparel since he is wearing white round-fitted shirts and a gray apron. His work condition does not allow him to wear menswear. Thirdly, his postures and movement in the illustrations do not look like masculine. Mostly, he is carefully showing some photos to his customer, squeezing a tube, rolling hair, and folding and organizing laundry. He does not look like a conventional Korean man, so the illustration exemplifies a non-stereotypical image of a male character.

Overall, my perspective on gender roles and gender stereotypes in the English translated books is neither a feminist nor masculine perspective. Through the illustrations and the texts, I wanted to interpret gender roles and gender stereotypes in South Korea. Most of the books show typical gender representations physically and personality-wise.
Male characters are wearing typical male clothing and their jobs, like drivers, are considered male jobs. Since the protagonists’ fathers are absent, except in *The Zoo*, it is not easy to find patterns in the representations of fathers in Korea. A non-stereotypical gender role as a man is shown in *Minji’s Salon*. The hairdresser’s appearance and the job are not those of typical Korean men, but this image can help young readers construct diverse images of masculinity.

The female characters are all wearing typical female clothing and the gender roles of female adults are mothers and kindergarten teachers, which are considered mostly female jobs. As a non-stereotypical gender image in *Something for School*, Yoon’s appearance is not easy to find in children’s picture books in the United States or Korea, but her image also can help young readers construct femininity non-stereotypically. Additionally, Yoon’s image is an example of norm-breaking in picture books, but not in real life. In reality, wearing practical clothes is not a strange thing in Korea.

**Constructing Images of Childhood**

According to Nodelman and Reimer (2003), how adults think about children’s literature is intertwined with society’s ideas about children and childhood. Images of childhood in English translated picture books are not exactly the same as descriptions of what children are like in reality. The images of childhood in children’s literature are adults’ assumptions or expectations of “what children are really like and of how children are capable of achieving” (Nodelman & Reimer, 2003, p. 79). Nodelman and Reimer mention that the ideas on images of childhood operate as part of the society’s ideology that subconsciously affects the society’s members’ minds.
Nodelman and Reimer (2003) mentioned that children’s literature is mainly didactic to educate children in order to share an adult view of the world. As a result, many children’s books have the pattern of Home-Away-Home (Nodelman & Reimer, 2003). *Home* means the dominant values that adults want children to follow, and *away* means the non-dominant or less dominant values that are compared to the dominant values. This pattern persuades the young reader that home, which represents adult values and is boring, is a better place to be than the world outside, which is exciting and dangerous and can give a chance to be free to have adventures.

Images of childhood in the Korean picture books show that children are away from their parents. Therefore, there are two images of children: active and imaginative children or children who feel fear and want a sense of belonging. Nodelman and Reimer’s Home-Away-Home pattern of plot in children’s books is also useful in examining the relationship between children and their parents.

**Childhood as Away from Parents**

At first, I found that the images of childhood in Korean picture books are mostly *away from his or her parents*. Nodelman and Reimer (2003) mentioned that many of the characters in children’s books are permanently or temporarily separated from their parents. I also found that most of characters are away from their parents because of their situations or the author’s strategies. In Nodelman and Reimer’s (2003) analysis, many of the characters in children’s novels are orphans because orphans in children’s fiction are independent and free to have adventures without protective adults, but at the same time the children face dangers and discomfort because of the lack of parental love. In these
Korean picture books, children are away from their parents, but they are not orphans in the stories because these books are written for young children. In the first type of books such as *My Cat Copies Me*, *Waiting for Mama*, and *Something for School*, the children are away from their parents because of their situations. In *My Cat Copies Me*, the protagonist is always away from her parents from the beginning through the end of the story. Nodelman and Reimer (2003) stated, “in depicting orphans, writers can focus on children’s desire for independence, or on their fear of loss of security” (p. 197).

In *My Cat Copies Me*, the author focuses on the girl’s fear of loss of security indirectly, rather than her desire for independence. The protagonist seems intimidated by being alone in the illustrations because she is afraid and hiding from something. Her mother is a working mom, and the girl is left at home without any caregiver. In South Korea, some children whose mothers work are left at home by themselves unless they are too young. Since her mother comes home late, she has to stay at home with only her cat. Her behavior shows her loss of security, and she is afraid of being alone at home, especially at night. Being alone makes her lose confidence in playing outside and mingling with other children in her neighborhood. She is not voluntarily away from her mother.

In *Waiting for Mama*, the protagonist is also left alone. The text and the illustrations do not show if there is a father, grandparents, or other relatives near the boy. The boy is wandering and waiting at the streetcar station, and in the last spread, his mother is holding the boy’s small hand and walking together. No other relatives appear in this final illustration so it appears that the boy was alone. It seems that the mother has
something to do, and the boy has to be separated from his mother because of this situation. The boy seems anxious about his mother’s absence because the boy keeps asking strangers when his mother is coming. As mentioned before, the original text in Korean is a poetry format without detailed illustrations. Therefore, at the end of the story, the author, Tae-Jun Lee, does not tell the audience a clear ending, which is actually an open-ending. Readers do not feel anxious about the boy because there may be several possible endings in the original text.

Something for School starts with Yoon’s first day of kindergarten. Many children have separation anxiety on the first day of school. From that sense, she already loses security and is too nervous because she has to be separated from her mother. While her mother is taking her picture, her face is frozen because of her insecurity. To make things even worse, her class members mistakenly consider her a boy, preventing her from gaining a sense of belonging in school. The two episodes in one day make her feel worse and insecure. Eventually, she solves the problem, but if Yoon is with her mother, she might not have felt insecure because her mother would protect her.

In these three English translated picture books, My Cat Copies Me, Waiting for Mama, and Something for School, the children do not enjoy being away from their parents. The children keep looking for the protection of their parents and want a feeling of security. My Cat Copies Me and Something for School show that the protagonists eventually become independent even though their parents are away from them and that they know how to handle their situations. However, in Waiting for Mama, the boy’s situation makes him seem vulnerable because he is away from his mother, but he is also
independent enough to wait by himself for his mother at the train station. By adding the last wordless spread to the end of the story, the illustrator makes the readers, as well as the boy, feel secure because the mother is finally with the child.

In contrast, other types of book for the being away from their parents patterns are Minji’s Salon, Wave, The Zoo, and While We Were Out, where protagonists have real and imaginary adventures because they are alone, and adults do not interrupt their adventures. Even though the protagonist of While We Were Out is an anthropomorphic rabbit, there is a human owner, instead of parents. However, in While We Were Out, the author, Ho Baek Lee, is using the same strategy for imaginative adventures as the other three books. Based on the authors’ strategies, the protagonists have adventures while they are alone without adults’ interference and rules.

At first, in Minji’s Salon, the protagonist, Minji, is mimicking the hairdresser who styles her mother’s hair while the mother is gone. If Minji is not away from her mother, she could not experiment, styling and coloring the dog’s hair. Being away from her mother allows her to pretend to be a hairdresser in her imaginary hair salon. She is not looking for her mother’s protection in the book. Instead, she is glad to have a chance to be alone. Also, her mother’s patience allows Minji to have an imaginary adventure. When Minji looks at her mother’s surprise, she appears stunned in the illustration. She seems to know when she can have an adventure and when she cannot.

The author, Suzy Lee, uses away from parents as a strategy for freeing the imagination of children in The Zoo and Wave. The Zoo shows the little girl’s freedom from her parents’ protection. The protagonist is neither naughty nor active when she is
around her parents in the beginning of the book. As her father is holding her hand, and she is riding on her father’s shoulder, she is not active but curious about the colorful peacock that is attractive to only her and that other people never notice. The colors of all the people and facilities in the zoo are gray and white except the colorful peacock. The peacock leads her to an imaginary zone of the zoo. In the imaginary zone, the protagonist is different from when she is with her parents; she is jumping, splashing in the puddle, sliding on the giraffe’s neck, and flying in the air with birds. She does any activities that she wants to. When she is beyond reality, she does not look like the same person. When she is away from her parents, she is more active and can have freedom to have an adventure in an imaginary zone. She is the only person who crosses the line between reality and a fantasy world in the book.

When looking closely at the illustrations of The Zoo, Suzy Lee uses items such as the girl’s pink shoe and the balloon as connections between reality and fantasy. While she is going back and forth to the imaginary zone, she leaves a trail such as her pink shoe in the gorilla’s hand, signifying that she is the only person who recognizes the imaginary zone. Also, the balloon leads the girl to come back to her parents. The two items allow readers to think that she does go beyond reality. Since Suzy Lee uses away from parents as a strategy for imagination, the book becomes fantasy. The protagonist goes beyond one genre, contemporary realistic fiction, to another genre, fantasy.

Suzy Lee’s other book, Wave, also shows away from parents as a strategy for imagination. In Wave, the girl is not actually away from her mother since she is watching the girl playing on the beach. Strategically, when Suzy Lee excludes the mother from the
illustrations, the girl becomes pretty wild, playing with, kicking, splashing, and sticking out her tongue toward waves. The movement of waves is anthropomorphic in her imagination. After she is engulfed by waves, the illustrations start to include the mother, and the girl’s behavior calms down, noticing her mother’s existence. Even though the mother is not away from the girl, Suzy Lee makes readers believe that the girl is alone on the beach, playing with waves in her imagination. The absence of the mother in the illustrations allows the girl to have the freedom to have an imaginary adventure on the beach.

Ho Baek Lee, the author of *While We Were Out*, uses *away from owners* instead of *away from parents* as a strategy for an imaginary adventure of the rabbit. The main character is a rabbit, but the rabbit behaves like a child, eating, watching a movie, being curious about everything, and exploring the owners’ possessions. Readers can assume that the rabbit is acting like a pet when the owner and his or her family members are with the rabbit, but the omniscient narrator narrates the story, imagining what the rabbit does while they are gone for a while. The rabbit has freedom to have an adventure while the owners are away. Also, the rabbit leaves her trail all over the home, signifying that the imaginary adventure seems to actually happen.

The rabbit’s adventure can show that the rabbit does not seem to be similar to other anthropomorphic animal characters in fantasy because the rabbit is not considered pure animal or pure human. According to Nodelman and Reimer (2003), clothing is of great significance for half-animal, half-human characters. The rabbit curiously tries on human clothes, which are supposed to be worn by a daughter of the human family, one
time in the book. Since the rabbit originally does not wear clothes, it does not mark her off from the purely animal, which is the completely wild creature that does not wear clothing (Nodelman and Reimer, 2003). Also, since she has observed the human family for a long time, she knows how to behave like human beings, such as eating with a fork, watching a movie, and even reading a book. The rabbit’s observation signifies that she wants to do what real people do as a child is mimicking what his or her parents do. Nodelman and Reimer (2003) mentioned, “the characters of children’s books, even the real children, are always less than real people” (p. 195). The rabbit is portrayed as less than the real human family and tries to behave like a human being, but it is not treated as a family member since she does not even live inside the home.

**Young Children’s Limitations or Vulnerability**

Children or childlike creatures are central characters in children’s literature, but their main characters are often described as being young and limited in their experiences and understanding (Nodelman & Reimer, 2003). Children cannot cope with the world on their own. Also, many characters in children’s literature are small animals. Nodelman and Reimer (2003) stated that animals represent the animal-like condition of children, which means, “animal-like beings must be taught how to act like civilized humans” (p. 194). In *Waiting for Mama, While We Were Out*, and *The Zoo*, the examples show that a child is depicted limited and smaller and that a small animal represents a lesser creature than real people. The reason why animals are used as people is that “the intellectual and emotional distance that the animals’ role-playing allows children and their mentoring adults grants space in which to become reflective and critical concerning life problems and life
choices” (Burke & Copenhaver, 2004, p. 212). *While We Were Out* does not deal with life problems, but it seems that as a lesser creature, the rabbit wants to explore what the family members are doing.

In the case of *Waiting for Mama*, the main character, the boy, is a small child. As noted above, the boy cannot cope with his own situation. He does not know where and how he can find his mother or when his mother will come. The only thing that the boy can do is wait in the streetcar station patiently. To make things even worse, it starts snowing while he is waiting outside. The only solution for this situation is his mother’s return to him.

The original text of *Waiting for Mama*, written by Tae-Jun Lee, does not mention that it is snowing heavily and the mother’s return. However, for the effect of the climax, the illustrator, Dong-Seong Kim, adds the illustrations of snowing and his mother and the boy’s return to home to the end of the story. This book shows that the illustrations support the verbal narratives, adding the illustrator’s interpretation to the original text. According to Nikolajeva and Scott (2000), there are three essential types of text and image relation: symmetrical interaction, where text and image are mutually redundant narratives, enhancing interaction, where visual narratives support verbal narratives, and counterpoint interaction, with two mutually dependent narratives. Among the interactions, Dong-Seong Kim uses enhancing interaction because the interpretation of the original text becomes different due to the support of the last three wordless illustrations of snow and the mother and the boy walking home. By adding the last spread of his mother and the boy, the story shows that the boy now has the support of his mother.
In *The Zoo*, the girl is not afraid of being separated from her parents, without knowing that she cannot be safe and secure because she is innocent and naïve. Her innocence leads her to exciting adventures in the zoo; she does not even realize about her inexperience. Before her parents run to find her innocently sleeping on a bench, she does not have to cope with her own situation, getting lost. Ultimately, then, being small and limited in children’s books means being innocent, but also vulnerable (Nodelman & Reimer, 2003).

**Children’s Potential Problems**

Children’s abilities as problem solvers are shown in two types of books. The first type is being independent as a problem solver, and the second type is that children look independent, but they know their own inexperience and their behaviors are judged by their parents’ reactions.

In the first type, the protagonists in *Something for School* and *My Cat Copies Me* are struggling or scared of their own situations, but they come to know how to handle the situations. In *Something for School*, the protagonist, Yoon, tries to solve her problem. It looks innocent because she believes that she can look like a girl if she attaches girly items to herself. However, she does not need these girly items because she has already shouted, “I am not a boy!” She does not realize that she has already solved the problem, and her actual problem is gone. After the problem is gone, her class members consider her a girl no matter what she looks like. As for Yoon’s mother, she does not play a significant role when Yoon tries to solve her problem. Yoon’s mother just encourages her, saying, “you’re my beautiful girl.”
In *My Cat Copies Me*, the protagonist is too shy to go out and play with her neighbors’ kids. Because of her personality, she does not mingle with other children. However, with her cat’s help, she transforms herself like her cat. After that, she is not scared of anything and confidently goes out of her home. The girl’s parents are absent and are not involved with the girl’s feelings. She is on her own. Both the picture books show that children try to cope with their situations voluntarily, and that they are not vulnerable anymore.

Since *New Clothes for New Year’s Day* is informative, rather than fictional, the protagonist does not have any problem to solve. However, the protagonist’s image is independent. She does not need help from adults because everything is ready in her room. Her parents or other adult characters are not involved with her decisions.

In the second type, children’s potential problems can be resolved by authoritative figures. Nodelman and Reimer (2003) noted that kids are limited beings who need to be taught how to act like civilized humans and so their mothers’ reactions seem to matter to them. *Wave* and *Minji’s Salon* have something in common; the protagonists have delightful adventures, but they seem to know that their mischief is observed and supervised. In *Wave*, since the protagonist’s mother allows the girl to play and let her soak in waves, her mischievous behavior is acceptable. In *Minji’s Salon*, Minji messes up her home and her dog, but she tries to sense her mother’s reaction to her mess when the mother gets home. Fortunately, since her mother is patient with the girl’s mess, Minji’s imagination and creativity are acceptable. Children can have a problem if adults do not accept their behavior. However, if their behavior is acceptable, potential problems do not
exist. From the child’s perspective, the use of imagination can also be seen as problem-solving. Since Minji thinks that her creativity is not problematic, but problem-solving, she can explore what she wants to. From this sense, a problem basically does not exist.

**Deviations from the Home-Away-Home Pattern**

*My Cat Copies Me* and *Something for School* do not have the typical Home-Away-Home plot pattern. In *My Cat Copies Me*, the protagonist does not feel safe in the beginning because she is on her own. Through her transformation, she is not scared of going out. It seems that she liberates herself from being scared. She does not return to the previous situation and has a chance to grow up. The plot pattern is Home-Away-Away.

Also, *Something for School* has the Home-Away-Away pattern rather than the Home-Away-Home pattern. In this story, *home* means her current situation, and the first *away* means confronting exclusions and stereotypes. The second *away* means that Yoon feels confident. When Yoon is in the situation of *home*, she is not expressive, but when Yoon is *away*, confronting stereotypes of girls and gaining a sense of belonging without an adult’s help, she can feel safe without being home; she knows how to handle her situation.

The two stories show a new pattern without being didactic.

Nodelman and Reimer (2003) stated, “those who suspect that reality is not always so happy might see the optimism of children’s literature as evidence of its lack of realism” (p. 209). From this perspective, *Waiting for Mama* is a realistic story if the original text by Tae-Jun Lee is closely looked at. Since the original text without the illustrations is an open-ending, the plot pattern can be either the Home-Away-Home or the Home-Away-Away. In the book, *home* means to feel secure and safe, and *away*
means solitude. The illustrator, Dong-Seong Kim, makes the story the Home-Away-Home pattern, allowing readers and the boy to feel safe.

The most typical pattern, the Home-Away-Home pattern, can be found in *The Zoo, Wave, and Minji’s Salon*. As for *The Zoo*, in the situation of *home* the girl feels safe and is calm, but in the situation of *away* she is in the fantasy world and also in danger. The story cannot be always optimistic in reality, but the girl returns to her parents in reality after exciting adventures. In *Wave*, the protagonist girl does not leave her mother, which means that it is reality, but the absence of the mother in the illustrations allows readers to think that the girl’s imagination develops. When the mother appears in the illustrations, readers can feel that she returns to reality and feels safe. The Home-Away-Home pattern in *Minji’s Salon* is slightly different from those of *Wave* and *The Zoo* in terms of the relationship between the children and their parents. In *Minji’s Salon*, the girl’s adventure is giving her excitement, but she can be safe if her mother patiently accepts her mischief. Her mother’s acceptance, in this way, is a dominant value in the book.

Overall, constructing images of childhood shows images of independent and active girls in South Korea. I do not mean that only Korean girls are independent, but since most protagonists are voluntarily or involuntarily away from their parents, they need to be independent in those settings. Some characters seem vulnerable and limited, but they are depicted as active children. These books positively emphasize children’s active and imaginary behaviors, rather than their naïveness.
Dominant Visual Images of South Korea

In the English translated picture books, several cultural and ideological representations of Korea are depicted. Among them, in this section I explore the dominant images of Korea portrayed in the texts and illustrations of the picture books. The dominant images in the picture books include westernized and modern life styles, family structures, socioeconomic classes, and homogeneous people.

Westernized and Modern Images of South Korea

First of all, westernized and contemporary daily styles are shown in the illustrations of the translated picture books, whereas most stories that are written by Korean-American authors are about the Korean War or Japanese occupation during World War II, such as When My Name Was Keoko (Linda Sue Park, 2004), Year of Impossible Goodbyes (Sook Nyul Choi, 1993), or My Freedom Trip (Frances Park & Ginger Park, 1998). Other than that, many Korean-related stories are historical fiction that are set in the past, and many stories are folklore. International literature within the United States usually depicts one side of a certain culture. If translated books are excluded, most stories do not portray contemporary Korean life styles. For these reasons, contemporary life styles in the English translated picture books are positive perspectives. Even though Waiting for Mama and New Clothes for New Year’s Day do not show Korean contemporary life, the rest of the books from the data set show contemporary and authentic images of Korea.

Waiting for Mama does not show a contemporary life style either. One evidence for non-contemporary life styles are transportation systems, such as bicycles and
streetcars. In contemporary Korea, streetcars and bicycles are not seen in downtown Seoul. According to the writer of the afterword, Schirmer, Seoul’s streetcars are gone now, and old black bikes are still prevalent in residential area, rather than in the downtown area. Another evidence that the book shows non-contemporary life styles is that the items that people are using in the illustrations are outmoded and are not used in urban life, such as a heavily loaded wooden-framed contraption on a man’s back, a handcart, and students’ backpacks.

The setting of New Clothes for New Year’s Day is ambiguous, and it does not look like either a contemporary life style or a traditional life style. People in Korea still have traditional furniture, such as wardrobes and traditional bedding. However, the candle light instead of an electric lamp or traditionally bounded books on the table are definitely from the past. The items and the housing style in the book clearly indicate that the girl is from an upper-class family if the story is not set in the contemporary time period.

Something for School, Wave, The Zoo, Minji’s Salon, While We Were Out, and My Cat Copies Me show contemporary, westernized Korean life styles in the texts and illustrations. Something for School, Minji’s Salon, While We Were Out, and My Cat Copies Me show modern and western-style houses, apartments, or condominium complexes. The housing of these books is completely different from that of New Clothes for New Year’s Day since the house of this story is a traditional style of noble people’s houses with tile roofs. Also, through historical fiction and folklore about Korea, houses where Korean people live are usually shown as straw-thatched houses for commoners.
Recently, most middle class Korean families do not live in the traditional houses, such as straw-thatched houses or tile-roofed houses. *Something for School*, *Minji’s Salon*, *While We Were Out*, and *My Cat Copies Me* show authentic modern housing styles for middle class people in South Korea. Inside the protagonists’ homes, there are no more traditional furniture and household goods. For example, in *My Cat Copies Me* there are traditional wardrobes. These wardrobes are not an outdated furniture, but furniture for “displaying traditional forms over modern and Western ones” (Lett, 1998, p. 99). Also, there is a computer in the room, which is evidence for contemporariness. In *While We Were Out*, the rabbit does not use chopsticks for eating; she uses a fork. Even though chopsticks do not mean tradition, they are a reference for Asian culture.

Also, *Minji’s Salon* and *Something for School*, in their Korean original editions and in English translated editions show that there are alphabet charts and the English words in the illustrations. In *Minji’s Salon*, most store signs of her neighborhood are written in English. The magazine that Minji’s mother is reading is entitled “Casa” in Spanish or Italian (See Figure 4.6). Even in Yoon’s room of *Something for School*, there is an alphabet chart on the wall (See Figure 4.7). Personally, I do not think that the English words always mean evidence of Westernization. However, as for the phenomenon of modernization or Westernization in South Korea, Lett (1998) claimed, “the qualities of ‘modern’ and ‘Western’ had themselves been assigned prestige value” (p. 99). Lee (2006) also has indicated that there is a language-code dichotomy representing traditional-modern, old-young, conventional-innovative, or conservative-liberal in the usage of Korean and English in Korean television commercials.
Figure 4.6 Environmental Print in *Minji’s Salon*

But Sister had been looking for something. “Oh, there’s my headband!”

Figure 4.7 Environmental Print in *Something for School*
In Lee’s (2006) research, Korean-only commercials are connected with concepts like traditional, old, conventional, or conservative, whereas English mixing in with non-English advertising represents modern, young, innovative, or liberal. Even though all Korean people do not speak English, the use of English words, not English full sentences, in mass media, commercials, store signs or even daily conversation in South Korea can be connected with a positive image for modernity. Under these circumstances, there are many store signs written in English, and titles of most magazines are written in English in South Korea. For this reason, *Minji’s Salon*, and *Something for School* portray authentic Korean neighborhoods and homes in the illustrations.

As for the clothing of most translated picture books from Korea, the protagonists and other characters are wearing contemporary clothes, except *Waiting for Mama* and *New Clothes for New Year’s Day*. Since the setting of *Waiting for Mama* is 1930s, the people wear traditional clothes. In the afterword, as Schirmer states, “even today, in Seoul, you can still see people dressed in these traditional clothes.” This is why the rabbit in *While We Were Out* tries on the traditional clothes that the youngest of the family wore to her first birthday party. It means that the traditional clothes are worn for a special occasion, rather than for everyday. Also, the protagonist in *New Clothes for New Year’s Day* deliberately wears traditional clothes because the purpose of this book is to introduce the custom of New Year’s Day in Korea for a young Korean audience who do not know how to wear traditional clothes properly since most young people only wear traditional clothes one or two times per year.
Overall, the English translated books show contemporary and modern life styles of South Korea, except for *New Clothes for New Year’s Day*. The modern images allow target readers of translated books to notice that Asian countries also have contemporary life styles. Because the modern life styles are similar to that of the United States, these books do not seem to come from Korea. However, these books can show that authentic contemporary Korean life styles exist.

**The Absence of Fathers in Family Structures**

Family is universally important and a basic social group in all societies. For this reason, before exploring the English translated picture books from Korea, I assumed that these books would represent traditional family structures that include father, mother, and a child or children in the family. *The Zoo* is the only book that shows a traditional family structure that includes father, mother, and a child. The father of the protagonist in *The Zoo* seems to be a family-oriented and caring father, going to a zoo with his family. The protagonist seems attached to her father since the girl holds his hand and rides on the shoulder.

Among the books, *Waiting for Mama, Minji’s Salon, Wave*, and *Something for School* do not portray any image of fathers. The protagonists are mostly separated from their mothers, and the majority of the mothers’ roles are not significant in the story, but readers can notice that their mothers are present. Furthermore, *My Cat Copies Me* and *New Clothes for New Year’s Day* do not portray any image of Korean parents. The mother of the protagonist in *My Cat Copies Me* is a working mother, and the girl is left at home without any caregiver. The father is not mentioned. Readers of *New Clothes for
New Year’s Day may assume that the protagonist’s parents are present at home, but they do not show up.

Overall, the English translated picture books do not show the common family structures of Korea or even extended family despite the fact that Korean people value their families. Most families in the books do not include grandparents, as most Korean families are now taking the form of a nuclear family (Kim, 1993). Also, these books do not show different types of family structures in South Korea, other than the traditional family structure.

Surprisingly, fathers’ images are rarely found in the picture books even though Korean society is generally known as patriarchal Confucianism. However, the absence of fathers in Korean children’s lives in reality is authentically portrayed in the books. Absence of fathers can be related to the images of upper-middle-class male household heads. Traditionally, Confucianism had influenced the Choson Dynasty, which existed before the Japanese occupation, for over five hundred years. According to Kim (1993), “Confucianism drew a sharp distinction between the woman’s inner or domestic sphere and the man’s outer or public sphere” (p. 70). In patriarchal Confucianism society, women’s work is culturally differentiated from men’s. Kim (1993) also mentioned, “men’s work is viewed as intense and not to be interrupted, while women’s work is leisurely and flexible” (p. 75). As for upper-middle class families in South Korea, since male household heads are mainly breadwinners for their families, they do not have responsibility for any housework. Based on Kim’s (1993) research, fifty-six percent of the husbands in her dataset do not do any housework. It means that childrearing is
exclusively the mother’s responsibility. The traditional Confucianism value of distinction between men’s and women’s work can be found in contemporary South Korea society. The picture books of my dataset do not show father images, except *The Zoo*. As fathers are busy as breadwinners in contemporary South Korea, mothers are staying at home, taking care of their children. This may be the reason why fathers seem to be absent in the Korean children’s books.

**Emphasis on Middle Class Families**

A predominant image in these translated picture books from Korea shows only middle class families and an upper class family even though different socio-economic statuses exist in South Korea. For example, the house in *New Clothes for New Year’s Day* is seemingly a traditional style house of upper-class people. This type of traditional house is not common in present South Korea even though some people may preserve these types of traditional houses. According to Lett (1998), “traditional-style Korean houses were no longer being built; in fact, they had not been for decades, and were quickly disappearing from Seoul’s neighborhoods, largely abandoned by the middle class” (p. 113). From this sense, the house in *New Clothes for New Year’s Day* cannot be considered a contemporary urban middle-class family’s house. The furniture, the color and types of clothes, and other household goods in the girl’s room signify the social class of the girl’s family if the book is set in old Korea.

*Something for School* and *While We Were Out* show typical middle class Korean family life styles. According to Lett (1998)’s definition of the urban middle class of South Korea, those who met educational and occupational criteria, such as professionals,
business executives, scholars, or high rank of government officials, and those who could afford to buy suitable housing are urban middle class. As for house ownership, the prestige of house ownership in urban South Korea was driven by the fact that housing was so expensive (Lett, 1998, p. 109). That is, educational, occupational, and financial criteria should be met in order to become middle class in South Korea. Also, high-rise apartments, which would be called condominiums in the United States because they are individually owned, were the type of housing most thought of as characteristically new middle class by the 1990s (Lett, 1998, p. 112). The families of the protagonists live in condominium complexes in urban areas, and condominium complexes are typical of a middle or upper-middle class life style (Kim, 1992). In *Something for School*, the protagonist, Yoon, and her sister have their own rooms in the unit of the condominium complex. Meanwhile, the rabbit in *While We Were Out* wanders around different places in the unit even though there is no human character. The family has at least three rooms at home, and the family is literate since one of the rooms is full of books.

Another example of evidence that suggests the protagonists of these books are from a middle class family is the economic status of the protagonists’ mothers. According to Kim (1993), “lower-class married women have been drawn into factory jobs or the low-level service sector, while upper-middle-class married women have stayed at home and have provided personalized services to their husbands and other family members” (p. 74). As for *My Cat Copies Me*, the protagonist’s mother is a working woman, which means that working women can be categorized into highly educated women or labor workers with low income (Kim, 1992). However, the protagonist’s family does not look
like they are in poverty even though they do not look like an upper class family. In the case of Minji’s Salon, the mother is a typical stay-at-home mother in South Korea, who can raise her kids and does not have to work for her living since she can go to a hair salon in the middle of day. As for The Zoo and Wave, the protagonists’ families do not seem to be in poverty because the girl and her mother in Wave seem to be on a vacation, and because the family in The Zoo goes on a picnic. Vacation and picnic are not common for poor and lower class families.

Overall, the English translated picture books show upper or middle class family life styles in the texts and illustrations. Low socio-economic class families are not represented in these picture books, and a variety of socio-economic classes are not depicted as would actually be found in Korea.

**Portrayal of a Homogeneous Society**

The third predominant image in South Korea is homogeniety of population. People in South Korea are seemingly homogeneous, and the English translated picture books show that there are only typical Asian people in Korea. Recently, South Korea has become a multicultural society due to the fact that the numbers of diverse ethnic workers from Mongolia, Southeast Asia, and China are growing (Asia Pacific Center of Education for International Understanding, 2009). These phenomena make Korean society multicultural. Two percent of the South Korean population were immigrants as of 2009, and the immigrant population is growing. Korea is no longer a homogeneous country with people whose skin color is always similar and whose hair is always black.
Overall, the English translated picture books do not show any heterogeneity of Korean society. For example, all the kindergarten children in *Something for School* are homogeneous Korean children. In Figure 4.8, all the children have almost the same face shapes and the same hair color. In other books, all the characters are typical Korean people. The mainstream population in South Korea is Korean, but these books are missing the variety of images in Korea.

![Figure 4.8 Homogeneity in *Something for School*](image)

**Discussion**

The analysis of the English translated books shows the following patterns:

· The girl protagonists are dominant.

· Main characters are assertive and independent.

· Most of the books do not deal with social issues or broad power structures within society.

· Korean families do not seem family-oriented.
Korean people in these books are not portrayed as minority groups of people.

First of all, I found that protagonists of the English translated picture books are all females except for Waiting for Mama. Also, another main character in While We Were Out is a rabbit as a main character, but the rabbit seems to represent a girl because of its preferences of clothes and toys. Correspondingly, the rabbit is considered a little girl. It is interesting to find that most main characters in the English translated picture books are girls. The representations of Korean girls are authentic, but those of Korean boys are not present in these books. The boy in Waiting for Mama seems to represent a Korean boy, but the original text does not show if the main character is a boy or girl. Therefore, representations of boys cannot be found in the books, and the English translated books are female dominated.

Second, characteristics of Asian women are usually known as passive, obedient, and silent in western countries, but the female protagonist in the English translated picture books are assertive and independent. The girl characters in New Clothes for New Year’s Day, Wave, The Zoo, Minji’s Salon, My Cat Copies Me, and Something for School are active and assertive without their parents’ interruption. Even though Yoon in Something for School is intimidated by her class members on the first day of school, she is not a silent and passive child. These female protagonists have their own voices and are assertive. Being assertive seems to be one of the Western values, but assertive and strong images of Korean women are authentically portrayed in these books. None of these books show passive, obedient, and silent female characters.
Another reason why the children are independent and assertive is that there are no authoritative figures near the girl protagonists within the playful environments. Since their parents are not near to them, the girls can do as they imagine or as they want. For example, *The Zoo*, *Minji’s Salon*, and *While We Were Out* show that the characters are playing without their parents’ or owner’s interruption. Since children are not always with their parents, there is no negotiation between parents and children in the English translated books.

Third, the English translated books do not deal with social issues. Even though they are dealing with influences on their sense of belonging, the protagonists are challenged in their sense of belonging within their peer groups. The books, such as *Something for School*, *Minji’s Salon*, and *My Cat Copies Me*, deal with stereotypes about appearances and personalities, but their conflicts among the peer groups can be easily solved because they are not involved with broader power structures and inequities of society; they are dealing with friendships. Also, the relationships between the protagonists and other characters are mostly involved with their parents. The parents are not authoritative figures in these books; they are observers of their children. Because most of the English translated books deal with universal themes, such as friendship, children’s play, and school, target readers will not necessarily feel that these books are from Korea. Also, the characters’ life styles are modern, and the illustrations show authentic Korean people’s life styles and authentic settings. For these reasons, target readers can make connections to their lives easily without feeling exotic.
The English translated books from my data set are for younger readers, and due to the age levels, the books do not deal with social issues; most themes are universal. One possible reason why the publisher is distributing only translated picture books for young children is because of the high quality of illustrations in Korean picture books. Also, translating picture books may be more economical than translating chapter books because picture books are written with short texts. Most of my data set are written for younger readers.

Additionally, the translated books for young children do not deal with social issues because publishers may choose books that deal with universal themes. Publishers may be concerned about selling translated books that deal with culturally specific themes. According to Hade, Paul and Mason (2003), the corporate owners of children’s books publishing view children not as readers, but as consumers. The publishing companies want to develop successful children’s books and then build these brands into products. The companies do not differentiate between a book and a video or products that carry the brand’s name. Based on this philosophy of the major publishing companies, translated books that may alienate target readers are not viewed as successful products.

Fourth, Korean families that are shown in the English translated books do not seem family-oriented because fathers are absent in the stories. It does not mean that the protagonists lose their fathers, but the relationships between children and parents focus on the relationship between children and their mothers, rather than fathers. The Zoo is the only book where the protagonist’s father is playing with the protagonist. These images of
families are not authentic, but the stories focus on children’s behaviors and play, rather than showing Korean people’s family life styles.

The last pattern that I found is that Korean people are not portrayed as minority people in the translated books. Multicultural and international children’s books about Korean culture that are published in the United States, portray most Korean-Americans as immigrants who are struggling to feel a sense of belonging in mainstream society, considering themselves as outsiders. Even though Korean characters in those multicultural and international children’s books are not immigrants who have just landed in the United States, their life styles are portrayed as exotic and outdated, so American target readers may not have any shared common experiences and not make connections to the books. Son (2009) stated that most Korean-American literature deals with the main themes of adjustment to a new culture; adoption; and daily life in the United States. However, since the English translated books were published in South Korea, and subsequently translated into English, the books portray normal Korean people’s life styles for Korean readers. Within the modern society of South Korea, the stories show how contemporary Korean people live in modern houses, wearing modern clothes. This pattern clearly shows that the English translated books are different from books published in the U. S.

Conclusions

In this chapter, I analyzed the English translated editions of popular Korean picture books (English translated books), using the theory of representations by Hall (1997). Four categories emerged from the data set: a sense of belonging and membership
in society, (2) constructing and challenging gender stereotypes, (3) constructing images of childhood, and (4) dominant images in South Korea.

Before analyzing Korean translated and English translated books, I assumed that stereotypical images of Korean culture would be transferred to the United States. However, I cannot completely agree with Robinson’s (1997) argument about imbalances in translation that were noted in Chapter Two. Korean culture as a dominated culture is not romanticized or mystified. The study concludes that cultural representations of Korea are depicted authentically. However, a small number of books do not show broad cultural representations of Korea. Since the English translated books were written for younger readers, the books do not deal with social issues. However, the insider authors of Korean culture try to show authentic images of South Korea, using contemporary fiction stories.
CHAPTER 5: CRITICAL CONTENT ANALYSIS OF KOREAN TRANSLATED EDITIONS OF CALDECOTT MEDAL WINNER AND HONOR BOOKS

This chapter reports the findings from a critical content analysis of cultural representations of the U. S. in Korean translated editions of Caldecott Medal Winner and Honor Books (Korean translated books). The reasons why I selected Caldecott books are that most Caldecott books are translated into Korean and that Korean parents and teachers pay attention to these books. Many Korean readers read Caldecott books without asking why they are reading them and without examining their contents. Caldecott books are considered essential books only because they have received an award. For these reasons, I decided to analyze the cultural images that are transferred to Korean readers about the U. S. The research question that this chapter aims to answer is: What are the cultural, linguistic, and ideological representations of cultural groups within the United States that are portrayed in Korean translated picture books? As in Chapter Four, only the translated edition of each book is analyzed. No comparison is made between the original and translated books in Chapter Five.

For the analysis of cultural and ideological representations in Korean translated picture books, 11 Korean translated books are analyzed. Four categories emerged from the picture books which were originally published in the United States and subsequently translated from English into Korean: (1) a sense of belonging and societal membership; (2) constructing and challenging gender stereotypes; (3) constructing images of childhood; and (4) dominant visual images of the United States. A sense of belonging and societal membership deal with how the protagonists are challenged in their societal
membership and whether they feel a sense of belonging in society. Constructing and challenging gender stereotypes examines how the roles of men and women are portrayed and whether stereotypical images on gender exist. Constructing image of childhood examines how children are portrayed and how their family members and children build relationships. Finally, dominant visual images of the United States examine how American people and their life styles are depicted. While these are the same main themes as the English translated editions of popular Korean picture books of Chapter Four, the subthemes and categories reflect differences in how these themes play out in the two cultural contexts.

**A Sense of Belonging and Societal Membership**

Most people want to feel a sense of belonging in family, society, and nation. If people are discriminated against or experience unfairness, they may not feel confident in belonging to that society, and need to consider why the unfairness happens. The books which addressed this category include: *Coming on Home Soon, Rosa, Moses: When Harriet Tubman Led Her People to Freedom* (Moses), and *Henry's Freedom Box: A True Story from the Underground Railroad* (Henry’s Freedom Box).

**Challenges to a Sense of Belonging**

In some of the Korean translated books from the U. S., the protagonists’ sense of belonging is threatened because of slavery and racial and gender discrimination depicted in historical fiction. In this study, a sense of belonging means that people in society can feel safe in their daily lives and feel that they have membership in the society without being threatened.
First of all, slavery, which was institutionally established in the United States, challenges the protagonists’ sense of belonging in *Henry’s Freedom Box* and *Moses: When Harriet Tubman Led Her People to Freedom*. Both *Henry’s Freedom Box* and *Moses* show slaves being treated as subhuman creatures in the mid 1800s. For example, in *Henry’s Freedom Box*, slaves do not have the rights to live as human beings. Henry does not know about his own identity, such as his birthday and age. Also, slaves cannot live with their own families. Henry, his parents, his wife, and his children are sold to individual masters like farm animals. Once they are sold to other masters, they never see each other again. Henry himself is sold to another master and is involuntarily separated from his parents. Even though he starts a family with a slave woman, his wife and his children are sold to another master. The concept of family is not recognized by slave owners. Additionally, Henry is treated badly by his cruel master. Sometimes he is beaten because of his mistakes at work. Violence is prevalent in Henry’s life.

Henry cannot take action on his own; he runs away from the miserable situation with the help of a white man, Dr. Smith. He loses a sense of belonging in the South since he is not treated as a human being. In *Henry’s Freedom Box*, he finally gains a sense of belonging when white people in Philadelphia accept and welcome Henry. The people who help Henry gain a sense of belonging are white people. They are portrayed as people in the positions of power. Henry cannot gain his freedom by himself, but he does initiate action and look for those who can help him. He needs people who are in positions of power and who are able to help him solve his problem. As Hall (1997) mentioned, racial stereotypes are often portrayed through power relations.
In *Moses*, Harriet is also a slave who is threatened because she does not have freedom as a human being, and violence is prevalent around her. However, she does not lose hope for freedom since she strongly believes that God responds to her prayer, showing her how to escape her miserable situation. Harriet is also treated badly by a cruel master.

Even though Harriet and Henry are slaves, they are different in taking action for their freedom. In the case of Henry, he escapes from his situation with other people’s help. Harriet escapes from her situation, but her action is far stronger and more influential than Henry because she helps other slaves escape from their situations. Harriet confronts injustice with her faith.

Second, racial discrimination is another reason that people are challenged in their sense of belonging. Even after slavery was abolished, historical fiction portrays racial discrimination in *Rosa* and *Coming on Home Soon*. Based on a set of binary opposition, such as white or black and men or women, one pole of the binary is usually the dominant one (Hall, 1997), and the other pole of the binary is the inferior one. Within a set of binary opposition, white or black, white is initially the dominant in *Rosa*. African Americans, including Rosa, are segregated from white privileged people. In the story, Rosa does not seem to express dissatisfaction with racial segregations and discrimination against race, but actually Rosa was part of an organized movement, National Association for the Advancement of Colored People (NAACP) against segregation long before the bus incident (“Rosa Parks,” n.d.). By putting African Americans in the position of being treated as inferior people, white people take advantage of their privileged status. African
Americans are still challenged in their sense of belonging. In *Rosa*, white people, such as the bus driver and a white police officer, have authority over this situation. Rosa’s response to unfairness is nonviolent, but strong. She takes action by resisting the status quo. Her action triggers the resistance of other African Americans. In the meantime, black men on the same bus remain bystanders because they do not want to be involved with the situation. Rosa takes action to shift the binary opposition away from whites.

Sets of binary opposition, white or black and men or women, can be found in *Coming on Home Soon*. The author, Jacqueline Woodson, does not directly mention racial discrimination, but the following two sentences imply racial and gender discrimination:

- “They’re hiring colored women in Chicago since all the men are off fighting in the war.”
- “In Chicago”, Mama said, “I can wash the railroad cars. Just imagine, Ada Ruth. A colored woman working on the railroad!”

The first sentence implies that African American women have difficulty getting jobs, but since the men in Chicago are off fighting in the war, African American women have more opportunities. Readers cannot know if white women also get jobs or only African American women. The second sentence implies that everyone, except African American women, could work cleaning trains. This story shows that in the sets of binary opposition, white or black and men or women, black people used to be dominated, and additionally black women were dominated. Discrimination against gender and race are both addressed in the book. Because of the discrimination, African American women are challenged in a
sense of belonging within the economic structures of society and have difficulty taking actions. In that time period, the war and the need for a workforce encouraged African American women to feel a sense of belonging economically. Especially, since the father of Ada Ruth is absent and the mother has not had a job, the economic status of the family is difficult.

Another type of a challenge to a sense of belonging that is found in Korean translated books is in the relationship between an animal and family members. Both *The Stray Dog* and *Coming on Home Soon* show that adults reject stray animals, but children want to accept the animals. The animals cannot become family members voluntarily. Those who take action are all children in these situations. First, in *The Stray Dog*, the parents reject the stray dog, but the two children manipulate the situation when the stray dog is running away from the dog warden. They pretend the dog is theirs, not a stray. In the case of *Coming on Home Soon*, even though the grandmother rejects the stray cat, Ada Ruth takes action by being stubborn and continuing to feed the cat.

Overall, these Korean translated books from the U. S. deal with social issues of prejudice and discrimination, rather than universal themes, such friendship or school. Even though these issues occurred in the past, they show how American society has been influenced by these serious issues and the oppression by people in positions of power.

**Challenging and Constructing Gender Stereotypes**

In the category of gender stereotypes, there are four subcategories: the physical and personality representations of females and the physical and personality representations of males in the Korean translated books.
Constructing Conventional Visual Images

Children’s picture books normally show visual images related to gender, and these are traditional female representations. Among contemporary realistic fiction picture books, *Knuffle Bunny Too: A Case of Mistaken Identity* (*Knuffle Bunny Too*), *The Hello, Goodbye Window*, and *The Stray Dog* show girls’ and women’s clothing; the colors of the clothing and female appearances that are easy to identify as female. Most girls wear dresses or skirts, or when they do not wear feminine clothing, they wear pink, orange, and red-colored clothes in order to signify that they are female. If they cannot be identified with the styles of clothing or colors, the female characters have long hair.

For example, in *Knuffle Bunny Too*, Trixie wears skirts with pink pantyhose and violet shoes. Even her school bag is pink. Trixie’s friend, Sonja, also wears a violet dress. Trixie’s and Sonja’s hair styles are long or tied in a ponytail. Trixie’s mother also wears pink and yellow even though she wears pants. Additionally, Trixie’s teacher has a typical feminine appearance with skirts and a curly feminine hair style. Her other class members are similar to Trixie and Sonja with long hair, skirts, pink, red, or orange clothes.

In *Ella Sarah Gets Dressed*, Ella originally does not look like a typical girl since her hair is quite short, and the color of her sleepwear is blue and white even though she tries to wear pink polka-dot pants, a dress with orange-and-green flowers, and purple socks. Ella’s mother forces her to wear a dress that is almost the same as her own, and her sister tells Ella to wear her old violet pants. Ella’s father is the only one who asks her to wear unisex clothing. Eventually, she wears the feminine clothing that she originally
picked. Her male friend wears masculine clothing, and her female friends wear feminine clothing in yellow, orange, and red.

In *The Hello, Goodbye Window*, the protagonist, her mother and her grandmother seem like typical female characters of children’s picture books. The three female characters are wearing skirts or dresses in the illustrations. Other than their clothing, the characters are not different from other male characters. In the case of male characters of *The Hello, Goodbye Window*, the protagonist’s grandfather and father are physically wearing typical men’s clothing.

**Challenging and Constructing Gender Stereotypes**

There is a counter example in terms of gender role in *The Hello, Goodbye Window*. The protagonist’s grandfather shows a non-stereotypical gender role. The grandfather is fixing breakfast for his granddaughter and his wife. The sentence “poppy makes breakfast” seems to show that one of his daily routines is making breakfast for his family. Other than that, most illustrations of children’s books show female characters preparing meals for their family members. For example, in *The Stray Dog*, there are two illustrations where mother is preparing meals for her family. Also in *Rosa*, Rosa’s husband is reading a newspaper, but Rosa is serving a meal for him in the illustration (see Figure 5.1). The texts in several books also signify that preparing meals is women’s responsibility at home.
In *Rosa*, before Dr. Robinson takes political action, she does house chores as a mother and wife. For example, “she rushed home to put dinner on the table, cleaned up the kitchen, and put the kids to bed.” Also, Rosa thinks that she would make meat loaf for her husband, taking off her work, stating “Now she could get home early, and since Raymond would be working late, maybe she would surprise him with a meat loaf, his favorite.”

In the case of gender roles in terms of jobs and responsibilities, most of the Korean translated books show that males’ jobs in the U. S. are police officers, judges, masters, drivers, dog wardens, soldiers, and barbers. These jobs are categorized based on gender. Nikolajeva (2010) stated that masculine as a culturally dependent term is understood as normative and empowered, but feminine is considered disempowered, oppressed, deviant and silenced. Police officers, judges, dog wardens, and masters are in positions of power, and many of the male jobs in the picture books have more power than...
female jobs institutionally since people who have these jobs are actually commanding and controlling other people in the books. For example, in *The Man Who Walked between the Towers*, when Philippe Petit is arrested by police officers, the judge sentences him to perform in the park, not to put himself in danger. The police officers and the judge who are controlling Philippe are all males. Also, in *The Stray Dog*, the dog warden tries to capture the stray dog. These individual people who have these jobs represent the official institutions, and they are all male characters, who are officially in the position of authority. Additionally, all the masters in *Moses* and *Henry’s Freedom Box* are male, masters in *Moses* and *Henry’s Freedom Box* command and control slaves as their property. They are in the position of authority. Other male characters’ jobs are drivers, soldiers, and barbers, which are considered conventional men’s jobs. Even though they are not in positions of power, categories of jobs in terms of gender can give young readers impressions that these jobs are only for males.

In the case of women’s roles in the Korean translated books, females take responsibilities as mothers, caregivers, seamstresses, teachers, and cleaning ladies, which are considered conventional females’ responsibilities. Mostly, female adult characters seem to stay at home in *Ella Sarah Gets Dressed*, *The Stray Dog*, and *Knuffle Bunny Too*. In *Coming on Home Soon*, Ada Ruth’s mother used to stay at home because African American women were not hired, but since all the men are off fighting in the war, she is hired as a cleaning lady of railroad cars. In *The Hello, Goodbye Window*, it is not clear what kinds of work the protagonist’s mother is doing, but her mother and father pick up the girl after work since both of them have jobs. In the case of *Rosa*, she is working as a
seamstress, which is a female-dominated job, and Dr. Robinson, who takes action for Rosa, is a professor in a college designated for African Americans. As a woman, Dr. Robinson’s position is the only one who can influence other African Americans in the Korean translated books. However, since her position is restricted to the African American community, her position is different from other white people in authority who can influence others in terms of exercising power in the society. Even though Harriet in Moses helps many slaves escape to freedom and is an influential person, she is not in a position of power in terms of authority.

Women’s roles in these picture books are limited in terms of exercising power. Most authoritative positions are male-dominated ones, and these authoritative males represent institutions. However, in the case of women, most of their positions are limited to influence on a specific group of people.

Except for The Hello, Goodbye Window, the rest of the Korean translated books show stereotypical images in terms of gender. The picture books depict contemporary female appearances through the illustrations, but the visual images are conventional. For example, the rules seem to be that women should wear feminine clothing and have feminine appearances. If female characters do not have feminine appearances, they should wear clothes of female-oriented colors, such as pink, red, yellow, or orange.

**Challenging Gender Stereotypes**

In this subsection, I explore how female characters and male characters are portrayed in the Korean translated books from the U. S. Female characters who do not seem oppressed, disempowered, and silenced. For example, Moses and Rosa show very
resistant and strong female characters who stand up for themselves and for African Americans. Harriet is a slave woman and not in a position of power, but since she is a devout Christian, she is guided by God with her faith. She bravely escapes to freedom on her own even though her husband refuses to go with her and threatens to tell the master. After a successful escape from slavery, she stands up for other slaves, rescuing three hundred slaves. She is a resistant woman. In the case of Rosa, she does not seem to be resistant before the incident on the bus in the book. However, since she was part of an organization that planned the resistance before the incident happened, she resists racial discrimination and segregation. She is a trigger of a resistance movement by African Americans. However, the African American men near Rosa who are resisting unfairness mostly do not want to be involved with the situation. They are just bystanders and avoid conflicts in the situation. Both Harriet and Rosa are oppressed not because of gender, but because of skin color, but they are not silenced when confronting unfairness. They take action and influence other African Americans.

The girls in the Korean translated books have strong opinions and are stubborn. They are not silenced in Ella Sarah Gets Dressed, Knuffle Bunny Too, and Coming on Home Soon. In Ella Sarah Gets Dressed, Ella is an assertive girl. Even though her mother, father, and sister insist that she wear clothing that they choose for Ella, she resists their advice. Instead, she wears the clothes that she chooses on her own. In Knuffle Bunny Too, Trixie also has a strong opinion, and her parents listen to her and try to follow what she wants. When she goes to school with her father, she is leading him, and she is followed by her father. However, when other children are walking with their parents, they
are keeping the same pace, or their parents are leading the children. When Trixie is with her mother, her attitude is different from when she is with her father. When she is with her mother, the mother is leading her (see Figure 5.2).

Also, when she eats dinner, her facial expression shows that she does not want to follow what her father says. Additionally, when she realizes that her Knuffle Bunny has been changed with Sonja’s, she keeps insisting to search for her own Knuffle Bunny. In the Korean translated edition of *Knuffle Bunny Too*, one sentence, “but Trixie is stubbornly insisting,” is added to the text after “he (Trixie’s father) asked, ‘Can we deal with this in the morning?’” This sentence does not exist in the English original edition of *Knuffle Bunny Too*. By adding the new sentence, Korean readers are explicitly told that Trixie is very stubborn and assertive. In the English original edition, Trixie’s stubborn personality is implicitly shown through the illustrations. While Trixie’s father is explaining something to her, her facial expressions do not change, which means that she keeps...
insisting on her request. In the case of Trixie’s friend, Sonja, she is also opinionated, and her father is attentive to Sonja. When both Trixie and Sonja want the same thing in the middle of night, their fathers try to deal with their daughters’ requests. It shows that the two girls are assertive and have strong opinions toward their parents.

In Coming on Home Soon, Ada Ruth is also assertive. She silently does what she wants even though her grandmother resists, keeping a little kitten that comes to Ada Ruth’s home. Ada Ruth’s grandmother also seems stubborn, but the grandmother allows Ada Ruth to do what she wants.

The male characters’ personalities are not as normative and empowered as described by Nikolajeva (2010). The male characters in these translated books are not as resistant or assertive as Rosa, Harriet, Ella, Trixie, or Ada Ruth. First of all, Harriet’s husband in Moses is not a supportive character when Harriet resists being a slave. He seems to be afraid of Harriet’s plan for escaping and tries to threaten to tell the master about her escaping. He does not stand up for himself or for her. Similarly, in Rosa, most African American men near Rosa in the bus seem to avoid the conflict because they are worried that white people will think that they are also involved with the situation. They are silent and not resistant in this situation; they are bystanders.

In Henry’s Freedom Box, Henry is a slave like Harriet in Moses, but their styles of resistance are different. Harriet’s personality is resilient and resistant to the inhumanity of slavery. She escapes to freedom on her own but decides to rescue other slaves even though the journeys put her in danger. Henry’s action does not seem as strong as
Harriet’s resistance. He escapes to freedom to save his life but could not find his family or help other slaves.

As fathers and grandfathers, male characters are family-oriented and listen to children’s voices in Knuffle Bunny Too, The Stray Dog, and The Hello, Goodbye Window. Trixie’s father in Knuffle Bunny Too is family-oriented and tries to do what Trixie wants. Even at 2:30 a.m., he goes outside to exchange Trixie’s knuffle bunny with Sonja’s. Trixie’s father respects her opinion. In The Stray Dog, the father initially does not listen to his children’s request to take home the stray dog, Willy. The father goes on a picnic with his family, which signals that he is family-oriented. In the case of the grandfather in The Hello, Goodbye Window, he is family-oriented, and he is the only one who is not gender stereotyped. Preparing meals for family is usually a woman’s roles in children’s books, but the grandfather is preparing breakfast for his wife and granddaughter.

In Coming on Home Soon, Ada Ruth’s father is absent. The text does not imply if her father is sent to the war. A missing father and husband means that he is not available to make a living for the family. Before Ada Ruth’s mother leaves for Chicago, she says, “they’re hiring colored women in Chicago since all the men are off fighting in the war.” This statement indicates that this family has not had a stable income and is in poverty.

The last male character in the Korean translated books is Philippe Petit in The Man Who Walked between the Towers. His personality is free-spirited and determined as a performer. He is not afraid of the authority and secretly begins his plan of walking on the wire in the air. Eventually, he is arrested and sentenced to perform in the park after
walking between the twin towers. He does not seem like a type of person who follows laws and rules strictly.

Overall, except *The Man Who Walked between the Towers* and *Henry’s Freedom Box*, the protagonists of the rest of the picture books are females. Female characters are more resilient, resistant, and assertive than male characters. Even when male characters are resistant and resilient, they are not depicted as active and influential as the females. Female adult protagonists, such as Rosa in *Rosa* and Harriet in *Moses* significantly impact other people’s lives. Also, other girls in the rest of the picture books are opinionated and determined.

The Korean translated books show that there are two binary opposites, male-female and white-black. Most African American female characters are discriminated against race and gender. In the case of Ada Ruth’s mother in *Coming on Home Soon*, it is implied that as women and as African Americans, many people are discriminated against in terms of employment. In the meantime, the position of white men in the Korean translated books are the most authoritative. The jobs that white men have in these books are judges, police officers, masters, and dog warden. From this sense, African American women used to be excluded in economic activities, and white men are in positions of power.

**Constructing Images of Childhood**

Images of childhood in the Korean translated books are categorized into children’s determination, children’s innocence, and the relationship between parents and
children. The Home-Away-Home pattern (Nodelman & Reimer, 2003) is used to address images of childhood in this section.

**Children’s Determination**

In translated books from the U. S., a child’s abilities as a decision-maker are found in *Ella Sarah Gets Dressed* and *Knuffle Bunny*. The themes of *Ella Sarah Gets Dressed* are a child’s determination to express herself, independence, and individuality. In the beginning of the story, as a decision-maker, she decides on the clothes that she wants to wear. However, her mother, father, and sister, who seem to be authorities, interrupt her decision making process. In children’s daily lives, this kind of interruption often happens. In reality, most of the time, children’s decisions are ignored by their parents in Korean culture. Typical Korean parents think that if children do not follow parents’ decisions, the children need to be disciplined strictly. This hierarchical rule is based on five basic human relationships of Confucian principles, which emphasize filial piety (Lett, 1998). In Korean culture, which Confucianism pervaded for almost five hundred years (Lett, 1998), parents are considered authority figures in terms of relationships between parents and children. From this cultural perspective, Ella’s opinion would be easily rejected even though she is selecting her own clothes. In terms of relationships between her mother, father, and sister, Ella is not in a position of power, but her determination and stubbornness allow her to choose what she wants.

In the analysis of the illustrations of *Ella Sarah Gets Dressed*, when Ella has agency, she is drawn as full size in the beginning before her mother questions Ella’s decision. When Ella’s opinion starts to be rejected by her mother, father, and sister, these
three authoritative figures, who are older than Ella, are drawn off the page. Since her parents and her older sister are much larger figures in the illustrations, it implies that they have more power than Ella. However, in the middle of the story, there is a transition when Ella rejects their opinions. After this point, Ella is also drawn off the page, and it seems that she has equal power to her parents and her sister. Since Ella rejects their opinions, and she has agency, she is drawn as full size again.

*Knuffle Bunny Too* shows that Trixie is an assertive girl and a decision maker. She expresses herself without hesitation when she is with her parents. However, Trixie cannot solve her problem on her own when she finds out that her knuffle bunny has been changed with that of her friend. She insists on fixing the problem in the middle of night, but the person who solves her problem is her father. However, her stubbornness and determination make him solve Trixie’s problem. If Trixie’s father is a person who does not listen to his child, the problem cannot be solved. From this sense, the decision-maker of this situation is Trixie, and the problem solver is her father.

Another type of children’s determinations is shown in *The Stray Dog* and *Coming on Home Soon*. In these books, adults finally accept children’s determinations, but children are not the decision-makers. First, the two children in *The Stray Dog* want to take the stray dog home, but their parents reject the dog on the first day. However, when the dog is being chased by a dog warden, the parents decide to take it home. While it is the parents’ decision, the children are persistent in persuading their parents.

Additionally, Ada Ruth in *Coming on Home Soon* is not a decision-maker. When Ada Ruth’s mother is away from her, her grandmother is taking care of Ada Ruth. Ada
Ruth does not have friends around her, and a stray kitten comes to her home. Even though her grandmother warns her not to become attached to the kitten, Ada Ruth stubbornly insists on keeping the cat. Eventually, her grandmother accepts the cat because Ada Ruth persuades her grandmother persistently.

Overall, children in these translated books are assertive and have determination even though adults or parents sometimes do not accept the children’s requests. In terms of the relationships between adults and children, most adults and parents are attentive to what the children want in *The Stray Dog*, *Knuffle Bunny Too*, and *Coming on Home Soon*. If the adults do not accept the children’s requests, the children can still be persistent and not give up. In *Ella Sarah Gets Dressed*, the parents give up their requests, and Ella is a final decision-maker. Even though the parents do not agree with her, Ella chooses whatever she wants to wear. In *Ella Sarah Gets Dressed*, a child’s determination and independence are valued.

**Children’s Naïveness and Innocence**

Images of childhood vary in these translated books, but children in *My Friend Rabbit*, *Kitten’s First Full Moon*, and *Knuffle Bunny Too* are portrayed as naïve and innocent images. First of all, in *My Friend Rabbit*, a little mouse and a rabbit are friends, but the size and the ability of the mouse are limited. Even though the mouse and the rabbit are not human children, they represent little children. They make trouble together, but the mouse does not know how to solve the problem (see Figure 5.3). When they need to request help from other animals, the mouse does not ask for help; the rabbit does.
The mouse’s ability is limited, and he looks innocent when solving problems. Nodelman and Reimer (2003) stated that books about miniatures or small things tend to focus on the physical difficulties. The mouse, who is the smallest creature among other animals, always needs the rabbit’s help because the mouse is unable to handle its own problem. Since the mouse is small, he is a vulnerable creature in the book.

In the case of *Kitten’s First Full Moon*, the kitten is small and curious about everything. The kitten makes connections to what it knows. For example, the kitten considers the full moon a bowl of milk since the kitten’s life experiences are not sufficient to figure out what the moon is. It is not surprising that the little kitten knows nothing but a bowl of milk, but the kitten looks naïve. Small animals usually represent small children in children’s picture books, but the representations of small animals are naïve and innocent. They do not know how to solve their own problems. Even though the kitten is chasing the full moon all night, the kitten does not realize that it is not a bowl of milk. When the owner of the kitten gives him a bowl of milk, the kitten is just happy about the situation. Even though the kitten is acting like a baby, insufficient knowledge of
life experiences and vulnerability make readers think that the kitten is naïve and needs to be taught about life experiences.

In *Knuffle Bunny Too*, Trixie is too naïve to know when people can make a phone call to other people’s homes. From the perspective of an adult reader, Trixie is nagging her parents about calling Sonja’s home and so her parents do not seem to control their child and are willing to listen to their child’s needs. Also, Sonja’s father does not control Sonja even though she asks him to make a phone call to Trixie’s home in the middle of night. These two children are naïve and innocent in terms of what is considered appropriate.

Overall, the representations of children in *My Friend Rabbit*, *Kitten’s First Full Moon*, and *Knuffle Bunny Too* are innocent and naïve. Nodelman and Reimer (2003) stated, “it seems that adults now tend to think of kids as basically animal-like beings who must be taught how to act like civilized humans” (p. 194). The small animals who represent small children in *My Friend Rabbit* and *Kitten’s First Full Moon* are depicted as uncivilized and naïve. Also, the little children in *Knuffle Bunny Too* could be considered inconsiderate.

**Relationships between Parents/Grandparents and Children**

*Staying with parents*

The English translated editions of popular Korean picture books (English translated books) show that child characters are often away from their parents either because of the children’s imagination or because of situations that make children be apart
from their parents. Therefore, a comparison between the English translated and the Korean translated books is necessary for this analysis.

First of all, relationships between parents and children of the Korean translated books from the U. S. are closer than those of the English translated picture books from Korea. For example, *Knuffle Bunny Too, Ella Sarah Gets Dressed*, and *The Stray Dog* show a close physical distance between parents and children. In *Knuffle Bunny Too*, most children go to school and come home with one of their parents. Also, Trixie is playing with her parents without any conflict. The relationship between the parents and Trixie seems very close to each other. Going to school with parents is not an unusual scene, but the English translated picture books show that children go to school by themselves.

In the case of *The Stray Dog*, the majority of the story happens during weekends, and the book shows that all the family members go on a picnic. The two children of the family are physically around their parents throughout the story, and the relationship between the parents and the children seems very close since all the family members are getting together for picnics every weekend. The parents are watching their two children all the time when they are in the park.

In *Ella Sarah Gets Dressed*, the physical distance between Ella’s parents and Ella seems close, but she tries to be independent in terms of her decision-making process. Even though the clothing that Ella chooses looks funny, she does not seem to care about her parents’ and her sister’s opinions. Her parents’ and sister’s decision-making processes are not convincing but coercive because they are forcing Ella to wear what they choose, ignoring Ella’s choice. Coercion makes Ella and her parents have emotional distance.
Away from parents

Coming on Home Soon and The Hello, Goodbye Window show relationships between grandparents and grandchildren. In Coming on Home Soon, the story does not show if Ada Ruth has her father. Ada Ruth’s father could be off fighting in the war, but Ada Ruth and her grandmother are not worried about her father. They are worried about Ada Ruth’s mother when her mother does not send either mail or money to them. In that context, the absence of Ada Ruth’s father does not seem to be a surprise for this family, and Ada Ruth does not talk about missing her father.

In Coming on Home Soon, the relationship between Ada Ruth and her mother seems very close. Ada Ruth has separation anxiety even though she is not so young, and her grandmother is taking care of her. Since her mother leaves for Chicago to make money for Ada Ruth and her grandmother, the physical distance between Ada Ruth and her mother is far from each other, but the emotional distance between them is close. Even though the grandmother is filling the absence of Ada Ruth’s mother, the grandmother’s status cannot be identical to that of her mother emotionally.

In The Hello, Goodbye Window, the relationship between the little girl and her parents is not the focus. The main focus of the story is the relationship between the little girl and her grandparents. In the beginning of the story, the little girl’s parents say goodbye to her when she enters her grandparents’ home. However, in this illustration, nobody is sad because of the separation. Also, visiting her grandparents seems to happen regularly because the little girl says, “Mommy and Daddy pick me up after work” at the end of the story. The little girl happily visits her grandparents and seems to be familiar
with her grandparents’ home. She knows what to do and what not to do, saying, “you can’t touch anything under the sink. You could get very sick.” The activities that her grandparents and the girl display show their intimacy.

The relationships between grandparents and grandchildren are different in *Coming on Home Soon* and *The Hello, Goodbye Window*. Both of the books show that the separation between children and their parents is not voluntary, but the two situations of the books are different. In *Coming on Home Soon*, physical separation between Ada Ruth and her mother is not voluntary. Ada Ruth does not have any choice in this situation because her mother needs to make money for her family’s living. They have to be separated for a long time without any promise. However, in *The Hello, Goodbye Window*, the little girl and her parents do not have to be separated for a long time, because they will pick her up soon.

Another reason for different relationships between grandparents and children is that the settings of the two books are different. *Coming on Home Soon* happens during the war, and Ada Ruth’s mother has to make a living for the family. The setting of *The Hello, Goodbye Window* is contemporary America, and the little girl’s family seems to be financially sufficient. The two different settings of the books can show different feelings of the two children. Also, since the target reader of *The Hello, Goodbye Window* is younger than that of *Coming on Home Soon*, *Coming on Home Soon*, it can deal with serious subjects.

*Henry’s Freedom Box* has the issue of separation of parents and children. Because *Henry's Freedom Box* deals with slavery in the past, the protagonist, Henry experiences
separation from parents, and his children are also separated from him. According to Nodelman and Reimer (2003), in depicting orphans in children’s fiction, writers can focus on children’s desire for independence. However, in the case of *Henry’s Freedom Box*, the author, Ellen Levine, does not focus on children’s independence and focuses more on the miserable life of slaves. Henry does not have any chance to feel independent or insecure in the situation of slavery. His mother talks about the destiny of slave children, looking at fallen leaves that are detached from trees. Since all the slaves were sold like animals at that time and did not have freedom, orphaned slave children are not relevant to children’s independence in children’s fiction (Nodelman & Reimer, 2003). To Henry’s mother, separation of parents and children as slaves is inevitable, but to Henry, separation from his children makes him escape to freedom.

Compared to the English translated picture books from Korea, the Korean translated books do not often show separation of parents and children. In the English translated books from Korea, separation of parents and children is the authors’ strategy to provide space for imagination maybe because parents have a more authoritative role in Korea. Thus, separation is needed for the child to have independence. However, the Korean translated books from the U. S. emphasize that children are always staying with their parents or grandparents. Separation of parents and children is rare for the Korean translated books. Also, because target readers of these books are younger children, most protagonists stay with their parents, and feel secure.
Deviations from the Home-Away-Home pattern

Nodelman and Reimer (2003) stated, “characters in texts of children’s fiction tend to learn the value of home by losing it and then finding it again” (p. 197). The Home-Away-Home pattern is the most common story line in children’s literature. Home in children’s books can be a physical home, but Nodelman and Reimer mentioned that the most predominant themes can be home, and nondominant themes can be interpreted as being away in terms of binary oppositions. Based on Nodelman and Reimer’s Home-Away-Home pattern, the Korean translated books are examined in this section.

First of all, the most typical Home-Away-Home pattern can be found in Kitten’s First Full Moon even though it is a very short story, and the plot is simple for very young readers. The kitten stays at home, watching the full moon. It is curious about the full moon, and starts its adventure, wandering around a forest. The kitten tries to figure out what the full moon is and returns home, feeling safe and comfortable because a bowl of milk is ready for the kitten. Another Home-Away-Home pattern is found in Coming on Home Soon. The story does not look like a typical Home-Away-Home pattern because the mother leaves home and goes to a big city to make money, and at the end of the story the mother returns home. Since the mother represents home for Ada Ruth, when the mother stays with her, she feel comfortable and secure. When the mother is away, Ada Ruth feel anxious. Based on this interpretation, this story has the Home-Away-Home pattern.

The Home-Away-New Home pattern can be found in Ella Sarah Gets Dressed, Henry’s Freedom Box, and Moses. First, In Ella Sarah Gets Dressed, Ella physically
does not leave or return home, but in this story, *home* represents adults as a predominant value, and *away* represents the child as a nondominant value in terms of binary oppositions (Nodelman & Reimer, 2003). The themes of predominant and nondominant themes can be seen in the generic Home-Away-Home story. In the relationship between Ella and her parents, her parents seem to control her in the beginning because she does not reject their opinions strongly. This relationship represents adults as a predominant value and Ella as a nondominant value. Since predominant themes are associated with *being home* and nondominant themes are with *being away*, the power relationships between Ella and her parents can be explained with the Home-Away pattern. As time goes by, Ella has her own voice and rejects her parents’ and sister’s opinions. As she has her own voice, she positions herself as an independent and assertive girl. New Home represents Ella’s independence in terms of selecting her own things.

*Henry’s Freedom Box* also shows the Home-Away-New Home pattern in the plot. The protagonist, Henry is not a child at the end of the story. Even though Henry is home, he is not satisfied with his situation because of slavery. After his wife and children are sold to other owners, he decides to leave home. His decision makes him find a new home as a free man. Additionally, *Moses* also has the similar pattern of the Home-Away-New Home even though the protagonist, Harriet, is not a child. Harriet, a woman, does not feel safe at home because her life as a slave is miserable. She decides to be away from home, with the guidance of God. However, she is also worried about her family even though she is free. From that moment, as a guide of other slaves, she takes action to set other people free. Her new situation becomes her new Home.
Dominant Visual Images of the United States

In this subcategory, discrimination against race, socio-economic classes, dominant ideology in terms of family structures and religion is analyzed in the Korean translated books from the U. S.

Discrimination against Race

Slavery and racial discrimination in the United States are shown in Moses, *Henry’s Freedom Box*, *Rosa*, and *Coming on Home Soon*. Since these four books are all historical fiction, they do not reflect the contemporary society of the United States. Target readers in South Korea are exposed to images of the United States through these books. The contemporary stories among the Korean translated books do not show racial issues between white and black people.

First of all, even though *Moses* is about a slave woman, Harriet Tubman, who escapes from slavery, the book does not show what actually happens to slaves as is depicted in *Henry’s Freedom Box*. Readers can see the fear that Harriet has along her freedom journey, without examining how slave masters directly treated slaves. The book is narrated by Harriet, but the majority of the narration is prayers written in lyrical text. The rest of the storyline follows Harriet’s dangerous, courageous journeys from the South to the North and her brave trips rescuing her people. However, the book allows readers to feel the emotions of slaves when escaping from slavery. Only the foreword and the author’s note directly show how slavery was practiced with actual historical information. *Moses* seems to focus on the spiritual journey of Harriet.
Henry’s Freedom Box is different from Moses in terms of descriptions of slavery. The narrator describes how slaves live at that time, saying “Henry Brown wasn’t sure how old he was. Henry was a slave. And slaves weren’t allowed to know their birthdays.” Slave children’s lives as orphans are shown through Henry and Henry’s children. Even though their parents are not dead, slave children are separated from parents by their masters who are selling and buying them. Also, their restricted life is also shown through Henry’s life. Since Henry’s Freedom Box is based on Henry’s true story, readers can feel the agony that Henry suffers.

Rosa in Rosa is not a slave, but her life does not have the same freedoms as white people. She is a normal African-American woman who is a seamstress. As a wife and daughter, she diligently does her work. When the bus driver threatens her, she resists segregation as inequitable. At that time racial segregation was the dominant ideology in the United States. Therefore, people who were in positions of power in terms of race thought that they were privileged.

The contemporary stories, such as Knuffle Bunny Too, The Hello, Goodbye Window, Ella Sarah Gets Dressed, and The Stray Dog do not depict racial conflicts within the United States. Also, the majority of the main characters of these books seem racially homogeneous, except for Sonja and her father in Knuffle Bunny Too, who are African-American.

Additionally, white people’s jobs and African Americans’ jobs are unconsciously divided in the Korean translated books. Jobs that are shown are teachers in Knuffle Bunny Too; seamstress, barber, driver, police officer, professor, and minister in Rosa; dog
warden in *The Stray Dog*; cleaning lady and mail man in *Coming on Home Soon*; judge, performer, and police officer in *The Man Who Walked between the Towers*. White people’s jobs are more authoritative than African Americans’ jobs in these books. Except for minister and professor in *Rosa*, most African Americans are manual workers, but many white people are in positions of power.

**Socio-economic Classes**

Socio-economic classes in the translated books from the U. S. seem to show economic stratification as: upper, middle, and working classes. However, these books show that socio-economic classes seem to be stratified along both race and social class. First of all, African Americans are represented as slaves or discriminated minorities in the historical fiction picture books. Because their social status is not privileged, African Americans are portrayed as economically lower class. In *Coming on Home Soon*, Ada Ruth’s father is not present, and her mother has been unemployed. Without income, Ada Ruth’s family cannot be wealthy, and her grandmother is also worried about food. Additionally, African Americans are portrayed as working class in *Rosa* and *Coming on Home Soon* as follows: Rosa is a seamstress, Rosa’s husband is a barber, and Ada Ruth’s mother is a cleaning lady. Only Dr. Robinson in *Rosa* is a professor in a college for African Americans. African Americans’ jobs are represented as working class.

African Americans or people from other ethnic group as protagonists are not present in the Korean translated books except for *Moses, Henry’s Freedom Box, Rosa*, and *Coming on Home Soon*. Only historical fiction picture books show African Americans as unprivileged people. In contemporary stories, African Americans’ lives
without discrimination or oppression are not present. In *Knuffle Bunny Too, The Hello, Goodbye Window, Ella Sarah Gets Dressed*, and *The Stray Dog*, the protagonists and their families are white. There are a few dark-skinned people in these four books. For example, Trixie’s friend, Sonja, in *Knuffle Bunny Too* has darker skin than Trixie and is African American. In *Ella Sarah Gets Dressed*, one of Ella’s friends has darker skin, but the child’s skin color is not noticeable as a certain race. It seems that American families are homogeneously white people, and they seem to be middle-class. Additionally, lifestyles of white people in the contemporary stories are modern lifestyles, but those of African Americans in the historical fiction picture books are not modern and contemporary. Even though the settings of all the books are different, African American people’s lifestyles seem to be outdated, compared to white people’s lifestyles because they are primarily present in historical fiction.

White people’s status in the Korean translated books are portrayed as middle or upper class. In *Moses* and *Henry’s Freedom Box*, white people are in positions of power because they are masters. Also, in *Knuffle Bunny Too, The Hello, Goodbye Window, Ella Sarah Gets Dressed*, and *The Stray Dog*, white families are middle class and have traditional family structures that consist of father, mother, and child/children. In the United States, being middle class means that “earning enough to have some choice about where and how to live; middle-class people strive to practice a sense of personal responsibility by owning as much of their home as possible and by protecting themselves as best they can from the whims of employers” (Wolfe, 1998, p. 2). Owning their home is a significant mark for middle-class people, but these picture books do not show if the
protagonists’ parents own their own home or not. However, the protagonists’ family does not suffer from economic hardship. Trixie in *Knuffle Bunny Too*, the boy and the girl in *The Stray Dog*, Ella in *Ella Sarah Gets Dressed*, and the little girl in *The Hello, Goodbye Window* are not worried about poverty in their daily lives.

Additionally, *Knuffle Bunny Too*, *The Hello, Goodbye Window*, *Ella Sarah Gets Dressed*, and *The Stray Dog* show traditional family structures of white families. In these four books, the family consists of mother, father, one child or two children. In comparison, African American families in my data set have different family structures. In *Coming on Home Soon*, readers cannot know if Ada Ruth’s father is present or not. Also, *Henry’s Freedom Box* and *Moses* do not show traditional family structures since slave families are separated. Overall, my data set shows differing social status in terms of race, rather than socio-economic classes.

**Mainstream Religion: Christianity**

In the translated books from the U. S., Christianity is found in the historical fiction picture books, such as *Moses*, *Rosa*, and *Coming on Home Soon*, but the rest of my data set, which are contemporary stories, do not represent Christianity. First of all, the protagonists who experience hardship are depicted as relying on God in the historical fiction stories. For example, Harriet in *Moses* is the most devote Christian among other protagonists. From the beginning through the end of *Moses*, the majority of the narration is conversations between Harriet and God. Another example can be found in *Coming on Home Soon*. When Ada Ruth listens to a radio, she prays for all the men who will not be coming on home soon.
In *Rosa*, people are busy with preparing for Christmas during December. Also, since Rosa is a seamstress, her customers bring their Sunday dresses to fix. Since Christianity is a mainstream religion in the United States, American readers are familiar with going to church on Sundays in their Sunday dresses. However, for Korean readers, Sunday dresses are not familiar because the concept of Sunday dresses do not exist even though Christianity has spread in South Korea. One example of Christianity in *Rosa* is people who are preparing for a demonstration at a college start with prayer because they cannot decide whether what they are doing is correct or not. Another example of Christianity in this book is shown in Figure 5.4.

![Figure 5.4 Christianity in Rosa](image)

The text does not mention Christianity, but the illustration vividly shows a cross and the letters “JC” on the collar of the lady; these are conventional signs of Christianity.
When characters are experiencing hardship, they are depicted as praying and relying on God. Since several historical fiction picture books deal with oppression and hardship, the characters are Christian. However, playful contemporary stories among my data set do not show Christianity. Also, the protagonists of the three books that show Christianity are all African American. It does not mean that only African Americans are Christians in the United States, but white middle-class people in the contemporary stories do not show explicit signs of Christianity.

Overall, dominant visual images of the United States are portrayed in each book. Several of the Korean translated books show racial conflicts in the time period before the Civil War through World War II. Also, several of these books depict the life of white people from the middle class and the life of African Americans from the lower class. Additionally, dominant values, such as Christianity, are portrayed in these books.

**Discussion**

While analyzing the Korean translated books from the U. S., I found the following patterns:

- The United States is portrayed as a racially divided society.
- Dominant culture is prevalent and multiethnic cultures are absent.
- Girls in the books are shown as assertive and opinionated, and female adult protagonists are resilient, but male characters are family-oriented.
- Power structures in the United States are more complicated in terms of race and gender.
First of all, the books that I analyzed show that different life styles depend on race. African Americans can be found only in the historical fiction books. For this reason, modern life styles of African Americans are missing. They still seem to live in a racially discriminated era even though institutional discrimination against race does not overtly exist now. The books where protagonists are African American, such as *Rosa, Moses,* and *Henry’s Freedom Box* mention human rights because African Americans are oppressed in the books. *Coming on Home Soon* does not deal with human rights directly, but Ada Ruth’s family does not have sufficient daily necessities.

On the other hand, contemporary stories in the data set deal with universal themes, such as friendship, relationships between parents and children, and school. These contemporary stories show white people’s life styles without financial hardships and social issues. Even animal characters in *Kitten’s First Full Moon* and *My Friend Rabbit* show contemporary life styles, without serious issues, possibly because of target readers’ age levels. The contemporary stories among the Korean translated books do not deal with social issues. Based on these patterns, representations of African Americans and those of white people are different. Even though my data set does not represent all American people’s life styles, the representations of African American are different from those of white people.

Dominant culture in the United States is mainly present in contemporary stories, but multicultural and multiethnic representations are missing in the books except for African American life styles in the past. For this standpoint, representations of African Americans in the historical fiction books do not reflect representations of modern African
American culture. Other minority cultures seem absent in the United States based on this data set.

Male and female characters are portrayed differently. Since most children are girls, the girls are assertive and opinionated if their parents are attentive. Because most stories happen within a family, the children can be assertive when their parents permit them to have their opinions. The images of male characters, such as father or grandfather, are family-oriented. They spend some time with their children, and stay with their families in the contemporary stories. In comparison, female adult protagonists are portrayed as resilient women in *Rosa* and *Moses*. The stories do not focus on their families but depict them as strong and resistant women.

The last pattern that I found is that power structures in the historical fiction books seem complicated in terms of race and gender. Analyses of *Rosa*, *Moses*, and *Henry's Freedom Box* focus on racial discrimination and human rights in the United States. However, *Coming on Home Soon* shows that there is another discrimination that existed in the past. Ada Ruth’s mother leaves her home to get a job in a big city because employers come to hire African American women as cleaning ladies. The statement of Ada Ruth’s mother implies that African American women were not hired before the war. Even though these books do not reflect contemporary power structures in the United States, discrimination against race, gender, and social classes are examples of injustice in the past of the United States. However, since the contemporary stories that I selected do not deal with discrimination against race, gender, or social classes, the discrimination does not seem to exist in modern society, but it is invisible, rather than nonexistent.
Comparison between the Korean Translated Books and the English Translated Books & Conclusions

After exploring each set of translated children’s books based on the four categories, a sense of belonging and societal membership, constructing and challenging gender stereotypes, constructing images of childhood, and dominant visual images of the United States and South Korea, this study concludes that these books are depicting each culture authentically since these translated children’s books are written by insider authors of South Korea and the United States, but that a small number of books do not show broad cultural representations of both cultures.

There are differences in how each of these major themes play out in the two sets of books from the two cultures. The major differences between the Korean and the English translated books are affected by the genres and the reading levels of each data set. The English translated books are all contemporary stories, and the Korean translated books mainly consist of historical fiction and a few contemporary stories. There is an availability issue in this data selection in terms of the English translated books. Since only contemporary stories for younger readers are available, the length of the English translated books is shorter than that of the Korean translated books. Also, the themes of the English translated books are children’s daily lives. However, the availability of the Korean translated books is not an issue when collecting the data set. Within the selection of Caldecott books that were awarded from 2002 through 2008, historical fiction books mainly happened to be included. Due to the historical fiction books among the Korean translated books, the main themes became heavy social issues, such as racial conflicts,
slavery, and gender discrimination. Additionally, the length of the Korean translated books is longer than that of the English translated books. Comparing historical fiction and contemporary realistic fiction and books for younger readers and those for older readers seems to be problematic, but this is a limitation of this study because of the issue of availability.

In the first category, a sense of belonging and societal membership, Korean and English books have differences. In the English translated books, the protagonists are challenged in a sense of belonging among peer groups in terms of personal preferences. Most of the English translated books do not deal with social issues. For this reason, the protagonists can gain societal membership by empowering themselves. However, in the Korean translated books, the protagonists are threatened to societal membership institutionally, such as slavery and discrimination based on race or gender. Since these books are dealing with social issues, the protagonists who are oppressed by institutional structures cannot have a sense of belonging by themselves. They need someone who is in a position of power in order to help gain a sense of belonging in that society, or collaborators who will join with them to create a movement.

There are similarities and differences between the English translated and the Korean translated books in terms of gender representation. These two sets of books are female-dominated books. The English translated books show that most female protagonists are assertive and independent, and male protagonists as fathers are not prevalent. Representations of female characters are not stereotypical in these books. In the Korean translated books, most female characters are active and have strong opinions.
Male characters as fathers are family-oriented. Additionally, one of the differences between the two sets of translated books is that there is one binary opposite, male-female in the English translated books, but the Korean translated books show that there are two binary opposites, male-female and white-black. Most African American female characters are discriminated against by race and gender. The power structures are more complicated in the Korean translated books from the U. S.

Compared to the English translated picture books, the Korean translated books do not often show the separation of parents and children. The Korean translated books emphasize that children always stay with their parents or grandparents. Separation of parents and children is rare. Also, because target readers of these books are younger children, most protagonists are staying with their parents, feeling secure. However, in the English translated picture books from Korea, most protagonists are separated from their parents. Because they are away from their parents, the personalities of the protagonists in Korean books are more active and independent. Also, separation of parents and children seems to be the authors’ strategy for encouraging imagination.

Overall, some representations of children in each set of the translated books are innocent and naïve. The small animals who represent small children in My Friend Rabbit and Kitten’s First Full Moon are depicted as uncivilized and unwise creatures. Also, the little children in Knuffle Bunny Too act like inconsiderate people.

Images of children as problem solvers or decision makers can be found more frequently in the English translated books from Korea because children are away from their parents, and they need to handle their problems. Overall, children in the Korean
translated books from the U. S. are assertive and have strong opinions even though adults or parents sometimes do not accept the children’s requests. In terms of the relationships between adults and children, most adults and parents are attentive to what the children want in *The Stray Dog*, *Knuffle Bunny Too*, and *Coming on Home Soon*. In *Ella Sarah Gets Dressed*, the parents give up their requests, and Ella is a final decision-maker. Even though the parents do not agree with her, Ella chooses whatever she wants. Only *Ella Sarah Gets Dressed* shows a child’s determination and independence.

In general, when reading multicultural and international children’s books that were published in the United States, I often found that the dominated culture is depicted as stereotyped, compared to the dominating culture. After comparing the two sets of translated children’s books, Korean culture as the dominated culture is not romanticized and mystified as Robinson (1997) noted. The insider authors of Korean culture try to show authentic images of South Korea, using contemporary fiction stories. Since the majority of international or multicultural books about Korea are historical fiction and folklore, their themes are narrow, dealing with ancient images of Korea, Korean War, and immigrant families as outsiders. However, the English translated books are good examples of culturally authentic books, showing a variety of representations of contemporary Korean culture. The Korean translated books also deal with various images of American culture authentically from historical fiction to contemporary fiction. However, my data set do not show broad cultural representations of both cultures because of a small number of books.
CHAPTER 6: COMPARATIVE ANALYSIS OF CULTURAL ADAPTATIONS IN TRANSLATION

Translated children’s books in the United States are not as popular as those in South Korea. The number of Korean translated books is huge, and recently published children’s books in the United States are usually available in Korean.

According to Nikolajeva (2006), translated children’s books are usually the most outstanding and successful children’s books since these books are selected to be translated into other languages. In the academic area of children’s literature, research projects on translated children’s books are mostly overviews of the translation of children’s literature. Nikolajeva (2006) pointed out that there is considerably less research into the process of translation itself.

The research question that this chapter aims to answer is: If there are cultural, linguistic, and ideological conflicts between the source culture and the target culture, how do the translators adapt the target text in order to address the conflicts? This chapter includes comparison of the cultural adaptations of the translators of the Korean translated editions of Caldecott Medal Winner and Honor Books (Korean translated books) and English translated editions of popular Korean picture books (English translated books). This chapter directly compares original and translated editions of the same texts. The themes of cultural familiarity, adaptations regarding illustrations, completely different translations, omissions, additions, and changes of titles or book jackets are examined.
Cultural Familiarity

When translated picture books are examined, the most frequently used adaptation is the strategy of cultural familiarity. I created this term for this study. Cultural familiarity is defined as a strategy where translators adapt culturally unfamiliar concepts, items or cultural artifacts into something culturally familiar if there are no corresponding concepts or objects in the target culture or if readers are not familiar with them. In this subsection, I compare the English translated and the Korean translated books.

Cultural Familiarity in the English Translated Books

In the English translated books from Korea, the translators use three different strategies in terms of cultural familiarity: Americanization, linguistic changes, and simplification.

Americanization

Americanization is defined as adaptation that translators make when concepts are used differently, when items are not popular in the U. S., or when cultural references are not known to American readers. Since different concepts may cause misunderstandings for American readers, the concepts are adapted so as to make the concepts familiar to American readers. For example, in Something for School, Yoon lives in a condominium complex. The condominium complex is literally written as an “apartment” in Korean. In South Korea, an apartment corresponds to a condominium unit in the United States. If the translator uses the term apartment in the English translated book, readers may think that Yoon’s parents are not owners of their own home, which means that Yoon’s family is not from the middle class. However, in South Korea many people from the middle class live
in a condominium complex, which is called an apartment complex in Korean. According to Lett (1998), the housing style for the new Korean middle class is mostly high-rise apartments, which would be called condominiums in the United States and are individually owned. When Korean readers read that Yoon is living in an apartment complex, they think that Yoon is from a middle class family, and her family is living an urban lifestyle. However, American readers read that Yoon is living in an apartment unit, they may think that Yoon is not from a middle class family. To reduce the cultural gap, the translator chooses “our building” instead of “our apartment” in the English edition.

In Minji’s Salon, the Korean original edition refers to permanent lotion, but in the English edition, the translator switches into hair color. In South Korea, younger readers usually see permanent lotion more frequently used than a color treatment for their mothers’ hair. The author, Eun-hee Choung, uses permanent lotion, but since color for hair is more frequently used in daily life in the United States, the translator chooses “the color.” This shift helps American readers be familiar with references.

The last example of Americanization is found in Something for School. When Yoon plays with her friends, jumping rope, they sing a song, “Hey little kid, little kid, say heil!” in Korean. This song is popular to Korean young children when jumping rope, and almost every Korean child knows this song. However, this song does not make sense to American readers, and they do not have any feeling of connection. Consequently, the translator chooses a nursery rhyme that American readers are familiar with when jumping rope, such as “Not last night, but the night before…” This shift is not literally the same as the original song, but the translator chooses the strategy of Americanization in order for
American young readers to have a similar reading experience about the song as young Korean readers. Since I know both Korean and American cultures, I can determine that the song is not exactly the same as the Korean song, but this shift helps target readers be familiar with the context of the story and retains the same function for the song.

**Linguistic changes**

The second strategy of cultural familiarity is linguistic changes. There are two types of linguistic changes in these translated books: gender changes and use of kinship words. Linguistic change in the English translated books involves gender changes of the characters between Korean and English editions, and use of kinship words is found in Korean translated books. For example, in *My Cat Copies Me*, the cat is neutral in Korean, but the cat is female in the English edition. In *My Friend Rabbit*, the rabbit is male in the English original edition, but when it is translated into Korean, the rabbit is called “the rabbit” without mentioning the rabbit is male. In *Kitten’s First Full Moon*, the cat is female. The original Korean books do not specify the genders of the animals since the Korean language does not have gender like Indo-European languages. Animals in Korean children’s books are called by the species name of the animal. If there is a cat in the story, the cat is not called by a pronoun. The cat is always called “the cat.” However, in the English edition, in order to avoid redundancy, if there is a cat, the cat is called by a pronoun once the cat is introduced. Because of the difference between English and Korean languages, animal characters are given gender-specific pronouns in English translations. Animals like cats are translated into female pronouns, but the genders of rabbits in *While We Were Out* and *My Friend Rabbit* are translated differently. The
characteristics of the rabbit in *While We Were Out* are feminine because the rabbit likes to wear girl’s clothes and to wear make-up on its face, meanwhile the rabbit of *My Friend Rabbit* behaves like a male, helping the little mouse when it needs help. Based on the characteristics of animals, the translators choose gender-specific pronouns for each animal because American readers are more familiar with gender-specific pronouns for animal characters.

**Simplification**

The third strategy of cultural familiarity is simplification. Simplification means that “a foreign notion is supplanted by something less specific” (Nikolajeva, 2006, p. 282). In order to simplify unfamiliar terms, translators use a more generic term. The examples of simplification are found in *New Clothes for New Year’s Day* since the terms for the items that are used in the original book are not contemporary items. For example, a traditional item, such as hanger, a jacket, socks, a rainbow-striped jacket, a winter hat, and a tie have specific names, which are different from those of contemporary items. Since these terms are translated into something less specific, as a bicultural and bilingual, I can see the loss of specific meanings. Korean readers can feel for these items, which are attached to the mood of New Year’s Day, but target readers of this book do not have specific feelings on these items and do not know the specific meaning. Since the items in the books are not used in Korean children’s daily life, the items can get Korean children excited for *New Clothes of New Year’s Day*. However, in the process of translation, the children’s excitement of New Year’s Day is lost in the English translated edition.
Cultural Familiarity in the Korean Translated Books

In the Korean translated books from the U. S., the translators use the following strategies in terms of cultural familiarity: substitution of labels, linguistic changes, translation based on meaning, Koreanization, and simplification.

Substitution of labels

In the case of cultural familiarity in the Korean translated books, there are several ways to get target readers familiar with the texts. According to Nikolajeva (2006), it is common in translations of children’s books to change foreign foods, weights and measures, currency, flora and fauna, customs and traditions in order for target readers to easily understand unfamiliar things in the source texts. There are several examples in *The Man Who Walked between the Towers*. The author, Gerstein, uses measuring units such as pound for weight, feet for height, inch for thickness, and mile for length, but the translator switches the measuring units from “four hundred and forty pounds” to “200 kilograms,” from “one hundred and forty feet to forty meters,” and from “seven-eighths of an inch thick” to “as thick as a thumb.” Since Korean readers are not familiar with pound, feet, inch, and mile for measurements and need to convert these measurements, the translator changes these units to familiar ones.

Another example is “the towers” in *The Man Who Walked between the Towers*. American readers know that “the towers” means “the World Trade Center in New York City.” However, since Korean readers need to know more specifically about the towers, the translator selects “the Twin Towers” in Korean. “The Ssangdung-I building,” which means the Twin Towers in New York City, is used in the Korean edition.
**Linguistic changes: Use of kinship words**

The second strategy of cultural familiarity is using kinship words in the Korean edition because the Korean language is hierarchical, and there are specific names for relations between relatives and family members. For this reason, the kinship terms are well developed in the language system. In *The Stray Dog*, the original edition does not include words such as older sister or younger brother when referring to the young girl and the boy. However, in the Korean edition, since the girl is obviously bigger than the boy in the illustrations, the translator selects “noo-na,” which means older sister and “dong-saeng,” which means younger brother in Korean instead of “the girl” and “the boy.”

**Translation based on meaning**

The third strategy of cultural familiarity is that the translator does not translate the terms literally and selects the terms that are frequently used in Korean for better understanding. For example, in *Rosa*, “injustice” is not literally translated. Instead, it is translated into “racial discrimination” in order to explain the specific situation. Also, “Civil Rights” is changed to “Human Rights” in Korean. In general, human rights and civil rights can be synonyms to Koreans, but in the United States, *Civil Rights* are specifically used for *the African American Civil Rights Movement* between 1955 and 1968, particularly in the South of the United States. However, in the Korean edition, people do not distinguish between the two terms.

Another example of translation based on meaning is the sentence “They walked on Thanksgiving,” in *Rosa*. Since Thanksgiving is not commonly known to Korean readers, the translator changes the sentence into “it is almost Christmas season.” In South
Korea, only Christians celebrate Thanksgiving on the third Sunday of November. Because there is no corresponding holiday for Thanksgiving in Korean culture, the translator makes an adaptation for better understanding, choosing Christmas instead of Thanksgiving.

**Koreanization**

The fourth strategy of cultural familiarity is *Koreanization*. *Koreanization* is defined as shifting unfamiliar terms and concepts to familiar ones when some items are not popular in Korea, or when some cultural references are not known to Korean readers. It is a similar concept to *Americanization*. For example, the job of “a dog warden” in *The Stray Dog* does not exist in South Korea even though Korean readers understand there is a dog warden as a job. As an alternative, the translator decides to use “gong-won gwan-ri-in,” which means a park ranger, since Korean readers know what a park ranger does. Another example is the song, “Oh, Susannah” in *The Hello, Goodbye Window*. Even though older Korean readers know “Oh, Susannah,” the younger readers of this book do not know about the song because it is a foreign song. Thus, the translator decides to use “Jak-eun-byul,” which is literally “Little Star” and the famous English lullaby “Twinkle Twinkle Little Star” is also translated into Korean. This strategy is similar to shifting a Korean jumping rope song into an English jumping rope song in *Something for School*. The third example of Koreanization is shifting “oatmeal” into “soup that milk was added into.” Even though Korean readers know oatmeal, they are more familiar with generic soup, rather than oatmeal. This is a change of meaning since oatmeal is not a soup, but a hot cereal. The last example in *Moses* is shifting “boatman” into “fisherman.” Since
“baet-sa-gong,” which is a boatman, is not currently often used, the translator uses “u-boo,” which means a fisherman, for younger readers’ understanding. The translator translates the boatman into a more modern term, a strategy called modernization, which means that “changing or deleting what may be perceived as offensive, such as racism and sexism, or 19\textsuperscript{th}-century fiction is translated into a more modern idiom” (Nikolajeva, 2011, p. 409). These shifts are made by the translator in order for Korean younger readers to understand the translated books better.

\textit{Simplification}

The last strategy of cultural familiarity is simplification. In order for the translators to make something less specific, a particular cultural artifact is changed into a general one. For example, in the United States a quilt is commonly used in daily life, but the translator of Henry’s Freedom Box changes it into “a general blanket” because “a quilt” does not look significant in the context. In Rosa, she prepares a dime for the bus fare; the translator changes “a dime” into “a coin” because Korean readers know that a coin would be enough for the bus fare without explanation. If the translator decides to use “a dime” literally, it would confuse younger readers. In Coming on Home Soon, there is “lye soap” in the sentence, but the translator decides to use regular soap. In the original edition lye soap means handmade soap and can be made with cheap ingredients at home, but in South Korea handmade soap is not popular, and it is a fancy soap. The meaning can be different when it is literally translated. For this reason, the translator generalizes “lye soap” into “soap.” Also, in Knuffle Bunny Too, Trixie goes to kindergarten, which is a part of the school system, but in South Korea from preschool through kindergarten is
not a part of the school system. Public education is considered from 1st grade of elementary school, and preschool and kindergarten are optional, which means that children do not have to go to preschool or kindergarten if their parents do not want them to go. Correspondingly, the translator decides to change “school” into “kindergarten” because Trixie is a kindergartener, and “Pre-K” is translated into “kindergarten” in Korean so Korean readers do not misunderstand. Additionally, in Moses an example of simplification is “biscuit.” Biscuit in Korean means cookies. To Korean readers, if someone is eating biscuits, they may think that that person is eating a cookie as a snack, not a meal. For this reason, the translator generalizes “biscuit” into generic “bread.”

Adaptations Regarding Illustrations

In the process of translation, there are two types of adaptations regarding illustrations: translations of environmental print in illustrations and the addition or deletion of sentences based on illustrations.

Changes in Environmental Print

The source texts can include original languages in illustrations. In the Korean translated books, the environmental print in the illustrations is changed into Korean language. For example, in Rosa, one African-American man is reading a newspaper where “Emmett Till” is written (see Figure 6.1).
However, in the Korean translated edition, instead of “Emmet Till”, “Emmet Till was beaten” is printed on the newspaper. I think that the translator purposefully chooses to put the sentence in the newspaper in order to give more historical information on Emmet Till’s case because Korean readers do not know about the case. Another possible reason for this change is that target readers may pay more attention to “Emmet Till was beaten” because of the violence of the sentence.

Another change in the environmental print of *Rosa* is the following illustration (see Figure 6.2) of the English original edition that has a sign on the door for “White Entrance.” In the Korean translated edition, the translator translates the sign into Korean.
Figure 6.2 Change in Environmental Print in *Rosa* (sign)

Figure 6.3 Change in Environmental Print in *Rosa* (posters)
Also, there are several posters in Figure 6.3, which say “No Riders Today” or “Stay Off the Buses. Support Mrs. Parks” in English. In the Korean translated edition, the posters are all translated into Korean. Even the small environmental print sign like “Edmund Pettus Bridge” is phonetically translated into Korean. The small environmental print sign does not play a significant role, but the translator decides to translate all the environmental print in the illustrations into Korean. In Henry’s Freedom Box, the environmental print, like an address that is written on the wood box in English, is translated into Korean (see Figure 6.4). Even though the address written on the wood box is a part of the illustration, that address is significant. The address shows the final destination of the box where “Philadelphia” is written. Philadelphia is a place of freedom for slaves at that time period.

Figure 6.4 Change of Environmental Print in Henry’s Freedom Box (address)
However, not every environmental print is translated into Korean. In *Knuffle Bunny Too*, the environmental print is all photos, and the translator does not change them into the target language.

In contrast, in the English translated books, the environmental print is not changed except for one change on the back of the book jacket. In the Korean original edition of *The Zoo*, there is a warning that is written, “Warning: Please do not feed animal” in the illustration. However in the English translated edition, the warning sign is omitted. Other than that, Suzy Lee draws two signs in the illustration: one is her name as an author and illustrator and the other is a sign for admission. The translator treats the signs as illustrations and does not change them. Also, there are several warning signs in the zoo, which say “Please do not feed animals.” The signs are also treated as parts of the illustration without any changes. In *Something for School*, there are several types of environmental print in the illustrations.

![Figure 6.5 Authentic Illustration in the English Translated Edition of Something for School](image)
The translator does not change any of them, showing Korean written language as part of the illustration (see Figure 6.5).

In Minji’s Salon, the environmental print, such as store signs, is written either in English or Korean, even in the Korean original edition. In Waiting for Mama and While We Were Out, the environmental print is written in Korean in the bilingual edition and the English translated edition. The translators do not translate them into English in order to give American target readers more authenticity of another culture. The English translated editions make foreignization, rather than domestication, but the Korean translated editions provide domestication in terms of illustrations.

**Adaptations Based on Illustrations**

Another type of adaptation regarding illustrations is additions, omissions, or changes based on illustration. Translators sometimes delete or add sentences in the target texts based on the illustrations.

![Figure 6.6 Omissions based on the Illustration in While We Were Out](image)

The last page of While We Were Out shows an example. In the Korean edition, the narrator mentions the illustrations briefly, but the English edition deletes the narrator’s
comment about the illustration (See Figure 6.6). Also, the narrator invites the audience as an observer of the rabbit’s adventure in the Korean edition, but the American translator translates this into English quite differently as follows:

**The Korean Original Edition (Literal Translation):**

When the family gets back they may say, “why is there the rabbit’s poop in every corner?” You know what happened while the family was out.

**The English Translated Edition:**

She’s had a wonderful adventure, and the family will never know. Or will they?

In *New Clothes for New Year’s Day*, there is an explanation on how to wear skirts that the Korean edition explains in detail with directions, such as right side or left side, but in the English edition, if there is no illustration, readers may not understand what the sentences mean (see Figure 6.7).
In the Korean translations, there are several examples of additions or omissions based on the illustrations. In the English original edition of *Ella Sarah Gets Dressed*, when Ella does not want what her mother and her father recommend, the sentence is “But Ella Sarah said, ‘No.’” In the Korean translated edition, based on the illustration, the translator adds “she shakes her head and she stomps on the ground.” In the original edition, the illustrations show what Ella is doing, and the author avoids redundancy. However, the Korean translator adds these sentences into the translated edition in order to exaggerate Ella’s strong rejection.

In *The Hello, Goodbye Window*, the sentence, “Nanna and Poppy live in a big house in the middle of town” is translated into “Nanna and Poppy live in a three-story
house with lots of windows.” The illustration shows that the grandparents live in a three-story house in the English original edition and so the words do not have redundancy. However, in the Korean translated edition, “a three-story house” is added into the sentence so that the words and illustrations show redundancy. Also, the sentence gives Korean target readers an impression that the grandmother and grandfather are wealthy. This impression is not significant for understanding the story, but Korean target readers may think that normal American people live in a big house. Another example in The Hello, Goodbye Window occurs when the translator changes the sentence based on the illustration as follows:

**The English Original Edition:**

So you can climb up on the *flower barrel* and tap the window…

**The Korean Translated Edition (Literal Translation):**

I climb up on the *trashcan* and tap the window …

There is no connection between the flower barrel and trashcan, but the illustration shows that the little girl climbs up on the trashcan (see Figure 6.8). As a result, the translator changes the “flower barrel” into the “trashcan” in order to make the illustration and the text match.
In *Knuffle Bunny Too*, the sentence, “I’m going to show Amy, and then I’ll show Meg, and…” does not include what Trixie is going to show to her friends. Mo Williems avoids redundancy in this sentence, but in the process of translation, the translator translates the sentence into “I’m going to show this little bunny to Amy, and then I’ll show Meg, and…” Based on the illustration, the translator adapts the sentence. Also, when Trixie’s father went to the phone downstairs, the original sentence, “Trixie’s daddy went to the phone” does not imply that the phone is located downstairs, but in the translated edition, the sentence is translated into “daddy went down in order to make a phone call.” This sentence is also adapted based on the illustrations.

In *The Stray Dog*, the sentence, “they introduced him to the neighborhood” is translated into “the family brought Willy into the park in the neighborhood.” The illustration actually shows that the boy and the girl brought Willy to the park. In the English edition, the sentence mentions indirectly what is in the illustration, but in the Korean translated edition, the sentence narrates the same thing as the illustration.
These examples show that these Korean translated books are *symmetrical picture books* (Nikolajeva & Scott, 2001), which means that illustrations and words are mutually redundant narratives. The English original editions are *complementary picture books* (Nikolajeva & Scott, 2001), which means that words and illustrations fill each other’s gaps. Several English editions avoid redundancy when illustrations narrate the same thing as words, but in the Korean editions, illustrations and words narrate the same things redundantly.

**Completely Different Translations from Original Editions**

The Korean translated books have more examples of translations that are completely different from the original edition than the English translated ones. The Korean translators use more *domestication* (Venuti, 1995) strategies than the English translators.

**Different Translations in the English Translated Books**

In the English translated editions, there are four examples. In *Minji’s Salon*, the sentence is completely differently translated as follows:

**The Korean Original Edition (Literal Translation):**

When you mix permanent lotion, you must not eat it.

**The English Translated Edition:**

The color must be mixed carefully. (No tasting allowed.)
As mentioned before, permanent lotion is more frequently used in South Korea than hair color solution. Even young Korean readers know it is better than hair color solution. Consequently, the author uses “permanent lotion” in the text, but American readers are familiar with hair color solution. Also, in the illustration, the hair dresser mixes red material. Based on the illustration, readers may assume that the hair dresser is mixing hair color solution rather than permanent lotion. The English and original sentences have similar meanings. Even though “No tasting allowed.” is translated from the original sentence, the translator puts this sentence in the parenthesis, treating it as extra explanation. The activity of mixing the color is more focused on in the English translated edition.

Another example in Minji’s Salon is the mother’s reaction to Minji’s play. The sentences are translated as follows:

**The Korean Original Edition (Literal Translation):**

“I think you can become a hair dresser. Do you think?”

“Yes, Mom. I want to be a hair dresser.”

**The English Translated Edition:**

“Are you the owner of this salon?”

“Yes madam. Would you like to make an appointment?”
In the Korean original edition, the conversation between the mother and Minji focuses more on Minji’s dream that she already explored with creativity, but in the English translated edition, the mother focuses on Minji’s role playing, rather than her dream in the future. In the process of translation, the English translator changes the author’s intention. These two editions emphasize Minji’s creativity, but the author’s intention is changed in the English translated edition. On the back of the book jacket in the original edition, the intention of the book is that through creativity children experience their future dreams. However, in the English translated edition, the sentence, “Minji’s Salon is open and ready for business!” is written on the back of the book jacket. These descriptions show that the original intention of the author is differently translated.

In *Something for School*, there is one example of different translations from the original sentence. When Yoon found her sister’s headband, the sentence is describing how the headband looks like as follows:

**The Korean Original Edition (Literal Translation):**

The headband is tight, but she feels so good because she does not look like a boy.

**The English Translated Edition:**

A little of her real hair showed, but it looked good. No one could think she was a boy.

In both editions, the purpose of using the headband is to hide her actual appearance and to show the feminine with the aid of the headband. In the original edition, her concern is
if the headband fits her, but in the English translation, her concern is if the headband can hide her real identity.

In *My Cat Copies Me*, the narration describes the cat’s characteristics using a Koreanized term, “kkak-jaeng-i” as follows:

**The Korean Original Edition (Literal Translation):**

Our cat is kkak-jaeng-i.

**The English Translated Edition:**

My cat is independent.

“Kkak-jaeng-i” means a person who is stingy and pursues only his or her own benefit or a person who is very clever and sly for his or her own benefit. The word is used for looking down on a person whose personality is “kkak-jaeng-i.” The word includes a negative connotation. Normally, when describing a cat, Korean people use this term, “kkak-jaeng-i,” comparing a cat with a dog. A dog is more loyal to its owner than a cat. Korean people think that a cat comes close to people when it needs something. Based on the definition of “kkak-jaeng-i,” in the English translation, “My cat is very independent” is a completely different translation. Because of differences between Korean and English languages, Koreanized terms cannot be translated into English, and vice versa. Some concepts or items do not exist in other languages. “Kkak-jaeng-i” is a good example of showing differences between the two languages.
Different Translations in the Korean Translated Books

In the case of the Korean translated books, there are slightly different examples in terms of different translations. There are also several mistranslations because the Korean translators may lack knowledge of both cultures. First of all, in *Rosa*, a food name, “macaroni and cheese” is treated as two different foods. “Macaroni and cheese” is shown two times in the book. The Korean translator translates it into “macaroni-wa-cheese” in Korean and translates it into “macaroni which cheese is added to” later. “Macaroni-wa-cheese” seems like a correct translation, but *wa* is a conjunction, which connects *noun* and *noun* or *noun phrase* and *noun phrase*, which means that the translator treats it as two nouns, connecting the two nouns with a conjunction. The second one is also mistranslation because a food name does not change into phrases in the process of translation. If the translator wants to add this phrase “macaroni which cheese is added to” in the text, it should be treated as an extra explanation.

The second example of mistranslation is found in *Coming on Home Soon*. Ada Ruth’s grandmother got a letter written in cursive from Ada Ruth’s mother. Cursive writing is a skill of writing with the characters joined, but the Korean translator translates “cursive” into curly letters, “kkobool-kkobool,” describing shapes of the English characters. Normally, when describing alphabet letters in Korea, people use the adjective, “kkobool-kkobool,” which means curly. However, when the translator translates it into Korean, cursive should be treated as a writing skill, not as shapes of alphabet letters. I think that the translator’s lack of knowledge may cause mistranslation.
In *The Hello, Goodbye Window*, there is one example of a completely different translation that was caused by the author’s and the translator’s assumptions. The author may assume that source readers would know about their own cultural background, and, conversely, the translator may assume that target readers do not know about the source reader’s cultural background. For example, the following sentences are differently translated:

**The English Original Edition:**

THE PIZZA DELIVERY GUY.

(Pepperoni and cheese, he knows that’s my favorite.)

THE QUEEN OF ENGLAND

(Nanna is English, you know, so the Queen likes to come for tea.)

They all could come! And a lot more if they want!

And if they do, I’ll see them first.

**The Korean Translated Edition (Literal Translation):**

The pizza delivery guy!

He knows that pizza with lots of cheese added on is my favorite.

The Queen of England!

My grandma makes tea very well. So, the Queen comes for tea.

Once Santa Claus and Puss in Boots came here.

Whoever comes, I’ll see them first.
In these examples, “pepperoni and cheese” is a kind of pizza, but it is translated into generic items because the translator assumes that Korean readers may not be familiar with this type of pizza. Also, “Nanna is English” may have the connotation that English people can make tea very well, and the author assumes that American readers would know what it means. However, Korean target readers may not know about this cultural background. For this reason, the translator intervenes in aiding the target readers’ understanding, by adding “my grandmother makes tea very well.” Another different translation of this page is “Santa Claus and Puss in Boots.” There is no clue for these two additions. The translator adds “Santa Claus and Puss in Boots” without any explanation. However, Santa Claus and Puss in Boots can excite young children. Therefore, the translator puts these two new items into the Korean translation. Another irrelevant translation in The Hello, Goodbye Window is found as follows:

**The English Original Edition:**

Sometimes Nanna peek-a-boos me, which always makes me laugh. So I get a lot of extra fun and hellos before I even get inside.

**The Korean Translated Edition (Literal Translation):**

My grandma imitates my facial expression, which I make after taking a cold medicine. So I laugh a lot.
Even though there is a similar play like peek-a-boo in Korea, the translator changes it. The above sentences are very different, and there is no clue for why these changes are made.

The last different translation from the original edition is as follows:

The English Original Edition:
My favorite is oatmeal with bananas and raisins that you can’t see because he hides them down inside. I find them all.

The Korean Translated Edition (Literal Translation):
I like to eat bananas and raisins in oatmeal that my grandpa hides down. I count how many bananas and raisins there are with fingers.
“Seven pieces of banana, eleven raisins!”

These two parts are not exactly the same, but the Korean translation edition puts more emphasis on playing, giving an impression that the little girl and her grandfather are playing and enjoying together.

The last example shows that the meaning seems similar, but the translation is completely different from the original one. In Henry’s Freedom Box, there is an example of this case as follows:
The English Original Edition:

Slaves weren’t allowed to know their birthdays.

The Korean Translated Edition (Literal Translation):

Slaves did not have their birthdays.

The original edition means that slaves had their birthdays, but they were not allowed to know about them. It implies that slaves do not have the right to celebrate their birthdays as human beings as people do not celebrate animals’ birthdays. However, the Korean translation means that slaves’ birthdays do not exist. These two meanings are basically different from each other.

Omissions

Most cases of omissions happen because of political, cultural, or religious reasons (Nikolajeva, 2006), and these omissions are called purification. Nikolajeva (2011) showed an example of purification found in The Wonderful Adventures of Nils. In the Russian translated edition, Nils’ parents go to a market instead of a church, but in the original Swedish edition, Nils’ parents go to a church. The Russian translator made an adaptation of purification because an ideology is not acceptable in the target culture, Russia. In this study, no translators use purification as a cultural adaptation. Instead, they use other types of omissions, such as to eliminate redundancy of the illustrations, the characters’ thoughts, the narrators’ comments, extra dialogues, extra explanations of context, and non-translatable onomatopoeia or uy-tay-e.
Omission in the English Translated Books

In the case of the English translated books, there are several examples of omission in *While We Were Out, Something for School, Waiting for Mama*, and *Minji’s Salon*.

Since there are drastic changes in *While We Were Out* and *Something for School*, the books are analyzed extensively. Table 6.1 presents a comparison of the Korean and English editions of *While We Were Out*.

|-------------------------------------------------|------------------------------|--------------------|
| 1) 토끼는 베란다에서 사람들이 밥 먹는 모습을 많이 보았기 때문에 식사하는 법을 잘 알고 있습니다. 지금 토끼는 맛있는 밥을 먹고 있어요. | She sits at the table to eat, just as the family does. | • Extra explanation-context  
• Redundancy of the illustration |
| Since the rabbit often saw the family eat meals, she knows how to sit at the table to eat. Now she is eating a nighttime meal. |
| 2) 늘 재미있는 비디오가 보고 싶었는데 마침 기회가 좋네요. 빨 붉겨 맛있는 밤참을 먹고 있어요. | Now is her chance to watch a movie. | • rabbit’s thoughts  
• Redundancy of the illustration |
| The rabbit always wants to watch an animation movie. It is a good chance to watch it. She is browsing and chooses a ‘snowman’ movie. It is so good to watch a movie while munching snacks. |
| 3) 토끼는 이집 아주머니 화장대에 올라가 재미있게 생긴 화장품들을 이것저것 만져 봅니다. 털이 하얗게 토끼는 늘 화장을 해 보고 싶었답니다. 어때요, 정말 예뻐졌죠? | Then it’s time to explore.  
She hops onto the dressing table, picks up this, smells that, a touch of lipstick…”beautiful,” she thinks. | • rabbit’s thoughts  
• narrator’s comments  
• requesting readers’ opinions |
<p>| The rabbit hops onto the dressing table of the lady of the house and | | |</p>
<table>
<thead>
<tr>
<th>Touches this and that cosmetics. The white rabbit always wants to apply makeup. How does she look? Is she pretty?</th>
<th>She finds a colorful costume. The youngest in the family wore it to her first birthday party. It fits perfectly.</th>
<th>Extra explanation-context</th>
<th>Rabbit’s thoughts</th>
</tr>
</thead>
<tbody>
<tr>
<td>4) 옷장 속을 뒤지다가 멋진 걸 찾아 냈어요. 아주머니가 손수 지은 이 집 막내의 돌 옷이랍니다. 토끼에게 맘에 드는데요. 토끼는 이 옷이 정말 맘에 듭니다.</td>
<td>The next room is full of books. The rabbit opens one, but she doesn’t understand it.</td>
<td>Redundancy of the illustration</td>
<td>Rabbit’s thoughts</td>
</tr>
<tr>
<td>She finds something beautiful in a wardrobe. This is the costume that the lady of the house made for the youngest’s first birthday party. It fits perfectly. The rabbit really loves the costume.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) 이 방은 아주씨가 피아노를 치거나 책을 보는 방입니다. 토끼는 아무 책이나 하나 꺼내 들고 책상 앞에 앉았습니다. 아주씨는 왜 이렇게 제미없는 책을 읽는지 알수가 없군요. This room is the place where the man of the house plays the piano or reads books. The rabbit picks one and sits at the table to read. I don’t understand why the man reads such a boring book.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The rabbit is very clever!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6) 토끼는 무슨 생각이 떠는지 물러 블레이드를 신나 말고 부엌으로 뛰어갑니다. Something comes up in the rabbit’s mind. She hops to the kitchen.</td>
<td>She hops to the kitchen…</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) 아하! 이제야 토끼 꾀를 알겠네요. A-ha! I can see how clever the rabbit is.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) 토끼가 이제 졸린가 봐요. 하품을 들어지게 하는군요. 아무래도 한숨 자고 일어나야 할 것 같은데요? It seems that she is getting tired. She is yawning. I think that she needs to</td>
<td>She’s getting tired. She’s had a busy day.</td>
<td>Narrator’s comments</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>get some sleep. Don’t you think?</td>
<td>The rabbit hops back to her balcony,</td>
<td>Extra explanation-context</td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>-------------------------------------</td>
<td>---------------------------</td>
<td></td>
</tr>
<tr>
<td>9) 이제 토끼는 자기 집으로 돌아가야 해요. 바로 베란다가 토끼 집이죠.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is time for her to go back to her home. This balcony is her home.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 10) 식구들이 집에 돌아와서는 이렇게 말하였죠. “아니, 왜 이렇게 집안 구석구석에 토끼똥이 있지?” 여 러분은 알고 있죠? 그 동안 무슨 일이 일어났는지……. When the family gets back they may say, “why is there the rabbit’s poop in every corner?” You know what happened while the family was out. | She’s had a wonderful adventure, and the family will never know. Or will they? | Narrator’s comments
Inviting the reader to the event of the book
Redundancy of the illustration |

There are several types of omissions in *While We Were Out*: extra explanations of context, redundancy of the illustrations, the rabbit’s thoughts, the narrator’s comments and an invitation to the event of the story. First, omissions of contexts can be found in (1), (4), (6) and (9) in the above table. In (1), the original text explains how the rabbit knows how to sit at the table to eat. Since the explanation can be assumed easily, the translator deletes a part of the sentence. In (4), the rabbit is putting on the youngest’s costume for her first birthday. The extra explanation of the costume is not translated, but in the original edition, the information that the lady of the house made the costume is included. In (9), the English edition does not imply that the balcony is the rabbit’s home, but in the Korean edition, an extra explanation of the balcony is included. These extra explanations of the contexts are not essential when target readers read the English edition book. Since the extra explanations are omitted, target readers lose details of information on the contexts.
The second type of omission is omissions or changes of redundant texts in (1), (2), (5), (8), and (10) of the above table. In (1), the English text does not mention that the rabbit is eating a nighttime meal. It states that the rabbit sits at the table to eat. Since the illustration shows that the rabbit is eating like the family, the English text does not include the same redundant meaning. In (2), the illustration shows that the rabbit chooses a ‘snowman’ movie, and the Korean text has the same meaning, but in the English edition, the translator does not include the redundancy. In (8), the illustration shows that the rabbit is yawning, and the text states the same meaning. However, in the English edition, the statement, “she’s getting tired” is translated from the Korean original text. Instead of a literal translation, the translator adds a sentence, “she’s had a busy day” as the translator’s opinion. In (10), the sentence in the quotation mark is referring to the illustration in the Korean edition, but the English edition does not include the sentence. Instead, the translator’s thoughts on the rabbit’s exploration of the house are included. For this reason, the English text and the illustration are transmitting a different and irrelevant message.

The third type of omission is omission of the rabbit’s thoughts. Even though the narrative perspectives are not changed from the third-person to the first-person perspective, the rabbit’s thoughts are indirectly stated in the Korean edition. However, in the English text, the rabbit’s thoughts are mostly deleted in the process of the translation in (2), (3), (4), and (5). In (2), the sentences, “the rabbit always wants to watch an animation movies” and “it is so good to watch a movie while munching snacks” are the rabbit’s thoughts, but the translator deletes the rabbit’s thoughts because they do not seem
to be essential for the story. The (3) sentence, “the white rabbit always wants to apply makeup” seems like the narrator’s comments, but the rabbit’s thoughts are indirectly expressed in the Korean edition. However, the English translated edition does not include the rabbit’s thoughts. After exploring, the rabbit applies makeup, but the text does not express the rabbit’s thoughts. In (4), the Korean text includes the rabbit’s thoughts on the costume, such as “the rabbit really loves the costume,” but the English translator deletes the sentence. In (5), the rabbit’s thoughts in the Korean and English editions are differently written as follows:

The Korean Original Edition (Literal Translation):

I don’t understand why the man reads such a boring book.

The English Translated Edition:

She doesn’t understand the book.

The narrative perspectives are dynamically changed from first-person to third-person perspectives. In the process of changing the narrative perspectives, some thoughts of the rabbit are changed as well. In the English edition, the rabbit simply does not understand the book, but the Korean edition includes the rabbit’s thoughts about the book from the first-person perspective.

The fourth type of omission is the narrator’s comments and invitation to the events of the story. The examples are found in (3), (7), (8), (9), and (10). In (3), the
narrator is asking the reader’s opinion if the rabbit looks pretty in the Korean edition, but the English translator changes the sentence into a regular statement. The Korean edition has a conversation between the narrator and the reader, but the English edition shows a statement about the event. In (7), the sentence seems like a conversation in the Korean edition, but the English edition is a statement about the rabbit. In (8) of the Korean text, the narrator’s comments are included, requesting the reader’s opinion, such as “I think that she needs to get some sleep. Don’t you think?” However, in the English text, a short statement is explaining the situation, but the translator’s thought is added, such as “She’s had a busy day.” This sentence does not exist in the original text. In (9), the Korean and English editions are completely different. The Korean text is referring to the illustration, and the author put the family’s possible reaction to what the rabbit has done. Also, the last sentence is inviting the reader to the event. However, in the English text, the translator changes the sentences into regular statements, adding the translator’s thoughts.

In *Something for School*, there are several omissions: Yoon’s thoughts, redundancy in the illustrations, and direct speeches of the characters. Table 6.2 shows examples of omissions in *Something for School*.

**Table 6.2 Types of Omissions in *Something for School***

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 모르는 선생님, 모르는 친구들을 만날 일이 걱정이었어요. She was worried because she needs to meet a new teacher and new friends.</td>
<td>She was too nervous.</td>
<td>Yoon's thoughts</td>
</tr>
<tr>
<td>2) 이거야, 이거! 곱슬곱슬 머리띠 This is perfect! A headband with curly hair.</td>
<td>…”It’s perfect!”</td>
<td>Redundancy in the illustration</td>
</tr>
<tr>
<td>3) “엄마, 내 머리띠 못 봤어요? 곱슬 머</td>
<td>Sister was searching for</td>
<td>Deleting</td>
</tr>
</tbody>
</table>
리카락 달린 거요.” 언니가 머리띠를 찾았어요.
“네 방에 있겠지. 잘 찾아보렴.”
“Mom, have you seen my headband with curly hair?” Sister was looking for her headband.
“It should be in your room. Go and find it in your room.”

4) 윤이는 모르는척, 냅ilik 집을 나섰어요.
“다녀오겠습니다.”
“윤이야, 기다리. 엄마랑 같이 가야지!” 엄마가 부르는 소리도 못 들은 척했어요.
She pretended not to know about the headband and rushed out to school.
“Bye.”
“Wait, Yoon. You have to go with me.” She pretended not to hear what mother said.

5) 다음 날, 유치원에 간 윤이는 머리띠를 하려고 가방을 열었어요.
“어! 어디로 갔지?”
윤이는 헛김질로 가방을 뒤졌어요.
하지만 머리띠는 어디에도 없었어요.
The next day, Yoon searched through her school bag. “Where is it?”
Yoon was digging in the bag, but the headband was gone.

6) 그때 친구들이 윤이를 불렀어요.
“윤이야, 뭐해? 우리 줄넘기하자.”
At that moment, her friends call Yoon.
“Yoon, what are you doing? Come play jump rope!”

7) 윤이는 신나게 줄을 넘었어요.
머리띠 생각은 깨끗이 잊어버렸어요.
Yoon jumped rope. She forgot all about the headband.

8) ‘유치원이 좋아. 친구들이 있어서 좋아, 이유진, 정경연, 최승규, 조은영, 김준우……’
“There’s Lee, Yoo-Jin, Jeong, Kyung-Yeon Choi, Seung-Kyu, Cho, Yoon’s thoughts
The first type of omission in *Something for School* is Yoon’s thoughts. (1) and (8) are the examples. In (1), Yoon is worried about meeting a new teacher and friends as most children are nervous about their first day of school. Since the reason for her being nervous is typical, the English translator deletes the reason. In (8), Yoon’s thoughts are partially deleted. In the English text, the names of Yoon’s friends are listed, but in the Korean text, Yoon is saying that she enjoys school life because she has many friends who are listed in the text. Both examples show that Yoon’s thoughts are deleted. The translator deletes Yoon’s thoughts, treating the thoughts as extra explanations of the situation.

The second type of omission is redundancy in the illustrations in (2), (5), (6), and (7). In (2), when Yoon finds her sister’s headband, she is excited about that. The Korean text redundantly shows the same meaning as the illustration, but the English text does not include redundancy in the text. In (5), (6), and (7) the Korean text shows the same meaning as the illustration, explaining the illustration, but the English text cuts out repetition from the text. Readers of the English text can assume the meaning of the deleted sentences because the illustrations transmit the same meaning as the text. Also, the character’s direct speeches already imply the same meaning in (5) and (6).

The third type of omission is direct speeches of the characters in (3) and (4). In (3), Yoon’s sister is asking if her mother has seen the headband. In the Korean text, the
mother’s direct speech is included, answering the question, but in the English text, the mother does not reply to Yoon’s sister. In (4), when Yoon rushes out to school, the mother says that Yoon needs to go with her in the Korean text, but the English text deletes that part of the direct speech.

The Korean text in *Something for School* transmits redundant messages to readers, but the English text allows readers to infer messages based on the contexts or the illustrations. As a result, the Korean text is long, and the English text becomes shorter. The Korean text gives more details and information of the events to the reader.

In *Waiting for Mama* and *Minji’s Salon*, there are many *onomatopoeia* and *uy-tay-e*. *Onomatopoeia* is defined as the formation of words from a sound associated with what is named, such as *cuckoo* and *sizzle* (Oxford American Dictionary). *Uy-tay-e* (Yale Rominization is used) is words that describe the shapes, motions, and movements of people or objects. Shin (2005) suggested that *onomatopoeia* needs to be often used in translated children’s books to increase speakability. In other words, since the Korean children’s books, especially for young children, include *onomatopoeia* and *uy-tay-e*, English translators need to know how to translate *onomatopoeia* and *uy-tay-e*. However, in the process of translation from Korean to English, *onomatopoeia* and *uy-tay-e* are often deleted. Table 6.3 shows omissions of *uy-tay-e* and *onomatopoeia* in *Waiting for Mama*.

<table>
<thead>
<tr>
<th>Table 6.3 Omissions in <em>Waiting for Mama</em></th>
</tr>
</thead>
</table>
| 1) 추위서 코가 새빨간 아가가 야장야장 (ajang ajang) 전차 정류장으로 걸어 나왔습니다. A small child, his nose red from cold, walks to the streetcar station. | }
walks with toddling steps to the streetcar station.

| 2) 그리고 ‘깡’ (kking) 하고 안전 지대에 올라섰습니다. And he hardly climbs up on the high platform. |
| He climbs up on the high platform. |

In the Korean sentences in Table 6.3, underlined words are uy-tay-e or onomatopoeia. In (1), “아장아장 (ajang ajang)” describes how toddlers walk, which is unsteady and slow. This uy-tay-e is commonly used in Korean children’s books when there is a toddler who starts to walk. In (1), uy-tay-e gives readers a sense that the little child is very young. However, in the English edition, “walks” does not give the reader the same feeling. In (2), “깡 (kking)” is onomatopoeia that emphasizes that the little boy climbs on a high place because people make this sound when they climb on a high place. Uy-tay-e and onomatopoeia are frequently used in Korean children’s books, but there is no exact correspondence of uy-tay-e in the English language. For this reason, in the process of translation, uy-tay-e and onomatopoeia are often deleted, and target readers cannot feel the same as source readers. Table 6.4 presents examples of omissions of uy-tay-es in Minji’s Salon.

**Table 6.4 Omissions in Minji’s Salon**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>동글동글 말아요. 힘들어도 참아야 해요. Roll it up curly. You have to be patient.</td>
<td>You have to be patient; beauty takes time.</td>
</tr>
<tr>
<td>알록달록 칠해요. 예쁜 색으로 골라 주세요. Apply colors colorfully. Please choose beautiful color.</td>
<td>A little more color…</td>
</tr>
</tbody>
</table>
The underlined words in the Korean edition are not translated. Since the verbs “roll up” and “apply colors” already imply the uy-tay-es, “curly” and “colorfully,” the English edition may not lose meaning. However, in the English edition, the sentences that include uy-tay-es are deleted because the illustrations transmit the same meaning.

**Omissions in the Korean Translated Books**

Among the Korean translated books, *Henry’s Freedom Box* and *The Hello, Goodbye Window* have several examples of deletions. Other than that, other books have only one or two sentences deleted. Therefore, *Henry’s Freedom Box* and *The Hello, Goodbye Window* are mainly analyzed in this section. Table 6.5 shows examples of omissions in *Henry’s Freedom Box*.

**Table 6.5 Omissions in Henry’s Freedom Box**

<table>
<thead>
<tr>
<th>Type of Omission</th>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) One morning the master called for Henry and his mother. They climbed the wide staircase.</td>
<td></td>
<td>어느 날 아침, 주인님이 헨리와 엄마를 불렀어. One morning the master called for Henry and his mother. (The next sentence is deleted.)</td>
<td>Extra explanation</td>
</tr>
<tr>
<td>2) Henry poured it on his hand. It burned his skin to the bone.</td>
<td></td>
<td>헨리는 황산을 손에 부어 버렸단다. Henry poured it on his hand. (The next sentence is deleted.)</td>
<td>Extra explanation</td>
</tr>
<tr>
<td>3) Henry held his breath. Could they be talking about his box?</td>
<td></td>
<td>헨리는 숨을 참았어. Henry held his breath. (The next sentence is deleted.)</td>
<td>Narrator’s comment</td>
</tr>
<tr>
<td>4) He awoke to loud knocking. “Henry, are you all right in there?” “All right!” he answered.</td>
<td></td>
<td>상자를 두드리리는 소리에 헨리는 깜짝 놀라서 깨어. He awoke to loud knocking. (The next two sentences are deleted.)</td>
<td>Direct speech</td>
</tr>
</tbody>
</table>
Types of omissions are extra explanation, narrator’s comment, and direct speech. In (1) and (2), the translator deletes extra explanations. Even though these explanations are deleted, readers do not lose meaning because these are explaining extra context. In (1), readers do not need to know if Henry and his mother climb the wide staircase because this sentence does not have an important message, but the sentence implies that the master lives in a big house. In (2), if the sentence is translated, readers can vividly and directly see what happens to Henry. However, since the previous sentence implies that it would burn Henry’s hand, the translator deletes the sentence, and readers can assume a possible consequence. In (3), the deleted sentence does not give an important meaning to readers; the author, Ellen Levine, invites readers to the event, asking readers’ opinions. For this reason, the translator deletes the sentence, and readers do not lose the meaning of the text. In (4), even though the direct speeches are deleted in the Korean text, the next sentence implies that Henry is all right. Readers do not lose meaning from the deleted sentences. Overall, Henry’s Freedom Box is translated faithfully even though several sentences are not translated in the Korean edition.

Table 6.6 presents several examples of omission in The Hello, Goodbye Window.

<table>
<thead>
<tr>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
<th>Type of Omission</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Just before I go up to bed, Nanna turns off all the lights and we stand by the window and say good night to the stars.</td>
<td>잠자리에 들기 전, 우리는 안녕 빠이빠이 창문 너머로 별들에게 잘 자라는 인사를 건네요. Before going to bed, we stand by the Hello,</td>
<td>Extra explanation</td>
</tr>
</tbody>
</table>
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Goodbye window and say good night to the stars

2) My favorite is oatmeal with bananas and raisins that you can’t see because he hides them down inside.

나는 그 안에 할아버지가 숨겨 놓은 바나나와 건포도를 건져 먹는 걸 좋아해요.
I like eating bananas and raisins that my grandpa hides inside the milk soup.

different sentence structure

3) Or just kick my ball around.

(the sentence is deleted)
Extra explanation

4) But you can’t touch anything under the sink. You could get very sick.

하지만 싱크대 아래에 있는 물건들은 함부로 만지면 큰일 나요.
But it would be dangerous if I touch something under the sink.

Extra explanation

In Table 6.6, (1) and (3) are extra explanations of the context, which means that the meanings are the same even though the underlined sentences are deleted. Since these sentences are not essential, readers do not lose important messages. In (1), it is a night time, and it is not special for the grandmother to turn off the lights. In the case of (3), the sentence is not relevant to the illustration. Even though the sentence is deleted, readers likely do not realize that something is missing. For these reasons, the translator deletes the sentences without losing meaning. In (2), the sentence is not omitted completely, but a part of the sentence is deleted because Korean readers are not familiar with “oatmeal” in the sentence, and the translator needs to change the sentence and the meaning slightly because of the deleted part. In (4), the underlined sentence is not completely deleted, but the sentence is merged, and the two sentences become one. Even though they are merged, the meaning of the Korean text is exactly the same as that of the English text. Overall,
there are omissions, but readers can get the same meaning in the Korean translated books as the English ones.

**Additions**

In the process of translation, translators often add some sentences in order to provide target readers with more background information for better understanding of the translated books.

**Additions in the English Translated Books**

In the English translated books, three types of additions are found: translator’s thoughts, extra statements on contexts, and familiarizing. The first category is that translator’s judgmental thoughts are added, adding adverbs or adjectives. The examples are found in *Waiting for Mama* and *Something for School*. In *Waiting for Mama*, the original and translated sentences are as follows:

**The Korean Original Edition (Literal Translation):**

He just stands still there, with his red nose.

**The English Translated Edition:**

He just stands there, **patiently**, with his **cold** red nose.

The translator adds the underlined “patiently” and “cold.” By adding “patiently,” the translated text shows that the boy is persevering. Also, the word “cold” emphasizes the
hard situation for the young boy. In *Something for School*, Yoon’s sister is looking for her headband as follows:

- Have you seen my special headband?

By adding “special,” the headband seems special to the sister and Yoon, but in the original text, the author does not use “special” in front of the headband. The headband is just one that curly wigs are attached to and is not special for the sister and Yoon.

In *New Clothes for New Year’s Day*, the translator puts his or her judgments on the sentences. Two examples of addition are shown as follows:

- It may be tied tightly (how pretty!) or left untied.
- It’s not easy.

In the first example, the original sentence means that it may be tied tightly and beautifully. The author does not think if the tie is pretty or not, but the translator may think that the tie seems pretty. Consequently, “how pretty!” is added in the parenthesis. The second example is also the translator’s thought. In the original text, the author does not mention if it is an easy process of accessorizing, but in the translated text, the translator thinks it is not easy to accessorize hair. For this reason, “it’s not easy” is added.

In *Minji’s Salon*, *My Cat Copies Me*, and *While We Were Out*, the translator’s thoughts are also added. Table 6.7 shows the examples as follows:

<table>
<thead>
<tr>
<th>Titles</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Minji’s Salon</em></td>
<td>Beauty takes time.</td>
</tr>
<tr>
<td><em>Minji’s Salon</em></td>
<td>Wigs, for example, don’t suit everyone.</td>
</tr>
<tr>
<td><em>My Cat Copies Me</em></td>
<td>Everything will be different.</td>
</tr>
<tr>
<td><em>While We Were Out</em></td>
<td>She’s had a busy day.</td>
</tr>
</tbody>
</table>
The second type of addition is extra statements of contexts. Table 6.8 shows examples as follows:

<table>
<thead>
<tr>
<th>Titles</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Something for School</em></td>
<td>You don’t look like a boy!</td>
</tr>
<tr>
<td><em>The Zoo</em></td>
<td>I love the zoo.</td>
</tr>
<tr>
<td><em>My Cat Copies Me</em></td>
<td>We’ll make new friends, together.</td>
</tr>
<tr>
<td><em>While We Were Out</em></td>
<td>And finds just what she is looking for.</td>
</tr>
<tr>
<td><em>While We Were Out</em></td>
<td>Then it’s time to explore.</td>
</tr>
<tr>
<td><em>While We Were Out</em></td>
<td>It’s early morning when the sun wakes her.</td>
</tr>
</tbody>
</table>

Since these sentences do not exist in the Korean original texts, the meaning does not change a lot. These sentences provide extra explanation of the contexts for better understanding of the texts. Among these examples, the translator of *While We Were Out* adds and deletes several sentences.

The third type of addition is familiarizing. One example from *New Clothes for New Year’s Day* is shown as follows:

- The perfect day to make New Year’s Calls and to wish everyone good luck in the New Year.

The above example gives target readers cultural information on customs of New Year’s Day. By adding the underlined parts, target readers can know more about the purpose of New Year’s Calls.

**Additions in the Korean Translated Books**

In the Korean translated books, there are six types of addition: Addition of specific information, addition of translator’s thoughts, addition of extra statements, addition for familiarizing, addition based on illustration, and random addition. The first
The type of addition is addition of specific information. Several examples of this type of addition are found in *Rosa*. Table 6.9 shows examples of additions.

**Table 6.9 Additions in *Rosa***

<table>
<thead>
<tr>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Those elves in the North Pole have nothing on us!</td>
<td>Those elves who are helping Santa Claus in the North Pole have nothing on us!</td>
</tr>
<tr>
<td>The women of Montgomery…</td>
<td>The women of Montgomery, Alabama…</td>
</tr>
<tr>
<td>The needle and thread flew through her hands like the gold spinning from Rumpelstiltskin’s loom</td>
<td>The needle and thread flew through her hands like the gold spinning from the loom of Rumpelstiltskin who is a dwarf in a fairytale.</td>
</tr>
<tr>
<td>As was the evil custom, she then got off the bus and went to the back door to enter the bus from the rear.</td>
<td>As was the evil custom, which was one where black was segregated from white, she then got off the bus and went to the back door to enter the bus from the rear, which is the section for black people.</td>
</tr>
<tr>
<td>She recited in her mind the 1954 Brown versus Board of Education decision, in which the United States Supreme Court ruled that separate is “inherently unequal.”</td>
<td>She recited in her mind the 1954 Brown versus Board of Education, in which the United States Supreme Court ruled that separate in public schools is “inherently unequal.”</td>
</tr>
</tbody>
</table>

The underlined parts of the examples are providing background information for target readers who do not have knowledge about the culture of Europe and geographic information and history of the United States. If Korean target readers read *Rosa* without this specific information, they would not fully understand the story. The specific information is definitely helpful for younger readers who are not familiar with the culture and history of another country.

The second type of addition is the addition of a translator’s thoughts. There is one example found in *Knuffle Bunny Too* as follows:
The English Original Edition:

He asked “can we deal with this in the morning?”

The Korean Translated Edition (Literal Translation):

He said, “go to bed now and let’s deal with this in the morning,” but Trixie keeps insisting stubbornly.

In the English text, the author does not clearly mention anything about Trixie’s personality, but in the translated Korean text, the translator’s judgment about Trixie’s personality is expressed with a slightly changed translation.

The third type of addition is addition based on the illustrations, and the examples in *The Hello, Goodbye Window* are shown in Table 6.10.

<table>
<thead>
<tr>
<th>Table 6.10 Additions based on the Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>The English Original Edition</td>
</tr>
<tr>
<td>There’s a brick path that goes to the back porch…</td>
</tr>
<tr>
<td>N/A The kitchen is where Nanna and Poppy are most of the time. So you can climb up on the flower barrel and tap the window.</td>
</tr>
<tr>
<td>And I yell, “Stop it, Poppy. Stop it!”</td>
</tr>
<tr>
<td>And I say, “But I’m here with you, Poppy,” and then he looks at me in his funny way.</td>
</tr>
</tbody>
</table>
The translator adds the underlined parts based on the illustration even though the original text does not include the underlined parts. Since Norton Juster and Chris Raschka write and illustrate *The Hello, Goodbye Window* individually, the illustrator, Raschka may add his interpretation of the text in the illustration. In the Korean edition, the translator may interpret a combination of the text and the illustration. Thus, the Korean translated text includes both interpretations of the text and the illustrations. On top of that, the translator’s interpretation is also added, and the sentences in the Korean translated edition of *The Hello, Goodbye Window* become longer than the English original edition.

The fourth type of addition is the addition of extra sentences. The translator changes from regular statements to direct speech. Table 6.11 presents the examples as follows:

**Table 6.11 Addition of Extra Sentences**

<table>
<thead>
<tr>
<th>Titles</th>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Knuffle Bunny Too</em></td>
<td>But just as her daddy kissed her good-bye, Trixie saw Sonja.</td>
<td>1) “See you later.” Her daddy kisses Trixie. At that moment she saw Sonja.</td>
</tr>
<tr>
<td><em>The Hello, Goodbye Window</em></td>
<td>and say good night to the starts.</td>
<td>2) and say good night to the starts. “Have a good night, twinkle twinkle little stars!”</td>
</tr>
<tr>
<td><em>Coming on Home Soon</em></td>
<td><em>I’ll be coming on home soon</em>—like a song you want to sing over and over.</td>
<td>“Please tell Ada Ruth that I’ll be coming on home soon.” I don’t know how long I have been waiting for the word like a song you want to sing over and over.</td>
</tr>
</tbody>
</table>
The fifth type of addition is the addition of *onomatopoeia* and *uy-tay-e*. According to Shin (2005), *onomatopoeia* and *uy-tay-e* are often used in children’s books for speakability. For this reason, *onomatopoeia* and *uy-tay-e* are found in the Korean translated books. By adding *onomatopoeia* and *uy-tay-e*, young Korean readers can read translated books more smoothly. Two examples found in *The Hello, Goodbye Window* and *Kitten’s First Full Moon* are shown in Table 6.12.

**Table 6.12 Additions of Onomatopoeia and Uy-tay-e**

<table>
<thead>
<tr>
<th>Title</th>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hello, Goodbye Window</td>
<td>… and tapped the window…</td>
<td>창문을 탁톡톡 두드리다음 (1)After tapping the window</td>
</tr>
<tr>
<td>Kitten’s First Full Moon</td>
<td>So she went back home.</td>
<td>타박타박 집으로 돌아갔지요. (2)The kitten goes back home.</td>
</tr>
</tbody>
</table>

The above examples show *onomatopoeia*, which are underlined. *Onomatopoeia* emphasizes sounds of tapping on a window and of walking exhaustedly. Since the meanings of *onomatopoeia* can be assumed based on the context, the *onomatopoeia* does not add more specific meanings. Because these two books are written for younger readers, they can enjoy the rhythm of the sentences. In South Korea, younger reader’s books include more *onomatopoeia* and *uy-tay-e* than those of older children.

These types of additions are ones that appear random. Random additions are found in Table 6.13.
### Table 6.13 Random Additions

<table>
<thead>
<tr>
<th>Titles</th>
<th>The English Original Edition</th>
<th>The Korean Translated Edition (Literal Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rosa</em></td>
<td>The alteration department…</td>
<td>(1) The alteration department of the department store…</td>
</tr>
<tr>
<td><em>The Hello, Goodbye Window</em></td>
<td>My favorite is oatmeal with bananas and raisins that you can’t see because he hides them down inside. I find them all.</td>
<td>(2) I like to eat bananas and raisins that he hides in the soup, counting how many bananas and raisins are in it. Seven pieces of bananas and eleven raisins!</td>
</tr>
<tr>
<td><em>The Hello, Goodbye Window</em></td>
<td>They all could come! And a lot more if they want!</td>
<td>(3) Once Santa Clause and Puss in Boots came. Whoever comes, I will see them first.</td>
</tr>
</tbody>
</table>

These examples do not provide any clues as to the reason for the change. The translator changes the original sentences without evidence. In the case of (1), this addition might occur because an alteration department usually exists in department stores in South Korea. An alteration department with a culturally known location is much easier for Korean readers to be familiar with. Even though it is not important whether an alteration department is in a department store or not, familiarizing target readers with this addition is a strategy for better understanding. In the case of (2) and (3), there is no clue provided to help understand the reason for the translator’s additions. I cannot infer any reason for this addition from the illustrations and any sentences in the original edition of *The Hello, Goodbye Window*. 
Changes of Titles and Book Jackets

Book titles are important for the young readers and their parents in selecting books. If titles are attractive, they tend to select the books. Also, book jackets are important for them in choosing a book. Thus, publishers of translated books change titles or book jackets so as to draw readers’ attention. In this section, titles and book jackets of original and translated books are compared.

Changes of Titles in the English Translated Books

Out of seven English translated books, changes of title occurred in four: While We Were Out, Minji’s Salon, Something for School, and Wave. Overall, the titles in the English translated books seem to use more literary language. Table 6.14 shows changes of the titles.

<table>
<thead>
<tr>
<th>Korean Title (Literal Translation)</th>
<th>English Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>도대체 무슨 일이 일어났을까?</td>
<td>What on Earth Happened During That Time?</td>
</tr>
<tr>
<td>헤어드레서 민지</td>
<td>Minji’s Salon</td>
</tr>
<tr>
<td>곱슬곱슬 머리띠</td>
<td>Something for School</td>
</tr>
<tr>
<td>파도야 놀자</td>
<td>Wave</td>
</tr>
<tr>
<td>고양이는 나만 따라해</td>
<td>My Cat Copies Me</td>
</tr>
<tr>
<td>New Clothes for New Year’s Day</td>
<td>New Clothes for New Year’s Day</td>
</tr>
<tr>
<td>동물원</td>
<td>The Zoo</td>
</tr>
</tbody>
</table>
The original title of *While We Were Out* is *What on Earth Happened During That Time?* The Korean title can imply the English title, but the original Korean title draws more attention because readers are wondering about the context of the title. If the Korean title includes *While We Were Out*, readers would lose curiosity about the meaning. In the case of the English title, if the title includes *What on Earth Happened During That Time?*, the title is long, and American readers may not be interested in the book. Partially showing the title draws more attention of readers in both editions.

The original title of *Minji’s Salon* is *Hairdresser Minji*. The author’s intention in the Korean original edition is valuing children’s creativity and dreams, asking what Minji wants to become in the future. However, in the English translated edition, the translator changes several sentences in the end of the story, playing a role as a hairdresser between mother and the child. Consequently, the Korean title, *Hairdresser Minji* focuses on the future job of the child, but the English title, *Minji’s Salon*, implies the conversation between mother and Minji is treated as a role-play at that moment.

The original title of *Something for School* is *Headband with Curly Hair*. The major focus of the original edition is not school. The story focuses on how the little boyish-looking girl, Yoon, copes with her concerns. Also, in South Korea kindergarten is not considered part of the public school system and is not mandatory. In the Korean edition, a first day of school is not a theme of the book, but the English edition focuses on children’s life at school. As a result, the author chooses *Headband with Curly Hair* in order to show how Yoon deals with her concern through the headband with curly hair. In
the English translated edition, the translator and the publisher want to focus on school life. Therefore, the title focuses on school.

The original title of *Wave* is *Hey, Wave! Let’s Play*. The Korean title seems like a fantasy, but the English title is like a realistic fiction that is describing a little girl’s play on the beach. The nuances of the two titles seem different, but the focuses of the two titles are not different.

**Changes of Titles in the Korean Translated Books**

Out of eleven Korean translated books, changes of title occurred in five: *Knuffle Bunny Too, Ella Sarah Gets Dressed, Rosa, Coming on Home Soon, and Kitten’s First Full Moon*. Overall, the titles in the Korean translated books seem to be more descriptive.

The literal translation of titles of Korean translated picture books is shown in Table 6.15.

<table>
<thead>
<tr>
<th>English Title</th>
<th>Korean Title (Literal Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Henry’s Freedom Box</em></td>
<td>헨리의 자유상자</td>
</tr>
<tr>
<td></td>
<td>Henry’s Freedom Box</td>
</tr>
<tr>
<td><em>Knuffle Bunny Too</em></td>
<td>내 토끼 어디 있어?</td>
</tr>
<tr>
<td></td>
<td>Where is My Bunny?</td>
</tr>
<tr>
<td><em>Moses</em></td>
<td>모세</td>
</tr>
<tr>
<td></td>
<td>Moses</td>
</tr>
<tr>
<td><em>Ella Sarah Gets Dressed</em></td>
<td>오늘은 무슨 옷을 입을까?</td>
</tr>
<tr>
<td></td>
<td>Which Clothes am I Going to Wear?</td>
</tr>
<tr>
<td><em>Rosa</em></td>
<td>일어나요 로자</td>
</tr>
<tr>
<td></td>
<td>Stand Up, Rosa.</td>
</tr>
<tr>
<td><em>Coming on Home Soon</em></td>
<td>엄마의 약속</td>
</tr>
<tr>
<td></td>
<td>Mother’s Promise</td>
</tr>
<tr>
<td><em>Kitten’s First Full Moon</em></td>
<td>달을 먹은 야기 고양이</td>
</tr>
<tr>
<td></td>
<td>Kitten that Ate the Moon</td>
</tr>
<tr>
<td><em>The Man Who Walked between the Towers</em></td>
<td>쌍둥이 밀딩 사이를 걸어간 남자</td>
</tr>
<tr>
<td></td>
<td>The Man Who Walked Between the Twin</td>
</tr>
</tbody>
</table>
The title of *Knuffle Bunny Too* is translated into *Where is My Bunny?* If readers see the English title, they consider it to be part of the *Knuffle Bunny* book series. Also, since the word *Too* in the title and number *two* are homophones, readers easily make connections to the *Knuffle Bunny* series. However, when Korean target readers see the Korean translated title, they do not think that it is a part of the series of *Knuffle Bunny*. Since the first book, *Knuffle Bunny: A Cautionary Tale*, is not sold separately in South Korea, Korean target readers may not have had a chance to read the first one. Also, in English *Too* and *two* are homophones, but the correspondences of these two words are not homophones in Korean language. Korean readers would not make a connection between the first and second books of the *Knuffle Bunny* series based on the literal translation. Consequently, the translator does not intend to connect *Knuffle Bunny Too* to the first one, and the title of the Korean translated edition implies some events in the book, which is the loss of Knuffle Bunny.

The title of the Korean edition of *Ella Sarah Gets Dressed* is *Which Clothes am I Going to Wear*? If the original English title is literally translated, the title would not be attractive to younger readers and their parents because the literal translation is a statement that does not invite the curiosity of younger readers.
The title of *Rosa* is translated into *Stand Up, Rosa*. This change can give the young readers a brief clue of the whole event. Since Rosa Parks is not known in South Korea, the change of the title can allow readers to think that she would overcome hardship bravely. The phrase “stand up” is normally used for people who are suffering from injustice or hardship in order to encourage them to rise up.

The title of *Coming on Home Soon* is translated into *Mother’s Promise* in the Korean edition. If the title is literally translated, it sounds awkward. This change can give a hint to readers about the story and is more impressive to them. Readers do not know what the mother promised based on the title, but they can be curious about that. Triggering curiosity is a good strategy for selecting a book title.

The title of *Kitten’s First Full Moon* is translated into *Kitten that Ate the Moon* in the Korean edition. The Korean title does not match the events of the story because the kitten does not eat the moon, but thinks that the moon is a bowl of milk. The kitten tries to eat, but cannot do it. The Korean title shows exaggeration, not matching the title to the story in order to draw the attention of readers.

**Changes of Book Jackets**

A book jacket is an important factor for readers to select a book because it is the first impression of the book. If a book jacket is not attractive, people usually do not pay attention to the book. In the case of translated books, publishers often change book jackets to get more attention from target readers or to make the books more familiar to them. In the English translated books, *My Cat Copies Me* and *While We Were Out* are changed (see Figure 6.9 and Figure 6.10). In the Korean translated books, *Ella Sarah*
*Gets Dressed* is completely changed (see Figure 6.11), and the background color of the book jacket of *The Hello, Goodbye Window* is changed.

![Image of book jackets](image)

**Figure 6.9 Book Jackets of *My Cat Copies Me***

![Image of book jackets](image)

**Figure 6.10 Book Jackets of *While We Were Out***
In the case of *My Cat Copies Me* and *While We Were Out*, the book jackets of the Korean editions are not one of the illustrations in the books. The illustrators draw new pictures for the book jackets. However, in the English editions, the book jackets of both books are selected from the illustrations in the books. In *My Cat Copies Me*, the illustration that matches with the book title is selected for the book jacket. In the picture, the cat is following what the little girl is doing. In *While We Were Out*, the book jacket of the Korean original edition seems to be a realistic fiction picturebook, but in the English edition, the book seems to be a fantasy story. The English book jacket can provide more suggestions to readers about what type of book it is.

In *Ella Sarah Gets Dressed*, the book jacket of the English edition shows the opposite of the book title because Ella is in her pajamas on the book jacket. As a result, English readers may become curious about the story and wonder what clothes Ella is going to wear. However, in the Korean edition, the book jacket is a part of the
illustration, and Ella in the book jacket is already finished selecting and wearing her clothes. The book title shows curiosity to readers, but the book jacket already shows what Ella has done. In the case of The Hello, Goodbye Window, the English and Korean editions have essentially the same picture on the book jackets, but the English edition has a vivid yellow background, and the Korean one a white background. Since the age level of this book is younger children, the bright yellow color of the book jacket is more attractive than the white one.

Another difference between the Korean translated and English translated books is that the Korean translated books include the translators’ names on the book covers along with the authors and the illustrators. However, the English translated books do not include the translators’ names on the book covers. The translators’ names do not appear even in the copyright pages of books from Kane/Miller publishers. Only Waiting for Mama has the translator’s name, Eun-Hee Chun, in the book. The translators’ roles in the translated literature appear to be more valued in South Korea than in the United States.

Overall, most English and Korean translated books are using the same book jackets as the original one. When the publishers use different book jackets from the original ones, the book jacket pictures are selected from the illustrations in the books.

Discussion

In this section, some differences between the Caldecott book set of original and translated editions (Caldecott book set) and the Korean book set of original and translated editions (Korean book set) are discussed. When looking across these two sets, the following issues are found: more omissions in the English translated books, more
additions and substitutions in the Korean translated books, and differences between the English and Korean translated books in terms of changes in environmental print in the illustrations. Additionally, several anomalies are discussed in this section, along with domestication and foreignization.

**Differences between the Korean and English Translated Books**

There are more omissions in the English translated book set. In *While We Were Out* and *Something for School*, many sentences are cut out from the original sentences. Since these two books from the English translated data set have a symmetrical relationship of text and illustration, the translators delete redundancy in the texts because the illustrations also provide significant meanings to readers. Also, *New Clothes for New Year’s Day* and *My Cat Copies Me* are symmetrical picture books. However, since *New Clothes for New Year’s Day* is an informational book that explains how to wear traditional clothes, the translator does not delete redundant sentences. In the case of *My Cat Copies Me*, the texts are faithfully translated into English. Therefore, minor changes are found, but there is no significant deletion in the process of translation.

The rest of the three books are complementary picture books. Especially, in the cases of *Minji’s Salon* and *The Zoo*, the illustrations and the texts do not tell exactly the same stories. The two stories are parallel, but the narration of each book mentions only one story; the second story is told through the illustrations. Readers follow the second story only with the illustrations, which means that the translators as target readers do not have many things to omit in the process of translation. Correspondingly, the two books do not have many examples of omissions. In the case of *Waiting for Mama*, the
illustrations were added in 2004 to the original text which was written in 1938. The illustrations of this book create a more detailed version of the story than the original text. The text itself is succinct and short even though there are multiple meanings in it. However, the illustrations create a story that is not in the original text. Therefore, the translator also does not have sentences to omit in the process of translation.

Based on my data set, it is not correct to say that most Korean books are symmetrical picture books. Symmetrical or complementary relationships between text and illustration vary depending on the authors’ and illustrators’ preferred styles. Even though most authors of my data set are illustrators as well, some books are symmetrical and some are complementary.

There are some differences between the English and Korean languages in terms of omission and addition in the process of translation. As for the linguistic features of the English and Korean languages, most English language speakers normally try to avoid redundancy in their writing, but most Korean language speakers accept redundancy. This linguistic feature may cause more omissions in English translated books when translating from Korean into English and more additions in Korean translated books when translating from English into Korean. In the case of the original Caldecott books, since the authors already avoid redundancy, the translators do not have many things to omit when translating English into Korean. However, some texts need extra explanation for Korean target readers. For this reason, the translators add extra explanations or background information. In the case of the Korean original books, especially symmetrical books, such as While We Were Out and Something for School, there is redundancy
between the text and the illustrations. The author repeats the same meaning in the illustrations. When translating these books into English, the translators delete redundancy and extra explanations. Due to the linguistic features of the English and Korean languages, the two data sets have different adaptation styles.

As for target readers of the two data sets, since some Caldecott books were written for older readers and all the Korean books in my data set were for young readers, the translators’ strategies for adaptation are different. In the case of the Korean translated books, the translators substitute American measuring units or currency with Korean ones in order for Korean readers to understand unfamiliar measuring units and currency. In the case of the Korean original books, since target readers are younger readers, the contents of the books do not include complicated concepts like measuring units or currency, which means that there is no substitution. If some items are culturally specific in the English translated books, such as the specific names for clothing and accessories in New Clothes for New Year’s Day, those items are not substituted; they are simplified as generic items.

When comparing adaptations of the environmental print in the two data sets, I found that there is more adaptation of the environmental print in the Korean translated books. The Korean translators change even small street signs when translating the books except Knuffle Bunny Too, because these illustrations are all photographs. There are two possible reasons for the adaptation of the environmental print: translators’ ideologies of childhood and translators’ philosophies of translation as a dialogic process. The first possible reason is that the Korean and American translators have different ideologies of childhood. The Korean translators seem to try not to confuse younger Korean readers
when they read translated books. They also seem to underestimate young Korean readers’ abilities to understand and appreciate another country’s culture. According to Cannella (2002), “dominant discourses have designated those who are younger as simple, immature, and lacking—as those who are so vulnerable that we would expect them to be victimized—as requiring protection” (p. 9). It seems that the Korean translators may have dominant ideologies of childhood. Wilson (2009) stated, “modern views on childhood are housed in a discourse of ‘truths’ about children’s helplessness” (p. 19). Also, Oittinen (2000) commented, “concepts of childhood are mirrored in every adult act, in all creations for children” (p. 53), and added that when adults write, illustrate, or translate for children, they always do it on the basis of their images of childhood, on the basis of the whole society’s image of childhood. Based on the images of childhood that the Korean translators have in mind, they may assume that young readers do not tolerate unfamiliar, foreign cultures. As a result, Korean target readers do not have a chance to see authentic illustrations of the original editions.

In the case of American translators, their images of childhood may be different from those of Korean translators. They appear to believe that child readers can understand environmental print. In the English translated books, the environmental print is the same as the original illustrations. The translators do not change the environmental print when translating the text and illustrations, as occurred in Korean translated books. The translators may want to give opportunities for American target readers to explore authentic international books. Also, American translators may want to give more opportunities for readers to appreciate and understand global cultures through authentic
illustrations. American translators may have a higher regard for younger children’s abilities to understand unfamiliar, global cultures. As a result, American target readers can enjoy the authentic, original illustrations of the original Korean books.

Another possible reason for adaptations of the environmental print can be that Korean translators may think that whole texts and illustrations can be translated within a dialogic process. Oittinen (2000) stated that it is important for translators to translate more than texts in words and argues, “translators of picture books translate whole situations including the words, the illustrations, and the whole (imagined) reading-aloud situation” (p. 75). If the illustrations are dealt with within “the framework of translation, as part of the Bakhtinian dialogics of translation” (Oittinen, 2000, p. 75), translating the illustrations is also necessary in order for translators to help target readers have similar reading experiences as source readers. Even though Korean target readers do not see authentic illustrations in translated books, they can have similar reading experiences as American source readers.

However, from the perspective of translation as a dialogic process, the American translators may not think about translating whole situations. They seem to think that the environmental print in the illustrations is not translatable. The American translators do not seem to treat the illustrations as a part of the translation process. Therefore, the American translators do not translate the environmental print in the illustrations, and so American target readers may not have similar experiences as Korean source readers.
Translators’ Backgrounds and Ideologies about Translations

Since translators’ backgrounds and experiences may affect their ideologies about translation, the translators’ backgrounds were also collected so as to understand their strategies of translation (See Table 3.2). The English translators’ information and even their names are not provided. Therefore, differences between the Korean and English translators cannot be compared based on my data sets. The collected data on the backgrounds and experiences of the Korean translators shows that their university degrees are not translation studies. Seven translators out of 11 are children’s authors. Their backgrounds and experiences vary. The translator of Rosa, Soon Hee Choi, has been living in the United States, which means that she may be familiar with both American culture and language. Other than that, the rest of them do not seem to be familiar with the U. S. culture even though they know the English language. It seems that the Korean publishers and the Korean translators may think that the linguistic aspect of translation matters, but the cultural aspects tend to be overlooked. The assumption that translation is a linguistic task by the Korean translators and the Korean publishers may cause mistranslations because of a lack of knowledge about the source culture.

Anomalies in the Translated Books

Among the two data sets, there are interesting anomalies in Minji’s Salon and The Hello, Goodbye Window. In the English edition of Minji’s Salon, the last part of the story is different from the original one. When Minji’s mother asks Minji about her future dream, the author, Eun-hee Choung, treats Minji’s play as an exploration about a child’s future dream. Normally, Korean parents or teachers often ask children about their future
dreams when they are quite young. This kind of conversation happens at home and at school. However, in the United States, there are cultural differences in terms of a discussion of children’s dreams. Americans normally do not ask young children about the jobs that they want to have. Also, a hair dresser is not a job that most parents encourage their children to have as a future job in either South Korea or the United States. However, due to the cultural differences between South Korea and the United States, the American translator may decide to change the last part of the story. The American translator may think that it is not culturally appropriate for young children to be asked about jobs. At a glance, the American translator seems to ignore the original intention that children’s creativity needs to be respected, but if cultural difference is considered, this change is a cultural adaptation. For this reason, the translator changes the conversation about a future dream into one about Minji’s role-play, encouraging Minji’s creativity. Nikolajeva (2011) categorized this strategy as harmonization, which includes “changes in children’s behavior, if considered improper in the target culture, or changes in adults’ attitude” (p. 409).

Another anomaly is found in The Hello, Goodbye Window. The Korean translated edition has some problems because the translator adds and changes some parts or phrases of the story without any indication as to why the changes are made. There are some possibilities about completely different translations. These mistranslations are caused because the translator assumes that young Korean readers do not know about American culture, or the translator may not have a deep cultural understanding of both cultures. Especially, when the translator translates names of food such as “pepperoni and cheese”
or “oatmeal,” the translator seems to have changed these names randomly. Recently, the
diet of Korean people has changed, and western foods are available around young
children. Many children already have experiences of eating western foods or at least
seeing them. However, since the translator assumes that young Korean children would
not know about western foods or would not tolerate an unfamiliar culture, the translator
changes these cultural references. Another assumption of these random mistranslations is
that the translator herself does not have an understanding of both American and Korean
cultures. Since the translator does not know about the situations within both cultures, she
assumes that Korean readers do not know about both cultures as well.

Another reason for mistranslation in *The Hello, Goodbye Window* is that the
translator does not seem to understand the deep structure of the culture. The translator
misses the reasoning for explaining the connection between “the Queen of England” and
“tea” because American readers know that English people like to drink tea in the
following sentences, but the translator does not follow the author’s logic. Instead, without
any connection between “Queen of England” and “tea,” the translator creates one
sentence, “My grandma makes tea very well.” Since the translator deletes an important
connection between “the Queen of England” and “nanna,” who are both English, the
sentences seem irrelevant even though the translator adds “My grandma makes tea very
well” into the text.

One clear example of mistranslation in *The Hello, Goodbye Window* is “Once
Santa Claus and Puss in Boots come here.” Since the original edition does not have this
sentence, and no hint is found in the original text for this change, this is a bad translation.
Universally, “Santa Claus” and “Puss in Boots” are popular to children, but the translator might want to excite children by adding “Santa Claus” and “Puss in Boots.” The translator is not a technician who changes a word to another word in another language, but without any indication for a change, adding random items in the process of translation is not appropriate. Target readers who do not have access to the original edition may misunderstand the original intention of the author. If the original sentences make sense without randomly changing them for target readers, there is no reason for the translator to change the original sentences. For this reason, random translations without a meaningful reason for change are examples of bad translation. In *The Hello, Goodbye Window*, these examples are found a couple of times. The following example is also an example of bad translation:

**The English Original Edition:**

Sometimes Nanna peek-a-boos me, which always makes me laugh. So I get a lot of extra fun and hellos before I even get inside.

**The Korean Translated Edition (Literal Translation):**

My grandma imitates my facial expression, which I make after taking a cold medicine. So I laugh a lot.

The original sentences make sense even though they are translated literally, but without a clear reason, the translator translates them to convey another meaning. Since the
translator does not understand the deep structure of the story, inappropriate mistranslation can happen.

**Domestication and Foreignization**

There are two basic translation strategies: *domestication* and *foreignization* (Venuti, 1995). Foreignization occurs when translators do not intervene even though the audience of the target language is not familiar with the culture of the source language. Domestication occurs when translators intervene in order for audiences of the target language to understand the culture of the source language. Nikolajeva (2011) commented, “there are two ways of dealing with the elements of source texts that may hamper target readers’ understanding are domestication and foreignization” (p. 409).

Nikolajeva mentioned that it is common in the translation of children’s literature to change foreign food, clothing, weights and measures, currency, flora and fauna, feasts, customs and traditions, to something that target readers will be familiar with and easily understand.

Nikolajeva (2011) also mentioned that in the American translation of children’s literature, most translators have a tendency to domesticate. However, in Japan, Japanese translators have a tendency to foreignize because they pay attention to the faithfulness of the source text. In South Korea, Korean translators also have a tendency to foreignize. The change of names or the location does not typically occur in Japan and South Korea. Yamazaki (2002) mentioned that foreign names and customs do not seem to keep Japanese children from reading and enjoying translated books. Yamazaki (2002) has criticized domestication for the lack of respect it shows toward other cultures. The
foreignness in translated books can be helpful for children to notice that there is linguistic and cultural diversity in the world. When children read domesticated translated books, they may think that a global culture is homogeneous, and their own culture is the center of the world, without respecting other cultures.

Before comparing the two sets of data in this study, I thought that English translated books would have more of a tendency toward domestication while Korean translated books would more of a tendency toward foreignization. However, translators of both Korean and English languages use domestication and foreignization strategies. The categories that I used for my analysis were cultural familiarity, adaptations regarding illustrations, completely different translations, omissions, additions, and changes of titles or book jackets. These categories were all cultural adaptations that the translators make.

In the case of the Korean translated books, some books, such as *Henry’s Freedom Box*, *Moses*, *Rosa*, and *The Man Who Walked between the Towers*, are for older readers. Since the contents of these books include foreign food, clothing, weights and measures, currency, flora and fauna, feasts, customs and traditions, the translators use a domestication strategy. *The Hello, Goodbye Window* is for younger readers, but the translator uses a domestication strategy, changing the food into a familiar one. Other than that, the books for younger readers do not include cultural references, and the translators do not use a domestication strategy. In the English translated books, most books are for younger readers and do not include cultural references.

Both American and Korean translators use foreignization. In both data sets, translators do not change people’s names and geographic names in the translated editions.
In the English translated books, the Korean children’s names are phonetically translated into “Minji” in *Minji’s Salon* and “Yoon” in *Something for School*. The rest of the books do not show the children’s names. Also, since all of the books do not include geographic names of places, the translators’ strategies toward foreignization could not be examined. In the Korean translated books, the children’s names are not included in *The Hello, Goodbye Window* and *The Stray Dog*, and *My Friend Rabbit* and *Kitten’s First Full Moon* are not examined because the main characters are animals. Other than that, the names of people are phonetically translated into Korean. Also, the geographical names of the places are phonetically translated in *Henry’s Freedom Box, Moses, Rosa, Coming on Home Soon*, and *The Man Who Walked between the Towers*.

In my analysis, I found that American translators use foreignization more than Korean translators in terms of the translation of the illustrations. As mentioned before, the environmental print in the illustrations in the Korean translated books is translated into Korean while the American translators do not change the environmental print in the Korean translated editions. Especially, the environmental print in *Rosa* and *Henry’s Freedom Box* includes significant meanings for the historical settings or stories themselves. The Korean translators use domestication as a strategy. However, the American translators use foreignization as a translation strategy. It is not easy to say if changes of the environmental print in the illustrations are correct or not, but translators’ images of children and their philosophy of translation can affect translators’ decisions on strategies.
Conclusions

In this comparative analysis of the Korean book set of original and translated editions (16 books) and the Caldecott book set of original and translated editions (22 books), six categories were identified. The six categories include cultural familiarity, adaptations regarding illustrations, completely different translations, omissions, additions, and changes of titles or book jackets. Cultural familiarity is the concept that translators use to adapt culturally unfamiliar concepts, items or cultural artifacts into something culturally familiar if there is no culturally corresponding concepts or objects in the target culture or if readers are not familiar with them. Adaptations regarding illustrations include changes of environmental print in the illustrations and adaptations based illustrations. Changes of environmental print in the illustrations involve examining the illustrations to see if there is any change in the environmental print between the original and translated editions of books. Adaptations based on illustrations involve additions, omissions, or changes based on illustrations. Completely different translations are to examine why and how the original and the translated editions are completely different and to see if there are observable reasons for the changes. Omissions are to examine how and why the translators delete some parts or sentences from the original editions. Additions are to investigate how and why the translators add some phrases and sentences in the translated editions. Changes of titles or book jackets are to compare how the translated editions are different from the original ones.

Before the analysis of the two book sets, my hunch was that Korean translated books would have more of a tendency toward foreignization while American translated
books would have more of a tendency toward domestication. From my experiences of reading Korean translated books in South Korea, I often found that some books are exotic and sometimes not understandable. However, this study concludes that most American and Korean translators purposely make cultural adaptations, which is domestication, in the process of translation to help target readers have better understandings of these international books. At the same time, they do not change essential, authentic features, such as the characters’ names and geographic names. I also found that some changes between the original and translated editions of books are problematic because there is no apparent reason for some changes by the translators. These changes could be mistranslations because the translators may lack knowledge of both cultures and of the deep structures of the stories. Also, the translators’ excessive interventions to support child readers’ understandings of another culture may cause mistranslations.

It is important for translators to balance foreignization and domestication when translating books. If they make cultural adaptations excessively, not respecting original editions, they can ruin the authors’ intentions and original stories, but if they literally translate the books, readers can feel confused and lose interest in reading translated books. This analysis shows that translation involves translators in rewriting the source texts. As target readers, translators read the source texts and rewrite the texts in order for target readers to understand them better without feeling exotic or awkward toward another culture.
CHAPTER 7: SUMMARY, IMPLICATIONS, AND CONCLUSIONS

Summary of This Study

There are two purposes for this study: (1) exploring English translated picture books that were originally published in Korea and subsequently translated in the United States, and Korean translated picture books that were originally published in the United States and subsequently translated in Korea; and (2) identifying cultural values, ideologies, and linguistic features within the two bodies of children’s literature. In the first part of this study, which is a critical content analysis, I explored culture, ideologies, and power issues within English translated and Korean translated picture books. In the second part of this study, I compared cultural, linguistic, and ideological differences between the source texts and the target texts and explored how the translators adapt the target text in order to address cultural, linguistic, and ideological conflicts between the source and the target culture.

Research questions that guided this study were:

1. What are the cultural, linguistic, and ideological representations of cultural groups within South Korea and the United States that are portrayed in English translated picture books and Korean translated Caldecott Medal Winner and Honor Books?

2. If there are cultural, linguistic, and ideological conflicts between the source culture and the target culture, how do the translators adapt the target text in order to address the conflicts?
The theoretical frameworks for this study are cultural studies and translation as a dialogic process. In order to answer the first research question, cultural studies framed the first part of my analysis. Within cultural studies, Stuart Hall’s (1997) concept of representation has been defined as the production of the meaning of the concepts in our minds through language. Hall (1997) affirmed, “representation is the process by which members of a culture use language to produce meaning” (p. 61). Additionally, in Hall’s (1980) concept of encoding and decoding, producers or writers insert their ideas into the entire structure of meanings and values in the process of producing meaning. Hall emphasized that the dominant ideology as meaningful discourse is created by producers or writers, and readers or audiences as receivers accept the dominant meanings. In this study, insider authors or illustrators of children’s books produce meanings in order to show cultural practices through children’s books. Based on Hall’s concepts of representation and encoding and decoding, I examined how members of a culture use language or visual signs to represent their own cultural practices and their own people. In addition, among the three reading positions that Hall (1980) described, I took the third position of reading, which means that receivers read the messages against the dominant meanings in order to examine hegemonic and dominant ideologies in children’s books.

For the second research question, translation as a dialogic process guided the analysis. The main theorists for this theory are Riitta Oittinen and Bakhtin. Oittinen (2000) applied Bakhtin’s dialogism in the process of translation, stating that Bakhtin sees a reading experience as dialogic, consisting of different writers, readers, contexts, and the past, present, and future. Oittinen (2000) has argued that every word is born in a dialogue,
which is closely connected with what Bakhtin calls *heteroglossia*. In the translation process, meaning is conveyed not with words in isolation, but with whole situations (Oittinen, 2000). Translators need to be in dialogue with the source text and target readers, taking into consideration the context surrounding the narrative and the background knowledge of the target audience.

Critical content analysis and comparative analysis were used as the methodology for this study. In my first part of the analysis, I analyzed my data set, using cultural studies in order to observe cultural representations of South Korea and the United States in the translated books of my data set. In my second part of analysis, I compared the original editions and the translated editions of books from my data set to observe how the translators adapt the target texts when there are cultural, ideological, and linguistic conflicts between the target and source cultures. By conducting the critical content analysis and comparative analysis, I have come up with the following patterns, which are summed up in the next subsection. The patterns are organized in the order of analysis of English translated editions of popular Korean picture books, analysis of Korean translated editions of Caldecott Medal Winner and Honor Books, and analysis of translation of picture books.

**Patterns of English Translated Editions of Popular Korean Picture books**

The analysis of the English translated editions of popular Korean picture books (English translated books) shows the following patterns:

- The girl protagonists are dominant, and they are assertive and independent.
· Most of the books do not deal with social issues or power structures within society.

· Korean families in these picture books do not seem family-oriented.

· Most Korean characters in these books seem to be from the middle class.

First of all, I found that most protagonists in the English translated books from Korea are females, and these female characters are assertive and independent. According to Nikolajeva (2010), masculine as a culturally dependent term is understood as normative and empowered, while feminine means disempowered, oppressed, deviant and silenced. In addition, Hall (1997) noted, “meaning depends on the difference between opposite” (p. 235). Based on Nikolajeva’s (2010) and Hall’s (1997) statements, dominant male characters would be expected to be dominant and play powerful and influential roles in the stories. However, most protagonists of the English translated books for this study are females. It does not mean that most Korean picture books have female protagonists, but the U. S. publishers selected the books where the protagonists are female. Because of this reason, the representations of Korean girls can be shown through these books, but those of Korean boys are not available.

Additionally, characteristics of Korean girls are unexpectedly different from what has been known to Western countries. Asian women, including Korean women, are known as passive, obedient, and quiet, but these characteristics are stereotypical images of Asian women. In the books from my data set, the female protagonists are assertive and independent, and are not quiet, obedient children. Assertive and active female protagonists reflect authentic images of Korean females.
Second, the English translated books do not deal with issues of social injustice and power. Most themes are universal, such as friendship, family events, children’s daily lives and play, relationships between parents and child, and traditional holidays. It does not mean that these themes are not important, but these themes do not show specific social issues of South Korea. These themes can be found in books from any culture in the world. They do not show unique cultural representations of South Korea to outsiders of Korean culture. They show unity of culture, which means that there is something in common in any culture, but these themes do not show the diversity of Korean culture.

Third, Korean family members in the English translated books are not portrayed as family-oriented except in The Zoo. The images of fathers are not available in most books. Most stories focus on child protagonists themselves. Even though there are relationships between parents and children, these relationships are mostly between a mother and child. These books can show how Korean children live and play, but do not show how Korean families live.

Fourth, the English translated books do not show various images of social classes in South Korea. The books mostly show middle class people because the ways of living and housing styles are typical of the middle class in South Korea. The typical middle or upper-middle class life style is living in condominium complexes in urban areas (Kim, 1992). Since most books are not dealing with serious social issues, the authors and illustrators do not show representations of various socio-economic levels in the books for young readers. Also, the publishers may select these books where the characters are not associated with social issues and that are dealing with universal themes, because these
books are for younger readers. At the same time, the characters of these books are portrayed as mainstream. When U. S. readers read about Korean culture and people, they often see Korean people as immigrants or minorities who are outsiders to U. S. society and who are struggling with cultural differences. However, the English translated books show Korean people as the mainstream because these books were written for Korean readers in South Korea.

The depictions of Korean people in the English translated books are usually different from those of Korean-American immigrants in multicultural children’s literature. Son (2009) stated that more than half of Korean-American literature about Korean culture dealt with adjustment to the culture of the United States, language barrier, and homesickness. However, the English translated books portray contemporary Korean culture.

If young U. S. readers read only children’s books about Korean people who wear traditional clothes and live in traditional houses or about Korean-Americans who are struggling with cultural differences, contemporary Korean images in the English translated books may surprise U. S. young readers. Contemporary images of South Korea may be different from what U. S. readers expect.

Overall, the English translated books from Korea show the Korean culture authentically, but since these books are for young readers, they do not deal with difficult, social issues. Most of them focus on universal themes, such as friendship and children’s daily lives. In order to show various cultural representations of another culture for
different age levels of U. S. readers, publishers may need to select chapter books as well as picture books for translation.

**Patterns of Korean Translated Editions of Caldecott Medal Winner and Honor Books**

The analysis of the Korean translated editions of Caldecott Medal Winner and Honor Books (Korean translated books) shows the following patterns:

- The United States is portrayed as a racially divided society.
- Dominant culture is prevalent, and multiethnic and diverse cultures are absent.
- Girls in the books are assertive and opinionated, and male characters are family-oriented.
- Power structures in the United States are complicated in terms of race and gender.

First of all, the Korean translated books that I analyzed show that different life styles are present, depending on race. According to Hall (1997), when people notice difference between two opposites, such as white or black, they know that one pole of the binary is dominant. For example, in white or black, white is dominant, and black is dominated. When the dominant pole gains power, the other pole of the binary loses power. Life styles of European Americans as a dominant group of people and those of African American as a dominated group of people are portrayed differently. European American people are found in contemporary realistic or historical fiction, but depictions of African American people are found only in historical fiction. For this reason, modern life styles of African American people are not represented in the data set. They still seem
to live in an era of racial discrimination even though overt institutional discrimination against race does not exist in the same ways now. On the other hand, contemporary stories of the data set deal with universal themes, such as friendship, relationships between parents and children, and school. These contemporary stories show middle-class white people’s life styles.

The contemporary stories among the Korean translated books do not deal with social issues because these books were written for younger readers. Based on these patterns, the representations of African American people and those of white people are different. Even though the data set that I selected does not represent all American people’s life styles, the United States is portrayed as a racially divided society.

Second, dominant culture in the United States is mainly present in contemporary stories, but multicultural representations are not portrayed in the books except for African American life styles in the past. Representations of African Americans in the historical fiction books do not reflect those of contemporary African American culture. Even though Caldecott books that I selected do not include other cultural groups, similar phenomena are also found in multicultural books about Asian cultures. According to Cai (1994), 70% of Chinese children’s literature in the United States is folklore. In the case of African American culture, it would be similar. The books read by mainstream readers can perpetuate stereotypical images of other minority groups of people. Overall, other minority cultures seem absent in the United States based on this data set.

Third, male and female characters are portrayed differently. Hall (1997) stressed that “difference matters because it is essential to meaning; without it meaning could not
exist” (p. 234), and that “meaning depends on the difference between opposite” (p. 235).
For example, people notice differences between men and women, perceiving that one pole of the binary is dominant. However, in my findings, females are not portrayed as dominated and males are not dominant. Most child protagonists in the data set are girls and are portrayed as assertive and opinionated if their parents are attentive. Most stories happen within a family, and children can be assertive when their parents permit them to express their opinions. The images of fathers or grandfathers are family-oriented. They spend some time with their children, and stay with their families in the contemporary stories.

The last pattern that I found is that power structures in the historical fiction books seem complicated in terms of race and gender. Even though these books do not reflect contemporary power structures in the United States, discrimination against race, gender, and social classes are examples of injustice in the past of the United States. However, since the contemporary stories that I selected do not deal with discrimination against race, gender, or social classes, the discrimination does not seem to exist in modern society. The books do not show that discrimination is invisible and subtle, rather than nonexistent.

Overall, the Korean translated books show U. S. culture authentically, but since African American culture is portrayed only in historical fiction and not in modern stories, cultural diversity is not portrayed in contemporary stories. Also, because contemporary stories do not deal with social issues, contemporary representations of American culture do not reflect the racial and cultural diversity of society. Other than African American
and European American, the stories do not represent other minority groups. Other cultures need to be represented in the Caldecott books selected for translation.

**Patterns of Translation of Picture books**

The comparative analysis of the original and Korean translated editions and the original and English translated editions shows the following patterns:

- More omissions in the English translated books and more additions and substitutions in the Korean translated books
- Different ideologies on the concept of picturebooks between the U. S. and Korean authors and illustrators affect the adaptation strategy of translation.
- Differences between the English and Korean translated books in terms of changes in environmental print in the illustrations

There are more omissions in the English translated book set, and there are more additions in the Korean translated book set. There are some differences between the English and Korean languages in terms of omission and addition in the process of translation. There are two possible reasons why the English translated books have more omissions and the Korean translated books have more additions. The first reason is because of the linguistic features of the English and Korean languages. Most English language speakers normally try to avoid redundancy in their writing, but most Korean language speakers accept redundancy in their writing. This linguistic feature may cause more omissions in English translated books when translating from Korean into English and more additions in Korean translated books when translating from English into Korean. In the case of the original Caldecott books, since the authors already avoid
redundancy, the translators do not have sentences or phrases to omit when translating English into Korean. However, some texts need extra explanation for the Korean target readers because American authors do not include cultural, historical background information in the texts because American readers do not need this information. For this reason, the translators add extra explanation or background information for Korean readers. In the case of Korean original books, especially symmetrical books (Nikolajeva & Scott, 2001), the authors repeat the same meanings in the illustrations as well as the text. When translating them into English, the translators delete redundancy and extra explanations. Due to the linguistic features of the English and Korean languages, the two data sets have different adaptation styles.

The second reason is that some Caldecott books were written for older readers, and all the Korean books in my data set are for young readers. The English and Korean translators’ strategies for adaptation are thus different. In the case of the Korean translated books, the translators substitute American measuring units or currency with Korean ones in order for Korean readers to understand unfamiliar measuring units and currency. In the case of the Korean original books, since target readers are younger readers, the contents of the books do not include complex concepts like measuring units or currency, which means that there is no substitution in the process of translation. If some items are culturally specific in the English translated books, those items are not substituted, but are simplified as generic items.

Different ideologies about picture books within U. S. and Korean cultures affect the adaptation strategies of the translators. In the case of the American authors and
illustrators of my data set, they avoid redundancy between texts and illustrations because U. S. authors’ and illustrators’ concepts of picturebooks seem to create complementary picture books (Nikolajeva & Scott, 2001), which means that words and illustrations fill each other’s gaps. Also, some U. S. books are now contradictory, which is a part of the recent trend of U. S. picture books. A strong example is Dear Mrs. Larue: Letters from Obedience School (Teague, 2003). Words and illustrations in this book tell two completely different stories, contrasting each other. When Korean translators translate complementary picture books, since the texts are already succinctly written, the translators do not have many things to omit in the process of translation. Instead, additional information needs to be added to the text.

Korean authors and illustrators’ concepts of picture books leads them to create complementary or symmetrical picture books (Nikolajeva & Scott, 2001), which means that illustrations and words are mutually redundant narratives. Some Korean picture books from my data set are symmetrical, such as While We Were Out and Something for School. Even though the authors and illustrators are the same person in the case of While We Were Out and Something for School, the authors of these two books have a tendency to write the book redundantly. Therefore, the English translators omit many sentences in the process of translation.

When comparing adaptations of the environmental print in the two data sets, I found that there is more adaptation of the environmental print in the Korean translated books. In the English translated books, the environmental print is the same as the original illustrations. The translators do not change the environmental print when translating the
texts and illustrations as a strategy of foreignization, which means that “an ethnodeviant pressure on those cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20). By retaining the original environmental print in the illustrations, American readers may feel the foreignness of the original, clearly a different stance than in Korean translated books. The Korean translators tend to change even small street signs when translating the books as a strategy of domestication, which means that “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home” (Venuti, 1995, p. 20). By changing the environmental print in the illustrations, Korean readers may feel more familiar with the translated texts, which enables them to have the same reading experiences as American source readers.

In the case of English-to-Chinese children’s books, Liu (2003) found that the environmental print or labels are translated when they are legible. If they are not legible, they were not translated. Liu (2003) mentioned that the environmental print or labels that are important in providing supplementary information which is not narrated in the texts or affecting readers’ understanding of the stories are the ones Chinese translators usually translate. However, if the environmental print does not play an important role in providing supplementary information, the Chinese translators do not change the environmental print. It is clear that the Chinese translators select which environmental print needs to be translated or not. In the case of the Korean translated books, the environmental print that I found in my data set is translated into Korean. The most interesting finding is that the environmental print, such as newspapers or posters in Rosa,
is translated. It seems strange, but it provides essential historical information that would be known to U. S. readers but not to Korean readers. If the translator does not use that strategy, a footnote or additional information about the text would need to be added. The translated environmental print is an innovative way to give Korean readers essential historical information that is not narrated in the text. As noted in Chapter Six, the difference in adaptation of environmental print can be due to translators’ ideologies of childhood and translators’ philosophies of translation as a dialogic process.

Overall, both American and Korean translators adapt concepts, cultural references, and even illustrations in order for young readers to better understand the target texts. Also, the translators help target readers have positive meaningful reading experiences without feeling that the culture is exotic when reading the translated books. Both American and Korean translators purposely make cultural adaptations, which are *domestication* (Venuti, 1995), in the process of translation in order to help target readers have better understandings of international books. At the same time, they do not change essential authentic features of international books, such as the characters’ names and geographic names.

It is important for translators to balance *foreignization* and *domestication* (Venuti, 1995) when translating books. If they make excessive cultural adaptations, not respecting original editions, they ruin the authors’ intentions and original stories, but if they literally translate books, the books alienate young readers and the readers feel that the culture is strange, thus losing interest in reading these translated books. This analysis shows that translation is translators’ rewriting of the source texts. Translators read the source texts
and rewrite the texts in order for target readers to understand the source texts better without feeling exotic and awkward toward another culture.

**Implications of This Study**

The data sets that I selected show a limited range of perspectives about authentic Korean and American cultures. After observing the patterns in this study, I recommend the following implications for publishers, translators, educators and classroom teachers, parents, teacher educators, and researchers.

**Implications for Publishers**

When I looked at English translated children’s books for this study, various books from South Korea were not available in the United States. Only picture books for younger readers were available, and there were no chapter books translated from Korean to English. According to Hoffman (2007), the percentage of books published in the U. S. in 2004 that were translated is 2.62%. The percentage includes all the books as well as children’s books. Tomlinson (2002) stated that translated children’s books probably make up no more than 1% of children’s books that have been published in the U. S. By contrast, the translated book market in continental Europe is larger than the United States. 30 percent to 70 percent of European publishing for young people is translated from other languages (Jobe, 2001). Jobe (2001) pointed out that “the English-speaking world is notorious for the low numbers of translations present on publisher lists … Many British publishers maintain that they have the greatest children’s literature in the world” (p. 783), and stated that the U. S., Canadian, and Australian publishers say that translations do not sell, and sales are the bottom line. There are very few publishers who are publishing
translated children’s books because of the fact that publishing translated children’s books tends to be expensive, time-consuming, and unsuccessful in the marketplace (Roxburgh, 2004). Even though there are many obstacles to publishing translated books, there are more benefits in books in translation. Roxburgh (2004) mentioned that literature in translation can break down barriers between cultures and that translated books are a window to global cultures. Jobe (2001) commented that through books in translation, “people gain a sense of another culture, another landscape, and another set of expectations” (p. 782). For these reasons, more translated children’s books need to be published.

The U. S. publishers need to import a range of books not only from South Korea but also from other countries. According to Goldsmith (2009), editors who do not speak languages other than English have to heavily rely on reports from readers who can read in the language of the source text. Monolingual editors are the biggest obstacles to publishing culturally conscious international books. Also, Goldsmith (2009) stated that editors are concerned about the poor sales of international books. Because of these reasons, there are not many translated books in the U. S. book market. Short, Lynch-Brown and Tomlinson (2013) mentioned that the largest numbers of translated books are from Western Europe, translated children’s books from Asia are mostly from Japan, but books from Korea, China and Taiwan are increasingly available. In order for children to develop intercultural understandings through international books, various books from various countries should be imported.
From my data set, I found that most themes of the English translated books are universal in nature. The publishers may feel safe selling books that deal with universal themes. Also, these themes are much easier for young readers to read and understand in global literature. However, culturally specific themes also need to be introduced.

Publishers’ roles in selecting possible translated books in global book markets are important for target readers’ understandings of global cultures. When the U. S. publishers select only certain books, such as contemporary Korean picture books for translation, as in my data set, it can create misperceptions about the target culture. Introducing only contemporary English translated books to U. S. children can lead to assumptions that all the cultures are similar, emphasizing only unity. Child readers also need to know about the diversity and differences in global cultures.

Another recommendation to the U. S. publishers is that English translated Korean children’s books or other translated books need to be in stock for a longer period of time in order for U. S. readers, librarians, or classroom teachers to have opportunities to purchase these books. Since these translated books go quickly out of stock or out of print before U. S. readers get to know about them, they are not easy to find. From my experiences in this research, when I collected my data set, especially English translated editions of popular Korean picture books, most books were already out of print, and I had to purchase used books through Amazon individual sellers.

Another trend that I found recently is that the U. S. publishers are importing Korean wordless books. Introducing global literature is important for young readers’ intercultural understanding, but picture books with texts or chapter books should also be
imported because significant messages can be transmitted through text. I do not mean that wordless books are not important. I think that the U. S. publishers may think that importing wordless books can be less expensive in terms of fees for translation.

In the case of South Korean publishers, according to statistics from the Korean Publishers Association, 38.4% of children’s books that were published in 2007 in South Korea were translated books (Kim, 2008). Among them, 37% of translated children’s books that were published in 2007 were Japanese books. The reason why there is a high portion of Japanese translated books is that most Japanese-to-Korean translated books are manga (Kim, Park, Choi, Choi & Choi, 2006). 31% of those were American books (Kim, 2008). 7.9% of translated children’s books that were published in 2007 were British books (Kim, 2008). Korean publishers tend to import most books from English speaking countries and Japan. A similar phenomenon is found in Japan as well. According to Yamazaki (2002), in Japan, the majority of translated books come from Western countries, and other parts of the world are insufficiently represented through translated books. Other than children’s books from these countries, children’s books from or about other countries are rarely found in South Korea. Young Korean readers need to be exposed to books from or about various countries.

An interesting phenomenon of publishing in South Korea is that publishers sell individual books as a collection of those books, which means that readers cannot buy individual books. When I collected data in South Korea, I could not buy a Korean translated edition of Knuffle Bunny: A Cautionary Tale by Mo Willems because it was included in a collection of translated books for young readers. Making a collection of
books can be beneficial for publishers because they can sell unpopular books with popular books, but parents or readers do not benefit when buying a collection because it costs a lot and some books that they do not want are also included. In order for readers and parents to have easier access to various books, publishers need to sell individual books, rather than a collection.

**Implications for Translators**

I found that the two data sets show that American and Korean translators have different philosophies and ideologies toward children’s understandings of unfamiliar cultures and strategies. There are several recommendations to translators after observing the patterns from my data set. First, in terms of the translation of illustrations, American translators value authentic illustrations, not changing environmental print embedded in the illustrations. This strategy has advantages and disadvantages for American readers. As an advantage, American readers have the opportunity to see authentic illustrations since translated books are an authentic window to see into another culture. From my experiences of visiting in kindergarten or primary grade classrooms, I often see that children are excited to see authentic illustrations and wonder what the environmental print means. At the same time, American readers do not have similar reading experiences as Korean readers because the illustrations or the environmental print gives readers background information that may not be narrated in the texts. If American translators want to give similar reading experiences for American readers as those of Korean readers, footnotes or extra explanations on the illustrations would be helpful for American readers to understand the picture books better. On the other hand, the Korean
translators change every environmental print in the illustrations. Changing every environmental print may give younger readers the impression that the world is monolingual and monocultural. Some environmental print should not be changed in order to show that global cultures and multiple languages exist.

I often found mistranslation in the English translated books of my data set. In South Korea, many translators are not trained. If people know another language, they think that they can translate literature or other kinds of materials. Since the Korean translated books include information on translators, their experiences and education are shown in translated books. Most of the Korean translators that translate the English books of my data set are not professionally trained. Even though people know another language, they can mistranslate some concepts or cultural references because they do not have deep knowledge about the source culture. In my data set, I found several examples of evidence that the translators may lack knowledge of both cultures. Translators need to be bicultural as well as bilingual in the source and target languages and cultures.

In order to avoid mistranslation in the published books, publishers or translators need to have someone who has deep knowledge about the source and target culture proofread the translation before publishing them. If target readers find that there is mistranslation in the book, they no longer trust the books. Thus, proofreading translation is an essential process for accurate translation.

In the case of English translated books, most books are picture books for younger readers, and chapter books are not available in the U. S. book market. Even though picture books can help U. S. readers have understanding about Korean culture, chapter
books are also necessary for older readers. Since chapter books have multilayered story lines, diverse events, and various characters who can show the source culture authentically, translated chapter books play an important role in the area of intercultural education.

One possible reason why there are no translated chapter books is that there are few translators who speak English as their first language and Korean as a second language. Cathy Hirano, who translated *The Friends* by Kazumi Yumoto (2005) and *Moribito* by Nahoko Uehashi (2008) into English, actively translates Japanese children’s books, especially chapter books into English because she knows both English and Japanese languages. In the case of Korean children’s books, there are few professionally trained translators who translate Korean into English. There are many translators who can translate English into Korean, but translators who can do the reverse are not readily available. Also, Korean translators’ conversation and concerns are not about the books that are translated into another language, but about the books that are translated into Korean. Kim et al. (2006) and Kim (2008) mention that there are too many translated children’s books in the book market. However, they do not think that Korean children’s books need to be translated into another language. At this moment translators who can translate Korean children’s books into another language are desperately needed in order to introduce Korean chapter books to other cultures.

I suggest several guidelines that translators of children’s books can follow. Since there is prior research (Shin, 2005) on the norms that are recommended to translators, my guidelines add to Shin’s research. She argues that readability and speakability are
important for the translation of children’s books. As Shin (2005) mentioned, sentences and structures of sentences should not have too much complexity, such as relative clauses and participial clauses to help young readers better understand translated books. Also, I recommend avoiding awkward sentence structures or writing styles. For example, in the Korean translated edition of *Henry’s Freedom Box*, the endings of predicates are unfamiliar to me as a reader because the endings are not typical for children’s books. The endings of predicates in Korean children’s books are normally the formal speech style, such as *sumnita* (습니다). However, the endings of predicates are the informal styles. For this reason, the sentences of this book sound awkward to Korean readers. Translators need to avoid awkwardness of oral or written languages.

The second norm (Shin, 2005) that translators need to follow is speakability in the process of translation. As Shin mentioned, additions of *onomatopoeia* and *uy-tay-e* is an important factor in translated children’s books because these additions sound natural to Korean target readers. However, when translating from Korean to English, some *onomatopoeia* and *uy-tay-e* need to be deleted because there is no correspondence in the target language.

Since translation is a process of rewriting by translators in target languages, balancing between foreignization and domestications is important. Translation should be faithful, but not awkward. If translated books do not violate the original authors’ intentions in creating a faithful translation, and if target readers have similar reading experiences as source readers and do not feel awkward, the translation is a good translation. Faithful translation does not mean literal translation. In order to create high
quality translated books, foreignization and domestication are both needed. Unfamiliar concepts of source texts need to be adapted in order to give effective reading experiences to target readers. At the same time, if cultural diversity in translated books is found without alienating target readers from translated books, translators must balance between foreignization and domestication.

Translators can make decisions on adding some elements or concepts in order to help target readers understand unfamiliar cultural concepts. However, the addition of unnecessary information without reference to the original text can ruin translation. For example, in *The Hello, Goodbye Window*, the additions of “Santa Claus” or “Puss in Boots” without any reason is an example of bad translation. Translators have flexibility in the process of translation, but need to be faithful to the original authors’ intentions. Flexibility of cultural context adaptation is allowed, but adaptation should be appropriate to the target culture.

In the case of environmental print in illustrations, there are advantages and disadvantages to adaptation. Also, when original illustrations are kept in translated books, there are advantages and disadvantages. Decisions on changing environmental print in illustrations depend on publishers and translators. However, when keeping original translations, giving background information or footnotes on illustrations may be helpful to target readers. Without any explanation or footnotes, the original illustrations could alienate target readers because they cannot get information from the illustrations.
Implications for Educators and Classroom Teachers

This study is important for intercultural education because using translated books can help younger readers promote their intercultural understanding. Since student populations are increasingly diverse, intercultural understanding has become essential. I think that translated books can help young readers see the world authentically. For this reason, in the area of international children’s literature, translated books are important educational tools to see other cultures. Through an authentic window, children can gain intercultural understanding and knowledge about history and critical issues of other cultures.

This study shows the value of translated children’s books as “cultural ambassadors” (Lo & Leahy, 1997, p. 217). It also examines ideologies embedded in translated books. Critical examination helps teachers and students understand global cultures. Also, this research addresses intercultural and ideological issues that have not often been considered in translation. The critical analyses of translated books will help literacy educators explore historical, political, and critical issues in children’s books. By teaching critical perspectives of children’s books, students will become aware of power relationships and social issues.

This study introduces high quality international books with critical analyses. According to Tomlinson (1998), when children read high quality international books, the stories connect children to the rest of the world. Introducing outstanding and successful global literature to children is important in helping them gain increased global understanding. According to Nikolajeva (2006), the translation of a book indicates that it
is the most outstanding and successful children’s book from another country. If translated books are overlooked in the classroom because teachers are not familiar with them and because teachers lack knowledge about global cultures, students may lose a chance to read high quality international books.

Teachers need to study and develop their own intercultural understanding in order to help their students’ development of intercultural understanding. Also, teachers need to know the kinds of international books they select and how to use them for their students’ development of intercultural understanding. From my experiences of classroom visits, I often saw that teachers select folklores and animal stories from another culture. Some teachers do not go beyond a surface level of cultural understanding because they lack knowledge of the concept of culture. Short (2009) suggested that teachers need to develop a curriculum framework that consists of four components: exploration of personal cultural identities, cross-cultural studies, integration of intercultural perspectives, and inquiries into global issues. With this curriculum framework, teachers as well as students can develop intercultural understanding. Short (2009) also argued that “these four components should be permeated with critically reading the world and the word” (p. 8). With the superficial reading of another culture, teachers’ tourist perspectives can influence students’ understanding of culture. Because of teachers’ limited understanding of culture, children’s understanding of culture can be limited. Therefore, teachers should update themselves through professional development on intercultural understanding.
Teachers need to think about how to help children engage with international children’s books, including translated books. When using international children’s literature in the classroom, various genres and themes should be included. Children can compare and contrast their own cultures with another culture. For example, when introducing holiday books from another culture, teachers need not only to emphasize the diversity of another culture, but also help them relate to the holiday customs of another culture, comparing holiday customs from children’s own cultures. Also, in order for teachers to help students engage with international books, teachers need to know how to use artifacts effectively with international books. If teachers read aloud holiday books from another culture, cultural artifacts on holidays are recommended to be used with the books.

In order to show diverse images of another culture to U. S. readers, the use of diverse genres, themes, and settings is necessary. The English translated editions of Korean picture books from my data set are all contemporary stories that show contemporary Korean culture and life. When I visit classrooms with the English translated editions of Korean picture books and diverse genres and themes of children’s books about Korean culture, the English translated books are not usually attractive to teachers and children because these deal with universal themes. Moreover, at a glance, these books do not seem to show unique Korean culture, such as traditional clothes or traditional housing. However, since the English translated books include contemporary images of Korean culture, these books are helpful for U. S. young readers so not to perpetuate stereotypes on Korean culture. They come to know about diversity and unity
of another culture. However, if teachers introduce only contemporary stories, such as the English translated books from my data set, these books could give them misperceptions that Korean culture is similar to the U. S. culture without noticing the diversity of another culture. For these reasons, teachers need to use text sets on another culture that cover multiple genres and deal with various themes when exploring that culture. A single book cannot show diverse images of a certain cultural group (Montero & Robertson, 2006), but a text set can show multiple perspectives and representations to children.

Other than intercultural education, this study is addressing and examining critical issues through Korean and English translated books. Literacy educators or teachers may overlook the importance of the critical analyses of children’s books, but analyzing and teaching critical perspectives of children’s books can facilitate active use of international children’s books in the classroom. If teachers know how to analyze children’s books critically, teachers are able to see ideological, cultural aspects in international books. This ability of analysis is helpful for teachers to select and introduce high quality children’s literature. Also, this ability allows teachers to evaluate cultural authenticity in multicultural and international children’s books. It is beneficial to students for teachers to know high quality children’s books.

**Implications for Parents**

For parents, selecting high quality children’s books is important for children’s literacy learning. Additionally, high quality international books can be helpful for children’s development of intercultural understanding. Thus, developing criteria for selecting good books is essential. Also, when selecting high quality books, parents need
to know what ideologies are reflected in the books. If parents have analytic abilities to see ideologies and cultural issues in the books, the abilities would be guidelines for selecting good books for their children.

In the case of translated children’s books in South Korea, because the majority of translated books are from English speaking countries and Japan, it would not be easy to select diverse international books. Parents need to help their children be exposed to books from various countries. If children read only books from English speaking countries, they may think that there are only Korea and English speaking countries in the world. In my experiences of visiting classrooms as an international consultant, one teacher tells me that her kindergarten students know only American and Hispanic cultures. If someone is speaking an unfamiliar language, children say that it is Spanish. It would be the same in South Korea if children know only books from English speaking countries, their understanding of culture would be limited. Therefore, reading diverse books from the world is important for children.

Additionally, Korean parents are enthusiastic about award books, especially Newbery and Caldecott Medal Winner and Honor Books. The reason why I chose Caldecott books for this study is that many Korean parents’ attention and commercial reading guide books for children focus on Newbery and Caldecott books. It is a good initiation of selecting good books if children start to read award books. However, books that have not received awards are also high quality books. Before selecting award books, parents need to know why some books receive awards and the purposes of book awards.
Implications for Teacher Educators

In order for classroom teachers to use translated children’s books in the United States, translated children’s books should be used when educating pre-service teachers. In children’s literature courses for pre-service teachers, an introduction to global literature should be included. If possible, a global children’s literature course is suggested to offer as a separate course. Because children’s literature courses for pre-service teachers are usually a survey course, there are many things to cover within a semester. Also, pre-service teachers need to learn that children’s books should be integrated into each genre, not just as a separate unit. There is little room for translated children’s books in the course schedule. Since teachers are usually not familiar with these global children’s books, they tend to avoid these books in their classrooms. In my experiences of classroom visits, I often found that teachers are pleased to use translated children’s books once they come to know them. Also, since these books reflect authentic representations of another culture, children are fascinated in reading them.

Critical content analysis of children’s literature is recommended when educating pre-service teachers because teacher’s critical analysis of children’s books is beneficial to young students. In a course on children’s literature, teacher educators need to teach how to evaluate children’s books critically. In order to make critical content analysis useful to classroom teachers, this kind of analysis can be used in children’s literature courses in teacher preparation programs. If researchers want critical content analysis to be useful in classroom practice, the purpose of analysis should not only be criticism. Analysis should be a guideline to see what ideologies are embedded in the books when selecting
children’s books. Without knowing how to examine embedded ideologies in children’s books, reading these books may perpetuate stereotypes. In order for teachers to prevent students from developing stereotypes, teachers’ abilities to analyze books are necessary. For researchers in the area of children’s literature who critically analyze children’s books, implications for classroom practice are essential.

Teacher educators need to emphasize the importance of culture when teaching pre-service teachers. Emphasizing culture in teacher preparation courses is helpful because pre-service teachers who know the importance of culture can help young students develop cultural and intercultural understanding. As an example of culture in teacher education, Allen and Labbo (2001) created a project that helps pre-service teachers who are white, middle-class females explore their own cultures through cultural memoir and photography and themselves as cultural beings. The cultural memoir engagement allows them to see that their own cultures shape themselves. As Short (2009) has argued, while exploring students’ own cultural identities, they come to know that their cultures influence and shape their thinking, belief, and behavior. Through exploration of their own cultural identities, they become aware of the importance of culture in others’ lives. Pre-service teachers’ development of cultural understanding and intercultural understanding can benefit their future students’ development of cultural and intercultural understanding.

**Implications for Researchers**

While comparing the English and Korean translated books for critical content analysis, I realized that the two data sets differ in terms of genres and themes. If I can
compare English translated editions of Korean historical fiction with Korean translated editions of Caldecott books, the two data sets would equally show social and historical issues of both cultures. However, even though Korean historical fiction picture books are not translated into English, it does not mean that there are no historical fiction picture books in South Korea. I selected only contemporary stories that are available in the United States. The contemporary stories are written for younger readers, which means short texts and universal themes. If there were historical fiction picture books translated from Korean to English, comparison between the Korean and English translated books would be more balanced. However, in this study the comparison between the two data sets is not balanced because the genres of the two data sets are different. The Korean translated books from the U. S. show difficult social issues, but the English translated books from Korea deal with universal themes, focusing on Korean children’s daily lives.

In the future, if the U. S. publishers select Korean historical fiction picture books for translation, further research to compare Korean and English translated historical fiction picture books is suggested. Also, a comparative analysis of contemporary stories from Korean and the U. S. cultures is suggested to be conducted.

In the field of children’s literature, most research projects are an overview of children’s literature and not research on the process of translation. Research on the process of translation of children’s literature is necessary (Nikolajeva, 2006), and more research is needed. Additionally, published professional sources on the translation of children’s books are written by European scholars, such as Gote Klingberg, Maria Nikolajeva, Riitta Oittinen, Emer O’Sullivan, and Gillian Lathey. Therefore, more U. S.
researchers in children’s literature need to conduct research on translation. Conducting research on translated children’s literature is important to address in the future.

In South Korea, most research on the translation of children’s books focuses on technical and linguistic issues (Kim, 2009; Shin, 2005), rather than cultural aspects between the target and source cultures. Since theses or dissertations on translation are written by researchers who are from the area of English literature or translation studies, research projects on the translation of children’s literature are not frequently conducted. In the area of literacy education or children’s literature, researchers need to conduct research on the translation of children’s literature. Because Caldecott or Newbery Winner and Honor Books are frequently used, critical research should be conducted in order to investigate translation issues, cultural aspects, and power issues in the books. These research projects should be a foundation for examining strategies for young students’ development of intercultural understanding.

Since I found several mistranslations in Korean translated editions of my data set, researchers in the area of translation of children’s book need to evaluate and investigate how children’s books are translated to see if authentic meanings are transmitted, if cultural references and cultural representations are appropriately delivered, and if there is mistranslation. If researchers set critical criteria for the translation of children’s literature, professional translators should be trained based on that criteria. As mentioned before, researchers as well as publishers, need to check if international children’s books are appropriately translated theoretically and practically.
Further Study

Within a limited number of translated picture books, I explored cultural representations of the U. S. and South Korea. Since what I presented in this study cannot represent the whole spectrum of possible cultural representations of South Korea and the United States, further expansion in data collection and analysis is needed. Various English translated editions of Korean picture books are not available in the United States. Also, among English translated editions of Korean picture books, some books could not be included in my data set because I did not realize that certain books existed at the time when I collected my data set. Additionally, some Caldecott Medal Winner and Honor Books could not be included because this study needed to compare the original and translated editions together. When translated editions were out of print, or some publishers did not sell a certain book individually, I could not get the books.

This study utilized critical content analysis based on cultural studies, and this analysis can be expanded, using different critical theories. There are other critical theories that can be used for this data set, such as childhood study or feminism theory. These different critical theories would give different perspectives to explore the same data set.

If critical content analysis and reader response research are conducted together, the analysis would show comparisons of responses by researchers and child readers. Most English translated editions of Korean picture books are contemporary stories, showing modern Korean culture. Children’s comparative responses to English translated books and regular international books about Korea that are written in English would give
important findings to researchers, teachers, and publishers. Therefore, child readers’ responses to these books need to be explored.

In order to examine cultural representations of South Korea, researchers need to examine international children’s books that were written in English by Korean-American authors as well as translated books. Since English translated editions of Korean chapter books are not available, books that were written by Korean-American authors about Korean culture need to be analyzed and compared with the English translated books. Since chapter books for older readers usually contain multi-layered and numerous characters, in-depth analysis on these books show interesting aspects of culture and comparison. The chapter books written by Linda Sue Park or An Na would be good examples.

Since this study focuses only on picture books, I did not include chapter books in my data set. Cultural representations and ideology issues are differently reflected in chapter books from picture books. In the future, chapter books, such as Newbery Medal Winner and Honor Books, also need to be analyzed to examine cultural representations and dominant ideologies. Also, since many Newbery books are already translated into Korean, comparative analysis between original and translated editions would provide interesting findings.

**Conclusions**

My journey in children’s literature during the doctoral program started with assumptions that children’s books are innocent and made-up stories. However, the more books I read, the more complicated thoughts were developed. I realized that dominant
ideologies and culture are reflected in children’s books. With a limited number of English and Korean translated books, it was not easy to provide broad cultural representations of both cultures. Before starting my journey with this study, I wondered what cultural representations could be explored in my data set. I thought that I already knew all of Korean culture at that time. Also, I knew many aspects of U. S. culture because I have been here for almost nine years. While digging in the Korean and Caldecott picture books, I felt that I was peeling away multi-layered Korean and U. S. cultures in the books. Since the books that I selected are for younger readers, I was skeptical that I could find many aspects of cultures. However, some findings that I explored were embedded in dominant ideologies in South Korea and the United States. Even picture books for younger readers reflect dominant ideologies and cultural representations. These books affect children’s ways of thinking and shape children. Also, reading about my own culture makes me reflective, but reading about another culture can allow me to be informed and to come to know another culture.

Short (2009) argued that while exploring students’ own cultural identities, they come to know that their cultures influence and shape their thinking, beliefs, and behavior. Through exploration of their own cultural identities, they become aware of the importance of culture in others’ lives. This argument makes me realize how Korean culture shapes me and how difficult understanding another culture is. I thought that I knew about U. S. culture, but I was cautious about writing about dominant ideologies of the U. S. in this study because as an outsider, I did not want to judge another culture from my perspective. Even though I tried to be careful about word choice when analyzing
ideologies, some expressions that I initially used were offensive to another culture, which I needed to later fix.

I did not initially think about studying translated children’s books. Even though I had taken an international children’s literature course at the University of Arizona, the topic of translation did not draw my attention because I did not realize that there are many interesting aspects in the area of translated children’s books. When deciding on my dissertation topic, I realized that the translation of children’s books is interesting and involves a range of cultural and linguistic issues. While exploring both translated children’s books of South Korea and the United States, I found potentials and values of translated children’s books in terms of research topics and educational purposes. This study allowed me to develop new understandings about translated children’s books. I also found that there are many issues related to the translation of children’s literature in terms of culture, linguistics, ideology, and relationships within book markets.

Reading international children’s books has been an eye-opening experience to me because I found a new world that I have not thought about before. Rosenblatt (1995) stated, “through the medium of literature we participate in imaginary situations, we look on at characters living through crises, we explores ourselves and the world about us” (p. 37). The books that I have explored allowed me to explore myself and the world in which I am living. Reading and writing about the books that I selected was a journey that explored my own culture and another culture. Also, this study has become a stepping stone that can start me on a new journey as a researcher in the area of international children’s books and the translation of children’s books.
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