

TRANSLATING FOR CHILDREN: CULTURAL TRANSLATION STRATEGIES
AND READER RESPONSES

by

Ke Huang

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DEDICATION

To Zhu, Daniel, Helen and Royce

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ABSTRACT

This study explores the cultural dimension of translating children's and adolescent literature. Framed within the theories of cultural studies, translation studies, Bakhtinian dialogism, and reader response theories, this study is three-fold: (1) a content analysis is conducted to identify the cultural and linguistic shifts in the translated books and the strategies utilized by the translators for making those shifts, (2) the responses of the source-text (ST) and the target-text (TT) readers are compared; (3) the potential relationship between the translation strategies and the reader responses are inferred based on the findings from (1) and (2).

The expected findings are: (1) adept use of various translation strategies helps the TT readers recognize themes as similar as the ST readers; (2) some interventions may create deviating responses in the TT readers as compared with the ST readers; (3) some unique responses by either the ST or the TT readers may be as a direct result of cultural differences more than the translation strategies.

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

CHAPTER 1: INTRODUCTION

As the world shrinks into a “global village” and becomes “flatter”, people are more aware of the existence of “others” than ever. Young readers in particular are in urgent need of assimilating new information about linguistic and cultural “others” in order to broaden their world views and to think in a way that is more critical than stereotypical. Correspondingly, publishers in many countries have also become aware of the necessity of translated literature in the age of globalization. Literature can be used to produce a level of simulating experience for readers, and translated children’s literature gives a larger audience a chance to experience the benefits of what has been written in another language (Fox, 2003; Mazi-Leskovar, 2006; Short, 2009). In educational settings, exploration of international literature has been proved to be an effective way to promote intercultural understandings among young people (Short, 2009). Translation of children’s literature has consequently become a topic of significance in the curricula of intercultural and international education.

However, children’s literature has long been considered as of less value than literature for adults by lay people, and as the “outsider” and the “Cinderella” of literary studies in the academic world (Hunt, 1990; Shavit, 1994). When Maurice Sendak was awarded the Caldecott Medal in 1964 for his best-known book, *Where the Wild Things Are*, his father asked whether he would now be allowed to work on “real books”. Owing to the inferior status of children’s literature, translation of children’s literature was in an even worse situation until the 1960s and 1970s when children’s literature was first acknowledged as a genre in its own right by the translation theorists such as E. Cary (1956) and G. Mounin (1967).

What is children's literature then? Because of the complex characteristics of the subject matter, there exist a range of definitions. *Göte Klingberg*, the Swedish educator and children's literature scholar, proposes a working definition of children's literature as "all literature intended and produced for children"; while Ritta Oittinen (1993), the Finnish author and translator, questions whether there is a need to define children's literature because

Works of literature and whole literature genres acquire different meanings and are redefined again and again. It might, therefore, well be that today's adult literature is tomorrow's children's literature. (pp. 42-43)

Children experience the world around them in a very different way from adults. Thus, as the recipients of children's literature, their abilities and experiences must be taken into account when writing and translating books for them. As Puurtinen (1994) states:

Special characteristics of the child readers, their comprehension and reading abilities, experience of life and knowledge of the world must be borne in mind so as not to present them with overly difficult, uninteresting books that may alienate them from reading. (p. 83)

Moreover, there exists an asymmetric relation in writing and translating books for children—authors and translators of children's books and their audience have a different level of knowledge and experience. As indicated in *Figure 1*, everyone takes part in the process except the child, the person the book is aimed at in the first place. It is adults who choose the topics and literary forms, publish, translate, sell, review, recommend and buy children's books. The only decisive factor is the adult notion about the needs and wishes of children.

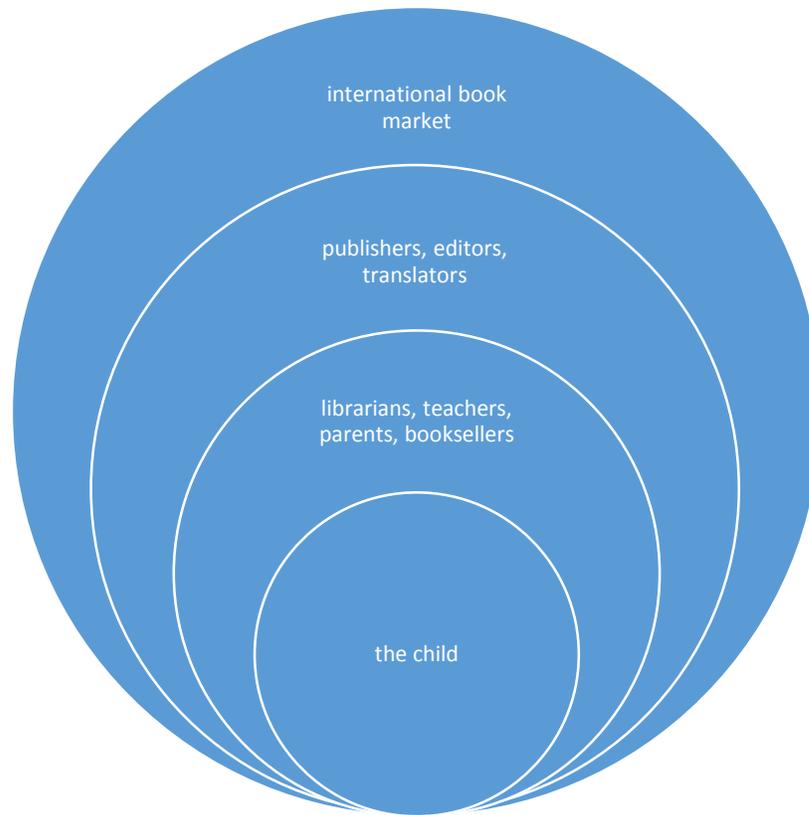


Figure 1. Asymmetric Relations in Writing and Translating of Children's Books

Besides the asymmetric relation in writing and translating for children, children's literature also differs from literature for adults in that children's books address multiple types of reading roles. To put in other words, children's literature addresses readers of different age groups simultaneously: there are (1) children readers of the children's books; (2) adult readers who take on a reading role as mediators when they read the story to the child and are aware of the fact that the book is not addressed to themselves; and (3) adult readers who take on a reading role as the actual readers, in which case they are no difference from the child reader.

Children's literature has not yet received its due recognition. The same is true with the field of translation of children's literature. Translation has a long history but it was not until the 1970s when translation studies started to be recognized as a field of its own, not

as a subdivision of comparative literary studies. Translating for children is gradually gaining status in recent years. Scholars emphasize the significance of making translated/international literature available for children and argue that the foremost aim of translating children's literature must be to increase intercultural understanding. For example, Carus (1980) argues, "[T]he earlier in life young children are exposed to one or several foreign cultures, the more open-minded they will be later on" (p. 174); Lathey (2001) proposes, "Since children's perceptions of other cultures are formed—at least in part—by the books they read, children's literature is a potential site for linguistic and cultural exchange" (p. 296); Jobe (1996) advocates, "Translated books become windows allowing readers to gain insights into the reality of their own lives through the actions of characters like themselves (p. 519); and Short (2009) also suggests that exploration of international literature has been proved to promote intercultural understandings.

Problem and Significance

While translation studies have sprang up since the field of study was established in 1976, the cultural dimension of translation has not received sufficient attention by the research community even though Bassnett and Lefevere (1998) suggest that the study of translation is above all the study of cultural interaction. This is especially the case with translation of children's literature, a field that has gained its status and due attention not long ago.

Because cultures overlap and differ in various ways, great challenges exist for the translation of children's literature. Translation implies more than the simple conversion of one language and symbol system into another; it requires a complex operation of "intercultural transfer, involving two different cultural contexts and unique universes of

discourse” (Ippolito, 2006, p.107). Current studies of translation approaches to children’s literature in dealing with intercultural transfer have focused on the translation theorists’ and practitioners’ perceptions of the child image—what a child can and cannot handle (Venuti, 1995). Little attention has been given to the readers of the target text (or translated text) in a cross-cultural context, that is, how they interpret the translated text in the target culture vis-à-vis the interpretation by the source-text readers in the source culture (Nikolajeva, 2011).

Drawing upon cultural studies (Hall, 1959/1990; Hall, 1997; Geertz, 1973; Eagleton, 2000), translation studies (Snell-Hornby, 1988; Toury, 1995), Bakhtinian dialogism (Bakhtin, 1990; Holquist, 1981) and reader response theories (Rosenblatt, 1938/1995; Beach, 1993) as theoretical groundings, I intend to bridge a major gap in previous literature: the linkage between cultural translation approaches and readers’ responses (instead of the researcher’s responses), situated in a broad context of parallel texts mediated by cultural translation. Such understanding (and the corresponding literature) is particularly sparse in English-Chinese children’s literature; therefore I choose to instantiate my study in this setting, taking advantage of my familiarity with languages and cultures on both sides. The research setting is also of great practical significance given the rich cross-cultural interaction between two of the world’s largest countries representative of two cultures, U.S. and China.

Purpose of the Study

Capturing the individual yet multifaceted responses of both source-text (ST) and target-text (TT) readers forms the point of entry to this study. The novel approach taken by this study is to capture such responses through book reviews or reflections. The purpose of

this study is to gain insight into translation strategies and techniques utilized in translating children's literature through two dimensions—readers' responses and cultural factors. In this study, I use three children's books (one award-winning U.S. children's book, one U.S. best-seller and one book originally written in Chinese) along with their translated editions and collect both the ST and the TT readers' responses from online sources to analyze the connections between the translation strategies and the TT reader responses. The study examines whether and to what extent the translation has helped the TT readers overcome interlingual and intercultural barriers in order to achieve a reading experience that is aesthetically similar to the ST readers and culturally enriching.

Research Questions

The study aims to answer the following key research questions by adopting a qualitative analysis methodology:

1. What are the cultural and linguistic shifts in the translated books and the strategies used by the translators for making these shifts?
2. What are the responses of the source-text and target-text readers to the same stories?
 - a. What are the source-text readers' responses to the original books?
 - b. What are the target-text readers' responses to the translated books?
3. What are the connections between the translation strategies and the responses of the target-text readers of the translated books vis-à-vis the source-text readers of the original books?

This study is situated within the professional literature in order to examine translation strategies in children's literature and the readers' responses they incurred, both through the lens of culture. The professional literature is divided into three sections: (1)

cultural studies, translation studies, Bakhtinian dialogism and reader responses theories as theoretical frameworks, (2) an overview of translation practices, and (3) intercultural competence through literature.

Theoretical Framework

The theoretical frames that inform my study are cultural studies, translation studies, Bakhtinian dialogism and reader response theories. Translation studies are seen by many scholars as interdisciplinary by nature (Snell-Hornby, 1988). I therefore situate my research at the intersection of translation studies, cultural studies and literary studies (in specific, dialogism and reader response theories), as shown in *Figure 2*. Firstly, translation studies share common ground with cultural studies. When these two studies meet, translation studies take a cultural turn and shift away from literature towards sociology (Bassnett & Lefevere, 1998). Secondly, Bakhtinian dialogism in literary studies informs me of a similar process in literary translation because a translation always takes place in a continuum—a dialogical process between original author, ST readers, translator as ST receiver, translator as sender of translated text and the TT readers—individual articulations of meaning are always in answer to other responses and, in turn, must always be answered (Bakhtin, 1990). Thirdly, another frame I borrow from literary studies is reader response theories. Reader response theorists focus on the reader’s role during meaning construction and how “readers’ attitudes and values shape their response”. At the intersection of the three frames is where I situate my research.

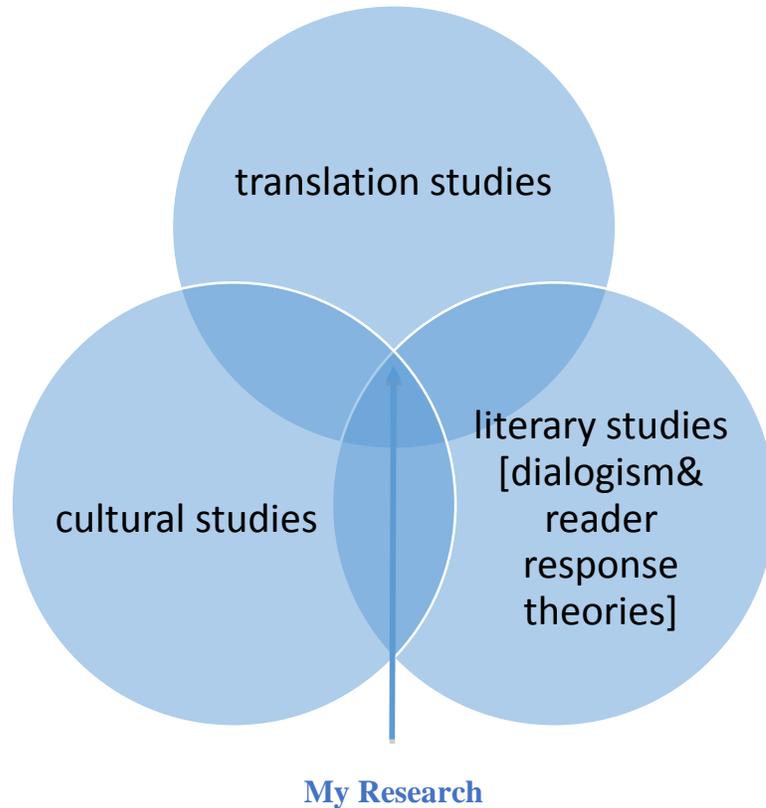


Figure 2. Theoretical Frames of My Research

Cultural Studies and Translation Studies

In this study, culture theory helps to construct the context and form the perspective to unpack the issues related to literary translation for children. The field of cultural studies is generally held to have begun in the 1960s, initiated by the publication of a series of texts by scholars in the U.S. and Britain. Geertz (1973) defines culture as "the shared patterns that set the tone, character and quality of people's lives" (p. 216). These patterns include language, religion, gender, relationships, class, ethnicity, race, disability, age, sexual orientation, family structures, nationality, and rural/suburban/ urban communities, as well as the values, symbols, interpretations, and perspectives held by a group of people. Eagleton (2000) suggests how culture is defined shapes the reader's perspectives, interpretations and analysis.

According to Stuart Hall (1997), culture contains at least three different aspects: high culture (literature, painting, sculpture, etc.), people’s life patterns (characteristics of a cultural group), and production and meaning making of it. Hall (1997) argues that culture is essentially concerned with the production and exchange of meaning and their real, practical effects. Edward T. Hall (1959/1990) introduces an anthropological *iceberg model of culture*, the “Triad of Culture”, which divides aspects of culture into what is visible (above the waterline), semi-visible and invisible (see *Figure 3*).

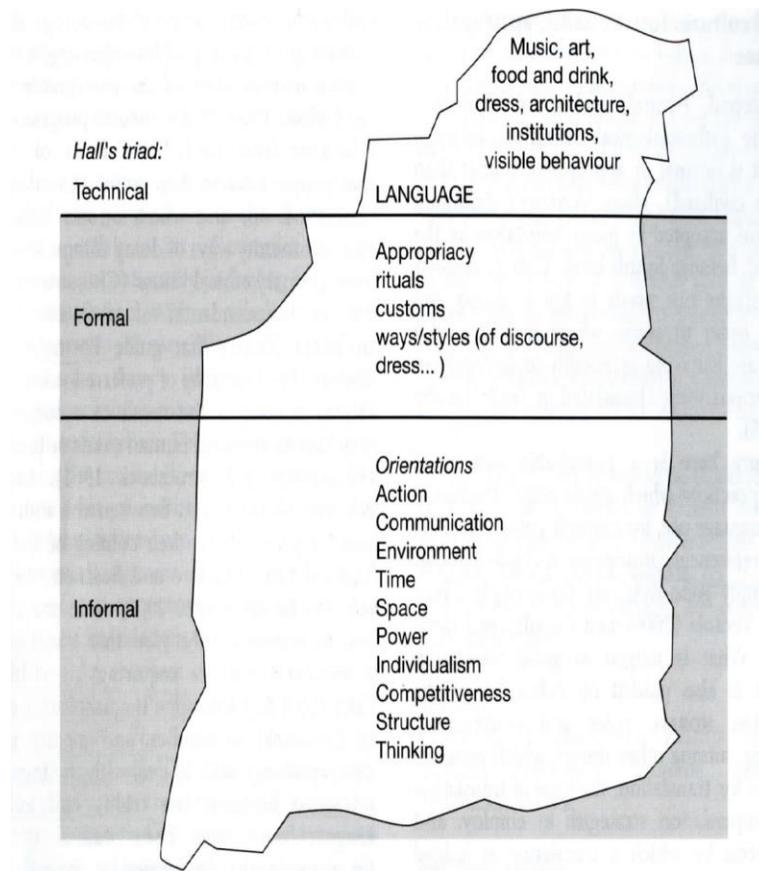


Figure 3. Hall’s Iceberg Model of Culture (Adapted from Brake et al. 1995, p. 39; Katan, 1999/2004, p. 43)

Geert Hofstede (1986) defined culture as the “collective programming of the mind which manifests itself with distinguishing characteristics from one culture to another” (p. 302). The image of programming supports the idea that a lot of culture is subconscious and

that people behave in scripted ways that they are not aware of. Hofstede describes culture as an onion, with values at the center, followed by the layers of rituals, heroes (the people we admire) and symbols (Fennes & Hapgood, 1997, pp. 18-19).

Fennes and Hapgood (1997) propose a model of culture in the concept of an iceberg (see *Figure 4*). They basically divide culture into what is visible/primarily in awareness and what is invisible/primarily out of awareness. In true iceberg-fashion, most of what informs behavior is hidden below the surface. Fennes and Hapgood note that people take culture as self-evident and not a construction of the society they belong to. However, the list of features below the waterline illustrates how much behavior and societal mores are based on a society's cultural values such as notions of modesty, ideals governing child-raising, relationship to animals, nature of friendship, and so on.

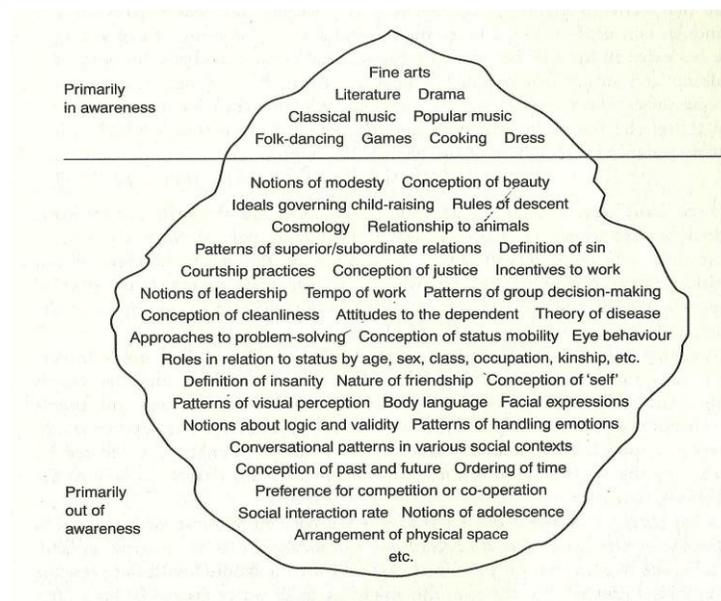


Figure 4. Fennes & Hapgood's Iceberg Concept of Culture (1997)

For my study, I decide to use E. T. Hall's triad of culture as the cultural model to

examine my data, because it captures the nuances of the cultural features at each of the three levels—the technical, the formal and the informal—and this stratification suits the purpose of my research.

Translation studies share common ground with cultural studies. From its origins as a counter-hegemonic movement within literary studies, challenging the dominance of a single concept of “culture” determined by a minority, the subject had shifted ground away from literature towards sociology. Translation scholars call this shift “the cultural turn” in translation studies (Bassnett, 1998, p. 125).

In an extensive treatment of culture in the context of translation, Katan (1999/2004) proposes a definition of culture as a shared “model of the world”, a hierarchical system of congruent and interrelated beliefs, values and strategies which can guide action and interaction, depending on cognitive context; “[e]ach aspect of culture is linked in a [fluid] system to form a unifying context of culture” (P. 26). The levels are based on Edward T. Hall’s anthropological *iceberg model*, the “Triad of Culture” (1959/1990) (see *Figure 3*). As Katan (2009) describes, the frames below the waterline are progressively more hidden but also progressively closer to our unquestioned assumptions about the world and our own cultural identities. The levels also reflect the various ways in which we learn culture: technically, through explicit instruction; formally, through trial-and-error modeling; and informally, through the unconscious inculcation of principles and worldviews. The extent to which a translator should intervene (i.e. interpret and manipulate rather than operate a purely linguistic transfer) will be in accordance with their beliefs about which frame(s) most influence translation. Translation scholars tend to focus on the more hidden levels, while practitioners are more concerned with what is visible on the surface.

Katan (2009) explains in details how at each cultural level translators intervene. The first cultural frame is at the tip of the iceberg and coincides with the humanist concept of culture. The task of the translator at this level is to transfer the terms and concepts in the source text abroad with minimum loss, so that “what you see” in the source text is equivalent to “what you see” in the target text. The main concern of translators intervening at this level is the text itself and the translation of “culture-bound” terms, or “culturemes”—defined as formalized, socially and juridically embedded phenomena that exist in a particular form or function in only one of the two cultures being compared (Vermeer, 1983, p. 8; Nord, 1997, p. 34).

Hall’s second, “Formal”, level of culture derives from the anthropological definition, focusing on what is normal or appropriate (rather than what is civilized). Hans Vermeer’s definition of culture, accepted by many translators as “the standard”, belongs to this level: “Culture consists of everything one needs to know, master and feel, in order to assess where members of a society are behaving acceptably or deviantly in their various roles” (translated in Snell-Hornby, 2006, p. 55). Intervention at this level focuses on the *skopos* (i.e., the aim or purpose of a translation) of the translation and on tailoring the translation to the expectations of receivers in the target culture.

Hall calls his third level of culture “Informal” or “Out-of-awareness”, because it is not normally accessible to the conscious brain for metacognitive comment. At this level, there are no formal guides to practice but instead unquestioned core values and beliefs, or stories about self and the world. With their coining of the term “cultural turn”, Lefevere and Bassnett (2002) were among the first to popularize the view that translation is a bicultural practice requiring “mindshifting” (Taft, 1981) from one linguacultural model of

the world to another, and mediating (or compensating) skills to deal with the inevitable refraction between one reality and another.

However, in the “mindshifting” process, translation—an art that seeks to create understanding between cultures—is frequently misunderstood. In many cases, translation is often perceived as a mechanical process of converting one linguistic form into another rather than as art that requires both creativity and scholarship. In fact, translating requires more than the knowledge of the entries of bilingual or monolingual dictionaries, because these are inadequate to describe culture. Translation is a complex procedure that involves not only a great command of both languages, but also a solid intercultural knowledge of the translators. Cathy Hirano (1999), who translated the 1997 Batchelder Award Winner *The Friends* by Kazumi Yumoto from Japanese into English, offers a perspective on translation: “Translation of literature is far from mechanical, and ... requires fairly strenuous cultural and mental gymnastics” (p. 38). The working goal for most translators, as Cascallana (2006) states, is to “come up with an accurate version of the original text in such a manner that it also captures its voice” (p. 171). A good translator, therefore, needs to be bilingual as well as bicultural.

Therefore, the conception of the intrinsic relationship between language and culture in translation studies has led to theories and arguments calling for the treatment of translation as a primarily cultural act:

That it is possible to translate one language into another at all attests to the universalities in culture, to common vicissitudes of human life, and to the like capabilities of men throughout the earth, as well as the inherent nature of language

and the character of the communication process itself: and a cynic might add, to the arrogance of the translator. (Casagrande, 1954, p. 338)

Casagrande's statement has put culture at the heart of translation. In this cultural traffic, translation activities involving appropriate rendering of culture-bound elements of a different culture help break down hierarchies between cultures and peoples and consequently promote intercultural understandings among readers.

Dialogism

Mikhail Bakhtin has been widely cited in various disciplines. In my study, Bakhtinian *dialogism* helps me unpack the dialogical nature of the reading process as of both the translator and the implied/intended readers. According to Bakhtin (1990), language acquires its meaning through *dialogue*, a dualistic speech act in specific contexts. The production of meaning through the dialogic process is not limited to individuals, but also occurs in groups, societies, nations and cultures, by interaction and exchange of interpretations. Images of others are formulated by a two-sided process, in which the ultimate significance is a combination of interpretations through the "utterances" of the other. As Bakhtin (1990) posits, "at any given time, in any given place, there will be a set of conditions ... that will ensure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions" (p. 428).

More precisely, Bakhtinian dialogism argues that (1) we, from our own particular historical and social location, are forever in dialogue with the texts we encounter; and (2) these different discursive affiliations interact with a text that is itself made up of different discursive elements. In the practice of literary translation, a source text emerges from specific historical and social conditions, and conveys the culture (such as values, habits

and experiences) of a particular social group; the translated text might be foreign to the readers of the target language and culture unless there is a culturally appropriate treatment. Hence, literary translation is essentially a process of decoding and interpreting the text through dialogue with the author and the text, while “keeping in view its situational and cultural contexts, in order to recode it through the features of another language and of another culture” (Ippolito, 2006, p. 107).

In practice, one of the two radically different views on translation propagates equivalence, that is, a maximal approximation of the target text to the source text. A translation, in this view, should be faithful to the original, and no liberties are to be taken (Klingberg, 1978). The views of equivalence theory are normative and prescriptive and insist on being true to the text. “What?” is the key question in equivalence theory (Nikolajeva, 2011). However, there is not always an equivalent or a counterpart in the target language, especially for those culturally loaded words and phrases. As Aixelá (1996) argues, “... (I)n translation, a culture-specific item does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text, which, when transferred to a target language, poses a translation problem due to the non-existence or to the different value of the given item in the target language culture” (p. 57). Nikolajeva (2011) renders an example of the phrase “as white as snow”: it poses a translation problem if this image has to be translated into a language and culture where snow is unknown.

Opposite to the equivalence view in translation theory and practice is a dialogical view of translation. It suggests that the translator should take into consideration the target audience, whereupon changes may not only be legitimate, but imperative, if the translated text in its specific context is to function somewhat similarly to the way in which the original

functions in its initial situation (Nikolajeva, 2011). This dialogical view presupposes an active dialogue, or interaction, between the target text and its readers. The key question in dialogical translation, as Nikolajeva (2011) concludes, is "For whom?" as opposed to the question "What?" in the equivalence theory.

The main goal in dialogical translation is to simulate the reading experiences that source-culture readers meet in the source texts for the target-culture readers in the translated texts. This approach not only allows but encourages liberties in translation of children's books in particular, adapting source-culture phenomena that may alienate the reader to more familiar target-culture references (Nikolajeva, 2011). For example, a certain food or game might be very prevalent in the source culture, but completely unheard of in the target culture. If the translator sticks with the original reference, the target-culture reader will experience the reference as exotic or foreign, thus having a different experience than the source-culture reader. Rather than adhering firmly to the source text, then, as Nikolajeva suggests, dialogical translations pay attention to the reference frames of the target-culture readers.

Reader Response Theories

As a strand of literary theory, reader response theories focus on the reader's role during meaning construction, with a range of perspectives (Beach, 1993; Marshall, 2000; Tompkins, 1980). Beach grouped these theories into five heuristic categories: textual, experiential, psychological, social, and cultural, according to which aspects of the meaning-construction process they address (Marshall, 2000). Taken collectively, experiential and cultural reader response theories provide an appropriate lens for situating my study.

As generally held among literary response theorists, the beginnings of contemporary reader response theory are located in the work of I. A. Richards (1929) and Louise Rosenblatt (1938). Richards's contribution was in many ways empirical. As Richards (1929) said in his introduction to *Practical Criticism*, he hoped in his work to “provide a new technique for those who wish to discover for themselves what they think and feel about poetry” (p. 3). Richards asked his Cambridge students to “respond freely” to poetry they were assigned. He then did a content analysis of their responses, categorizing them by their reliance on sentimentality, doctrinal adhesions, technical presuppositions, or stock responses, among others (pp. 14-15). Although Richards was largely critical of his students for their limitations, and although he maintained largely text-centered assumptions about the location of literary meaning, his study clearly made the case that “the personal situation of the reader inevitably (and within limits rightly) affects his reading” (quoted in Beach, 1993, p. 16).

Represented by Louise Rosenblatt, experiential reader response theorists focus on “the nature of readers’ engagement or experiences with texts—the ways in which, for example, readers identify with characters, visualize images, relate personal experiences to the text, or construct the world of the text” (Beach, 1993, p. 8). Rosenblatt argued not only that readers play an important role in the construction of literary meaning, but that “books are a means of getting outside the particularly limited cultural group into which the individual (is) born” and that literature itself “can play an important part in the process through which the individual becomes assimilated into the cultural pattern” (Willinsky, 1991, p. 119). Experiential reader response theorists do not insist on what kinds of meaning can be taken from a particular reading. Further, Rosenblatt (1978) argued in *The Reader*,

the Text, the Poem for a transactional view of literary response. Such a view holds that literature demands a particular kind of reading—aesthetic reading—in which the reader attends to the experience being undergone, and not to the knowledge or meanings that can be carried away—a kind of reading she called *efferent*. To read efferently those texts that were meant to be read aesthetically is to impoverish the reading experience and undermine a fully developed understanding of the responses made possible by the text. According to Rosenblatt, however, the stances lie on a continuum. In addition, experiential reader response theorists anticipate that readers will identify with, experience, and use cultural depictions while reading (Henderson & May, 2005).

On the other hand, cultural reader response theorists focus on how, within certain groups and institutions, “readers’ attitudes and values shape their response” (Beach, 1993, p. 125). Bleich (1988) and Fish (1980) also argue that individual responses are shaped by social and cultural assumptions and suggest locating a powerful source of readers’ responses in the sociocultural context in which they are reading. Such an argument resonates with Bakhtin’s (1981) insistence on a dialogic perspective—one in which individual articulations of meaning are always in answer to other responses—and, in turn, must always be answered. Responses in this view are socially constructed, made up of interwoven assumptions and linguistic formulations that have histories in particular cultures and that carry those histories with them when they are spoken by particular readers. Overall, as Brooks (2006) summarizes, these theorists focus on whether readers respond to stories according to how they are situated in terms of ethnicity, social groups, or culture.

Review of Related Literature

The review of literature focuses on two main sections: translation practice and intercultural competence through engagements with literature. In the first section, I review existing literature from the following aspects: (1) skopos and translation; (2) main approaches to translation; (3) adaptation; (4) Chinese and Western thinking on translation; and (5) the development of literary translation in China.

Translation Practice

Skopos and translation.

Skopos theory, simplified as “the end justifies the means” (Nord, 2001, p. 124), was first put forward by Hans J. Vermeer. Vermeer (2004) uses the word *skopos* as a technical term for the aim or purpose of a translation. The skopos theory is part of a theory of translational action. According to the functionalism, the whole translating process, including its choices of translation strategies and techniques, is decided by the Skopos that the translating action is to achieve. It tries to liberate the translation from the confinement of the source text. The aim is to explain the translation activity from the point of view of the target language. *Skopos rule*, as the top-ranking rule for any translation, means a translational action is determined by its skopos. Vermeer (2004) explains that each text is produced for a given purpose and should serve this purpose.

There are also two subordinate rules in the Skopos theory: coherence rule and fidelity rule. Coherence rule means the target texts must be comprehensible to receivers in target language culture and the communicative situation in which the target texts is to be used. Fidelity rule means there must be an inter-textual coherence between the source texts and target texts, which is similar to the fidelity to the source texts. However, the degree

and form of the fidelity depend on the aim of the target texts and the translator's comprehension of the source texts.

Main approaches to translation.

Within the scope of this study, I define cultural translation in a relatively narrower sense to refer to those practices of literary translation that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation. Taking culture and ideology as the starting points, Lawrence Venuti (1995) divides translation strategies into two major approaches—domestication and foreignization. A domesticating approach to translation adjusts the text to the preference of the receiving community. In this approach, local expectations are taken into account to a greater extent. In contrast, foreignizing practices are supposed to retain the otherness experienced in the original (Minier, 2006).

Postulating the concepts of domestication and foreignization, Venuti (1995, 1996, and 1998) argues that the Anglo-American translation tradition, in particular, has had a normalizing and naturalizing effect. Such an effect has deprived source text producers of their voice and has re-expressed foreign cultural values in terms of what is familiar, i.e. unchallenging to Western dominant culture. Venuti (1994) writes that translation is:

an inevitable domestication, wherein the foreign text is inscribed with linguistic and cultural values that are intelligible to specific domestic constituencies. This process of inscription operates at every stage in the production, circulation, and reception of the translation... Translation is instrumental in shaping domestic attitudes towards foreign countries, attaching esteem or stigma to specific

ethnicities, races, and nationalities, able to foster respect for cultural difference or hatred based on ethnocentrism, racism, or patriotism (p. 201-202).

Oittinen, a literary critic and a practicing translator, also advocates a domestication approach to translating culturally specific elements in children's and adolescent literature and considers the translation of such literature to be an adaptation of the source cultural system to the specific features of the target culture. Oittinen (2000) argues "Translation for children ... refers to translating for a certain audience and respecting this audience through taking the audience's will and abilities into consideration" (p. 69).

Klingberg (1986), a pedagogue, however, maintains that a translation should retain foreignization and preserve the cultural values expressed by the original text, because these will promote mutual respect, friendship and dialogue, widen children's knowledge of the world and open their minds to new and original ideas. He insists that "Removal of peculiarities of the foreign culture or change of cultural elements for such elements which belong to the culture of the target language will not further readers' knowledge of and interest in the foreign culture" (p. 10). Klingberg (1978) condemns all deviations from source text, including adaptation and abridgement, purification, and similar intrusions. These corruptions are, according to Klingberg, based on the idea that young readers lack the ability to understand phenomena from foreign cultures, such as food, currency, habits, child/parent relationships, and so on. Omissions in translated texts are also the result of ideological values and views on child education, when, for instance, inappropriate behavior is altered or deleted. Klingberg and his followers emphasize, instead, the use of translations to support young readers' understanding of and tolerance for foreign cultures; that is, they advocate translation as a pedagogical vehicle.

However, the two approaches—domestication and foreignization—are not mutually exclusive. Normally, the attitude of any particular scholar will lie somewhere within the spectrum of the two polarities; just as the strategies of a practitioner are likely to combine the two approaches (Nikolajeva, 2011). The translator's choice of foreignization or domestication is largely based on the translator's (and publishers' as well) image of childhood—what they believe a child can and cannot handle and what a child reader needs (Coillie, 2006). Translators may assume two opposite positions and on this basis they will employ a specific translation strategy. If they believe that reading a book rich in culture-specific elements enables children to learn and enlarge their knowledge of the world, they will preserve culture-specific items in the source text as far as possible (foreignization); whereas, if they think that children cannot deal with a foreign culture because they do not yet possess adequate interpretative and cognitive capacities, they tend to make adaptations of the source text into the familiar target culture and make the children feel the “foreign but not foreignness” itself (domestication) (Humboldt, 1992, p. 58).

Deborah Ellis, the author of *The Breadwinner Trilogy* which has been translated into 17 languages, argues that children are not given enough credit for their capability of understanding very complex things that are happening in the world (Maxworthy O'Brien, 2005). Nikolajeva (2011) echoes in this regard that it is far from proved that young readers are supposed to lack both the knowledge and the tolerance for unfamiliar elements in their reading.

In addition, the approaches either to foreignizing or to domesticating are also dependent upon the translator's (and the publishers' as well) aims on the audience. A foreignizing approach is usually taken if the educational aims of introducing a text of

foreign nature to the target young audience is primary; a domesticating approach is generally taken if the aims are to present a text that reads as well as possible. Foreignization and domestication are not mutually exclusive. Instead, they form two ends of a continuum in translation activities. It's rather the "foreign-as-familiar and the familiar-as-foreign" that feature in the process of translation or rewriting (Minier, 2006, p. 121). In translating practice, a translator constantly moves within the continuum depending on what goal takes priority.

The ultimate goal in translating children's and adolescent literature is to help the TT readers "simulate" a reading experience as much as what is intended for the ST readers by the original author so that the reading of the translated literature will not only allow the target-culture readers to acknowledge cultural diversity but also to identify with universal themes (Fox, 2003). As Dowd (1992) maintains, "from reading, hearing, and using culturally diverse materials, young people learn that beneath surface differences of color, culture or ethnicity, all people experience universal feelings of love, sadness, self-worth, justice and kindness" (p. 220). Karl Vossler views translation as "the most intensive form of reading, namely of a reading which becomes itself creative and productive again, via understanding, explanation, and criticism..." (quoted in Oittinen, 2000, p. 37). Too literal a translation may not read well in the target language, but too smooth a translation may not convey the otherness of the original. Therefore, a scholar's knowledge of the source language and culture as well as a profound knowledge of and creative flair in the target language is essential to make a work of literature in one language come to life in another. No less important, if a translation is to stand on its own as a work of art in the target

language, is the ability to “recreate an equivalent, replete with the intention and nuances of the original” (Balcom, 2006, p. 134).

Adaptation.

Venuti (1994) argues that translation is an inevitable domestication. Even Klingberg (1986), an advocate of a foreignizing approach in translating children’s literature, proposes a concept of “cultural context adaptation” (p. 12), based on the fact that TT readers have a different cultural background from that of the ST readers and therefore the translator has to alter the text to maintain the degree of adaptation in the translation.

Klingberg (1986) summarizes nine forms of cultural context adaptation (p. 18):

1. Added explanation
2. Rewording
3. Explanatory translation
4. Explanation outside the text
5. Substitution of an equivalent in the culture of the TL
6. Substitution of a rough equivalent in the culture of the TL
7. Simplification
8. Deletion
9. Localization

Forms 1 to 4 convey culture specifics as closely to the original as possible but at the same time facilitate the TT readers’ understandings of foreign elements by rewording or providing explanation. Forms 5 to 9 represent an adjustment of the culturally foreign to the TT culture to various degrees. Yet, the whole matter of translating culture-specific elements is still very subjective. There are no unanimously agreed-upon guidelines for how

to determine which form to use in translating culturally marked elements; it is still up to the translator to come to a decision. The translators have to seek an acceptable solution for every individual case.

Previous research on translation of culture-specific references.

Ippolito (2006), in her analysis of two translated editions of Beatrix Potter's *Tales* from English to Italian, concludes that both translators contribute to different degrees to the evocation of a typically British background (p. 115). One translator adopts a target-text-oriented translation strategy by removing the foreign atmosphere in order to meet the expectation of the TT readers of Italian; while the other is more consistent with a conservative strategy, which means that the TT readers may encounter pronunciation problems and may not understand the meaning or the allusion. However, Ippolito's analysis of the treatment of culture-specific items shows that Italian young children come into contact with British culture at an early age and understand that there are remote and fascinating worlds to be discovered through books.

Cascallana (2006), in a case study of the Spanish translations of *The Breadwinner Trilogy* by Deborah Ellis, suggests that "an accurate rendering of culture-bound elements is essential if translators are to provide readers with an accurate portrayal of a different culture" (p.171). After examining the culturally bound elements, Cascallana concludes that the translator's choice of foreignizing or domesticating the ST reflects the "interaction between her educational aim of introducing a text of foreign nature to the target young audience (hence the constant use of a foreignization strategy such as retention), with the aim of presenting a text that reads as well as possible (hence the presence of domesticating strategies, such as generalization, omission and addition)" (p. 179). Cascallana further

claims, supported by her analysis, that the presence of culture-specific terms do not necessarily hinder the TT readers' enjoyment of a book, but can actually further the international and multicultural outlook and understanding of young readers.

Based on a comparative study of three translated editions of *Rose Blanche*—the American text, the British text and the German text, Stan (2004) contends that a book in translation is not the same as the original edition and the reading experience cannot be duplicated.

The majority of research on translation of culture-specific references are case studies of books translated from English to other languages. Few studies are done on the symmetric comparisons of cultural translation from English to other languages and vice versa. In her study of the original and translated editions of Caldecotts and popular Korean picture books, Chang (2013) finds that most American and Korean translators purposefully make cultural adaptations in order to help TT readers have better understandings of the books in translation.

In the same vein, the majority of research on translation strategies are evaluated either by comparing multiple translated editions of the same original ST or by the researchers' reading of the translated texts. Few studies are conducted by bringing in the TT readers' voices. Reader response theories have been adopted as a theoretical frame in exploring multicultural literature by some researchers. For example, Brooks (2006) selected three culturally conscious African American children's books to examine how students used culture to develop literary understanding through their responses. Brooks thus insists that "the more we know about the ways students from different ethnic backgrounds respond to texts, the better informed our curricula and instruction can become"

(p. 389). Yet, to my knowledge, I have not encountered a research on literary translation studies that incorporates the TT readers' responses instead of those of the researcher's. This study aims to provide a new perspective—the TT readers' perspective—to examine cultural translation.

Translators' voices on translating culture-specific references.

In an interview conducted by Lear (2011) in *Publishers Weekly*, Anthea Bell, the renowned British translator, recalls her experience in translating cultural references in Kerstin Gier's trilogy. For example, she and Kerstin decided, after discussing with the American editor, that the British characters should keep their terminology, like not a cell phone, but a mobile, as it feels more authentic and they did not want to lose the foreign feel of a book entirely. Bell further claims that, for her “the prime requisite is to get it sounding good in English; If it sounds clumsy, readers will pounce on it of course”. When asked whether there are differences in the work required, Bell asserts that she does not approach them any differently—it is finding the voice from each book. Bell insists that one should never, ever write down to children, let alone translate down to them.

In an interview I had with Joan Sandin, a Tucson local children's books author and translator of Swedish and English, Sandin suggests that translating is a rewriting process and she needs to make explanations to the audiences on both ends. In a book she writes and translates about Swedish immigrants coming to America, the English title is *The Long Way to New Land*; and when it was translated into Swedish, the title was changed to *The Long Trip to America*. Sandin found that there are things she needs to explain about Sweden as well as things she needs to explain about America. For example, there is a man in the book who travels back and forth between the U.S and Sweden and thinks that he

speaks good English, although he really doesn't speak very well. In the English version, the reader can see that he doesn't speak English very well, but in Swedish translated edition, it is hard to get that across to the TT readers by a mere literal translation. In the original English edition, the man tries to sell a book called *The Handbook for the Immigrants: Everything You Need to Know about the Americans and the United States* to other passengers. In English language he says, "I have written it myself." And then the boy says, "Do you know how to speak English?" And then he says, "English I'm talking very good." When translated to Swedish, Sandin added, "English I'm talking very good." said in broken English. The Swedish publisher went even further and put a footnote, "in good English it would be called 'I'm speaking English very well.'"

In addition, Sandin shares her experiences about "cultural appropriateness" in selecting what books to be translated. *Puss* (meaning kiss) and *Crown* (meaning hug), two YA books that have caused great sensation in Sweden, caught the attention of a New York publisher. They sent Sandin the books in Swedish and asked her to do a book review to see whether it would be interesting to translate and publish them in the U.S. Sandin considered them to be very well-written books but she was also aware that some sexually explicit scenes with teenagers in the books might not be well received by American audience. The publisher asked her to give an example. When she did, they were shocked, "Oh my God! No, no, we can't do that." Those books never got translated and never got published in the U.S. Some things just don't culturally translate, as Sandin concludes.

Chinese and Western thinking on translation.

Lefevere (1998) compares Chinese and Western thinking about translation and concludes that "the most striking difference between the two traditions is that of the

faithfulness/freedom opposition in translation” (p. 21). He also concisely summarizes that “translational practice is one of the strategies a culture devises for dealing with what we have learned to call ‘the Other’” (Lefevere, 1998, p. 13). Chinese culture is relatively homogeneous and for a very long time in history China considered itself central and less attention was paid to the Other. Throughout its history, China developed translational strategies only three times—first, with the translation of the Buddhist scriptures from roughly the second to the seventh centuries; second, with the translation of the Christian scriptures starting in the sixteenth century; and third, with the translation of much Western thought and literature starting in the nineteenth century. Traditionally, when texts are translated to Chinese, the translated editions take the place of the originals and function as the originals in Chinese culture, as with the Buddhist and Christian scriptures. The translators are, therefore, “less beset with anxiety and guilt feelings than its Western counterpart” (Lefevere, 1998, p. 19). Lefevere attributes this to two main causes—first, in China’s history, the number of those who really participated in the literate culture was small; and second, even among those who participated in Chinese culture, most did not know the language of the original. This practice and traditional thinking about translation gave the translators great “freedom” to “manipulate” the text under translation. In contrast, Vermeer argues that in Western tradition the translation was never intended to replace the original, which always remains as the timeless touchstone (quoted in Bassnett & Lefevere, 1998, p. 16). In other words, translation has been tightly constrained and circumscribed in the West; the translation seldom stands as a text on its own. Through the comparison between Chinese and Western thinking on translation, Lefevere (1998) contends:

Language only has a tangential impact on translation; at best it can be equated with transcoding. Rather, the factors that shape how a culture defines translation for itself seem to be language-independent but still culturally bound to a great extent. These factors include power, the self-image of a culture and the degree to which a culture may be homogeneous... (p. 24)

Literary translation in China.

The translation of Western literature to Chinese started in the nineteenth century. In a chronological study of China's literary translation development, Sun (2002) summarizes that with the exception of the fifteen years following the May 4 Movement in 1919, the first hundred years (from the 1870s to the 1970s) of the history of China's literary translation was characterized by the domination of strategies of domestication. Chinese thinking on translation is evident in the tradition of translating in order to replace the originals (Lefevere, 1998). In addition, in the Chinese tradition, form was as important as content. For example, when the following lines from *Romeo and Juliet* were first introduced to Chinese in the 1930s, the translator made significant changes of the original content in order to make the translated text "appropriate" for the Chinese audience, but the form was retained as close as the original:

He made you for a highway to my bed;
But I, a maid, die maiden-widowed.

(W. Shakespeare: *Romeo and Juliet*, Act 3, Scene 2, 137-138)

Taking into consideration that "sex" was long held in Chinese tradition as a taboo topic in public, let alone in great literature, the translator adapted "to my bed" in the original to "相思" (meaning lovesickness) and "die maiden-widowed" to "独守空闺的怨女而死去" (die

in her room lonely). By doing so, the translator successfully evaded the sensitive topics such as sex and virginity and transformed the spirit and flesh in the Western culture to a pure spiritual experience of “相思” (lovesickness), which is more in conformance to the societal ethos of the 1930s in China, but markedly different from the original in meaning.

他要借着作牵引相思的桥梁，

可是我却要做一个独守空闺的怨女而死去。（朱生豪）

In the last two decades of the 20th century, due to the influence of Western translation theories, China's translation circles began to reconsider the relationship between foreignization and domestication. As a result, more attention has been paid to the strategies of foreignization by theorists as well as translators since then. Take the above for example, another translator re-translated the same lines in 2001 to:

他本要借你做捷径，登上我的床；

可怜我这处女，活守寡，到死是处女。（方平）

Following a strict foreignizing approach, the re-translation not only retains the form of the original work, but also preserves the vivacious meaning of the original.

The above example illustrates the general trend in literary translation in China; however, as Lefevere (1998) contends: due to the long tradition of deemphasizing the originals by replacing them with the translated texts and staying closer to the interpreting situation (i.e. conveying the gist of a conversation) than producing a “faithful” translation, Chinese translators tend to “rhetorically adapt their translations to” a certain audience they keep in mind (p. 18).

Intercultural Competence through Literature Exploration

As the world is growing into a “global village” in the sense that technology brings people closer with a growing awareness about the existence of “others”, it becomes possible for someone to travel the foreign lands and practice “to see is to believe” about other cultures different from his/her own. Begler (1998) presents a world culture model as an integrated system of beliefs and behaviors that are learned and shared.

All cultures serve basic functions that can be classified into sets of functions: economic, social, political, aesthetic, and values/beliefs. All cultural behavior is framed by underlying systems of values and beliefs that shape behavioral norms and provide meaning to human activity. All cultures exist within a historic context that has shaped the development of the cultural forms and functional systems in operation today. All cultures operate within a geographic context that involves them in a constant state of interaction and adaptation (pp. 273-274).

What educators with global perspectives strive to do is to instill in students’ minds a sense of multiculturalism in the process of inquiry about the world. Multiculturalism is a “state in which one has mastered the knowledge and developed the skills necessary to feel comfortable and communicate effectively (1) with people of any culture encountered, and (2) in any situation involving a group of diverse cultural backgrounds... the multi-cultural person is one who has learned how to learn culture” (Hoopes, 1979, p21). It is the “ability to appreciate differences that moves us along the cultural learning continuum” (Hoopes, 1979, p33). The differences therefore, according to Hoopes (1979), constitute both the essence of cross-cultural learning and the medium of intercultural learning. Case (1993) posits five key attributes associated with the perceptual dimension of a global perspective that educators should keep in mind—open-mindedness, anticipation of complexity,

resistance to stereotyping, inclination to empathize, and non-chauvinism. Literature exploration provides the readers the opportunity to “live through” others’ experiences and be transported to a faraway land and culture by flipping between the pages.

Intercultural knowledge is to be acquired rather than inherited. While we cannot offer each of our students a living abroad experience, we try to seek other opportunities that may compensate for lack of immersion in or direct exposure to foreign cultures and that can reach all. Encouraged by Rosenblatt’s (1995) idea that literature provides *lived through* experiences for the readers, I believe that international literature will enlarge students’ knowledge of the world, because “through literature they acquire not so much additional information as additional experience” (p. 38). New understanding about a different culture is conveyed to young readers dynamically and personally through literature. The reading experience becomes a living through rather than gaining knowledge about. Literature can be used to produce a level of simulating experience, which will fill the gap in the intercultural learning process (Fox, 2003). Fox (2003) suggests various genres of international literature that have value for cultural learning and categorizes them into travelogues, missionary biographies and autobiographies, intentional collections (e.g., different phases of cultural shock), etic (cultural outsider) novels and short stories, emic (cultural insider) novels and short stories, and dialogues. Therefore, by carefully selecting, introducing, and engaging students in international and multicultural literature and discussions, teachers are able to provide the mobility for students to “travel” the world and, most importantly, to cultivate an open mind and a critical eye to people and cultures that are different from their own.

Relevance to My Research

The literature reviewed in this chapter provides the context for my study. Cultural studies and Bakhtinian dialogism help to frame this research—each question is examined through a cultural lens and within the dialogic process. Research on translation studies and practices inform me of the prior and current studies in this field, which equip me not only with research guidelines but also methodological tools to carry on my study. Using international literature to promote intercultural competence provides me perspective and makes my study meaningful.

Conclusion

In light of the framework, questions, methodology, and data described above, the dissertation is organized as follows: following this introduction and establishment of the conceptual framework and review of relevant literature, I dedicate Chapter 2 to the discussion of the research methodology—qualitative content analysis. Chapter 3 presents detailed content analysis of linguistic and cultural shifts; Chapter 4 reports discourse analysis of reader responses and links them back to translation strategies discussed in Chapter 3. I conclude the dissertation in Chapter 5 by summarizing the contributions and implications of my study.

CHAPTER 2: RESEARCH METHODOLOGY

This study is designed to examine primarily the texts of children's books as well as book reviews and reflections on those books to answer questions related to translation of children's and adolescent literature. As Krippendorff (2013) posits, all reading of texts is ultimately "qualitative, even when certain characteristics of a text are later converted into numbers" (p. 22). Reading, as well as translating, is by and large an individual yet dialogical process that involves texts and meaning, which resonates with Krippendorff's (2004) argument, "Recognizing meanings is the reason that researchers engage in content analysis rather than in some other kind of investigative method" (p. 12). Therefore, a qualitative content analysis research method is appropriate and adopted for this study to examine the texts and discourse analysis to examine the readers' responses. This chapter delineates the methodological framework and the design of the study.

Methodological Framework

Content Analysis

Content analysis is broadly defined as "any technique for making inferences by systematically and objectively identifying special characteristics of messages" (Holsti, 1968, p. 608). Krippendorff (2013) reiterated this idea by suggesting "content analysis [a]s a research technique for making replicable and valid inferences from texts (or other meaningful matter)" (p. 24). Traditional content analysis takes a conceptual approach to understanding what a text is about, considering content from a particular theoretical perspective, such as socio-historical, gender, cultural, or thematic studies. Krippendorff stated that content analysis has evolved into a repertoire of methods of research that promises to yield inferences from all kinds of verbal, pictorial, symbolic and

communication data. Data for content analysis may include art, images, maps, sounds, signs, symbols, and even numerical records. This study focuses on locating culture-specific phenomena in translating children's books by examining how the translators handle them and how the handling may influence reader responses to the books.

Research on children's literature as text generally consists of two broad strands, literary analyses and content analyses. Qualitative approaches to content analysis have their roots in literary theory—they both require a close reading of relatively small amounts of textual matter (Krippendorff, 2013). Meanwhile, they differ from each other in that

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

(Glada, Ash & Cullinan, 2000, p. 362)

Children's literature research is diverse in focus and in methodology. Previous research studies were generally focused on one of the three strands—texts, readers and contexts—that together constitute a transactional triad in literary reading and responding (Rosenblatt, 1978). Unfortunately, the importance of the reader in the creation of meaning was not given enough attention. Many studies assumed that meaning resides in the text alone. Ignoring the transactional nature of the literary experience, the researcher's reading automatically becomes the reading. This study brings back the reader in the transactional literary experience between the reader, the text, and the context in examining the cultural-bound elements in translation of children's literature. A conceptual and constant

comparative content analysis was first conducted to compare the source text (ST) and the target text (TT) responses to the selected children's books within the context of cultural translation strategies involved.

Discourse Analysis

Discourse analysis is a rapidly growing and evolving field and has been applied to multiple disciplines. The terms *discourse* and *discourse analysis* have different meanings to scholars in different fields: for linguists, *discourse* has been generally defined as anything “beyond the sentence”; for others, the study of *discourse* is the study of language use (Schiffrin, Tannen, & Hamilton, 2008). The abundance of the definitions of *discourse* and *discourse analysis* reflect the rising popularity of the field; however, despite of the multiple definitions from a wide range of sources, Schiffrin, Tannen & Hamilton (2008) conclude that “they all fall into the three main categories: (1) anything beyond the sentence, (2) language use, and (3) a broader use of social practice that includes nonlinguistic and nonspecific instances of language” (p. 1).

Followed in this study is a discourse analysis of the readers' responses and potential connections between the translation strategies and the readers' responses. Discourse analysis has its root in linguistics. Some linguists distinguish between *text* and *discourse*; however, in this study, the two terms are used interchangeably to refer to any stretch of language that may be longer than a single sentence. The data for the discourse analysis in this study is book reviews by individual—professional or amateur—readers. I look at how the source text and the target text readers interact with the source text and the target text respectively.

Design of Study

Research Questions

Guided by the frame of cultural studies, I developed three research questions for this study:

4. What are the cultural and linguistic shifts in the translated books and the strategies used by the translators for making these shifts?
5. What are the responses of the ST and the TT readers to the same stories?
 - a. What are the ST readers' responses to the original books?
 - b. What are the TT readers' responses to the translated books?
6. What are the connections between the translation strategies and the responses of the TT readers as compared to the ST readers?

Data Collection

Book selections.

Data collection for this study is twofold. First, children's chapter books were selected and matched with their translated editions. Due to the asymmetric distribution of the volumes of the English-to-Chinese and Chinese-to-English books, I initially planned to look at only the English originals and their Chinese translation editions. My initial selection criteria were (1) award-winning children's books published in the U.S., (2) recognized by publishers and educators in China for their literary/aesthetic quality as well as social and cultural relevance for Chinese young readers, (3) recently translated by established professional translators of children's literature in China, (4) a coverage of diverse genres and themes, (5) presenting rich cultural references specific to the U.S. culture and history (i.e., distinct contrast between American and Chinese cultures), and (6) having sufficient

responses by both source and target text readers. Generally speaking, winning a major book award not only ensures the literary quality of that book but also is a major indicator for the publishers of the target culture when selecting what books to translate. The Newbery Medal and honor books, awarded annually by the American Library Association, are regarded as the most distinguished award for American children's books. In recent years, several publishers in China have cast their eyes on these award-winning books as an endeavor to promote intercultural understanding by broadening the horizons of Chinese young readers through foreign literary work. Among these publishers are Hebei Education Press, New Century Publishing House, New Buds Publishing House, Jieli Publishing House, Nanhai Publishing House, and Zhejiang Juvenile and Children's Publishing House. Since 2005, these publishers have each compiled a list of selected Newbery winner and honor books and published the Chinese translations by established professional translators and/or children's literature authors.

In the process of collecting the books following the above criteria, I found that I had left a range of books out of my collection, for example, books that do not win major literary awards but are best sellers in both the country of origin and the country where they are translated and published, or books that are written in Chinese and translated to English even though the volume can be very small. Therefore, I revised my book selection criteria and included in this study two books written originally in English and one book originally in Chinese and their translated editions. The total number of the books under study is six. The rationale for choosing these six books is (1) they all depict the life of the middle school years which is a universal theme relevant to young readers everywhere yet unique in cultural and historical background; (2) they are to some extent representative of the

translation and publication reality—children’s books that get translated and published in China are either award-winning books or popular sellers in the original country, whereas Chinese children’s books that get translated and published abroad are mainly the ones that paint pictures for the TT readers of a part of the world that is less civilized or seldom visited; (3) the three books cover a range of genres from historical fiction and graphic novel, to journal entries by a child writer; (4) the rendition of translation strategies exemplify various approaches to translating children’s books.

The six books are: *The Wednesday Wars* (Schmidt, 2008) and its Chinese translation edition, 《星期三的战争》 (translated by Gao, 2010), *Diary of a Wimpy Kid* (Kinney, 2007) and its Chinese rendition, 《小屁孩日记》 (translated by Zhu, 2009), and 《马燕日记》 (Ma, 2006) and its English translated edition *The Diary of Ma Yan: The Struggles and Hopes of a Chinese Schoolgirl* (translated by Appignanesi, 2002). Below are synopses of the books. A detailed summary of each book will be provided in the next chapter.

The Wednesday Wars, authored by Gary Schmidt, is a 2008 Newbery Honor book. During the 1967 school year, on Wednesday afternoons when all his classmates go to either Catechism or Hebrew school, seventh-grader Holling Hoodhood stays in Mrs. Baker's classroom where they read the plays of William Shakespeare and Holling learns much of value about the world he lives in. This book was translated to Chinese in 2010 by Nanhai Publishing House.

Diary of a Wimpy Kid has been a success since 2007 when it made its debut in the U.S., and the series has sold four million volumes in China since it was first translated and published in 2009 and ranked among the most popular translated books in China, according

to the marketing director of the *New Century Publishing House*, the publisher of the series and one of the major juvenile and children's book publishers in China. Greg records his sixth grade experiences in a middle school where he and his best friend, Rowley, undersized weaklings amid boys who need to shave twice daily, hope just to survive. When Rowley grows more popular, Greg must take drastic measures to save their friendship.

《马燕日记》 (*The Diary of Ma Yan*) was written by a 13-year-old Chinese girl named Ma Yan who was struggling against extreme poverty and striving to get back to school in rural China between the years of 2000 and 2001. It was first translated into French by a journalist and then translated into many other languages and has caused a great sensation in the western world because it paints a vivid portrait of the daily life of a child in a part of the world seldom visited. The English edition was published by Harper Collins in 2005.

Collecting readers' responses.

The second phase of data collection was book reviews and reflections from online resources. Two steps were taken: first, I collected professional book reviews from the *Children's Literature Comprehensive Database (CLCD)*; second, adult and child readers' individual reviews and reflections were collected from *Goodreads.com* and individual reader's blogs and educational websites. As Marshall (2000) argued, a reader's response to literature is never directly accessible: It is always mediated by the mode of representation to which the reader has access (e.g., talk, writing, and drawing). Robert DeMaria (1997) furthers states, "A writer is known through his writing, so a reader should be known through his reading. But the act of reading leaves no traces, and writing about reading is writing" (p. xii). One reader's response to literature, thus, can never be studied apart from

the medium in which it appears. Sung (2009) defines book review as a “one-way mediated communication” with the text (p. 233). Therefore, in this study I considered written book reviews and reflections as one form of the readers’ responses to the text.

The *Children's Literature Comprehensive Database* (CLCD) was founded by Marilyn Courtot—a trained librarian—in 1999, out of her keen love for books and strong passion in connecting children and young adults with the books that will make a significant difference in their lives. In the mission statement, CLCD promises to provide reliable one search access to all important and relevant information about Pre K-12 media of all types, including reviews from respected publications to those professionals who work with Pre K-12 media. As an independent review source, CLCD contains more than 900,000 catalog records in MARC (machine readable cataloging) format and more than 130,000 critical reviews of thousands of children's books, videos and software, ranging from the earliest baby board books to novels and nonfiction for young adults. CLCD is a searchable database of more than 50,000 reviews of children's and young adult literature titles from education and library review journals such as *Appraisal*, *ALAN Review*, *Five Owls*, *Kirkus*, *Kliatt*, *VOYA*, among others.

My rationale for choosing professional reviews from CLCD on the English texts of the books under analysis is (1) these adults know about children—they are either teachers and librarians by profession, or people whose work or passion and interest revolve around children; (2) their knowledge about children’s literature accounts for their identification of the emergent themes in the books under analysis, which will be used as baseline for comparison with individual ST and TT readers’ responses.

Due to the scarcity of English-written online reviews and reflections by individual child readers, I resolved to use data from *www.goodreads.com* to collect individual reader's (adults and children) responses to the English texts for the reasons: (1) these adults are informed readers who have passion in and knowledge about children's literature; (2) some of them are parent readers who dedicate time to reading with their children and make the reading a "co-lived through" experience; and (3) these adults take reading roles either as mediators reading the story to the child or as the actual readers who are no different from the child reader (Ewers, 1994, quoted in Thomson-Wihlgemuth, 1998, p. 24). Launched in 2007, *Goodreads.com* has become the world's largest site for readers and book recommendations. *Goodreads.com* provides a social reading network that revolves around book reviews and recommendations. Members provide ratings and reviews of books to express their personal opinions and to help others determine if they would enjoy a book. As if wandering in a large library, individual readers on *Goodreads.com* can browse everyone's bookshelves, their reviews, and their ratings. The readers can join a discussion group, start a book club, contact an author, and even post their own writing. Currently 16 million members, 30,000 book clubs and over 23 million book reviews are active on this platform.

The Chinese readers' responses were collected from the child readers' individual blogs and several Chinese educational websites where readers post their book reflections usually with the teachers' recommendation. Writing reflections on what one has read is a common practice among school-aged children in China. Teachers as well as parents regularly assign books for children to read in and out of school and encourage them to write reflections after reading. Through writing reflections, children can make text-to-self, text-

to-text, and text-to-world connections. These reflective essays help children move beyond what they have read to relating it to issues that are bigger and more personal—their own life, their community and the world they live in.

Process of Data Analysis

A content analysis of the texts (i.e. children’s books), a discourse analysis of the readers’ written responses and an in-depth constant comparative analysis of the cultural perceptions between the ST readers and the TT readers were conducted for this study. *Figure 5* conceptualizes the processes of data analyses for this study. Analyses were administered at three levels—first, a content analysis to examine the cultural and linguistic shifts from the source text to the target text through translation strategies; second, a discourse analysis to study the ST readers’ written responses to the source text and the TT readers’ written responses to the target text; and third, a constant comparative analysis of the similar and different cultural experiences as reflected in the ST and the TT readers’ responses respectively. The backdrop of the world map represents *culture*, which is the lens I took to examine the research questions and also serves as the overarching frame for this study.

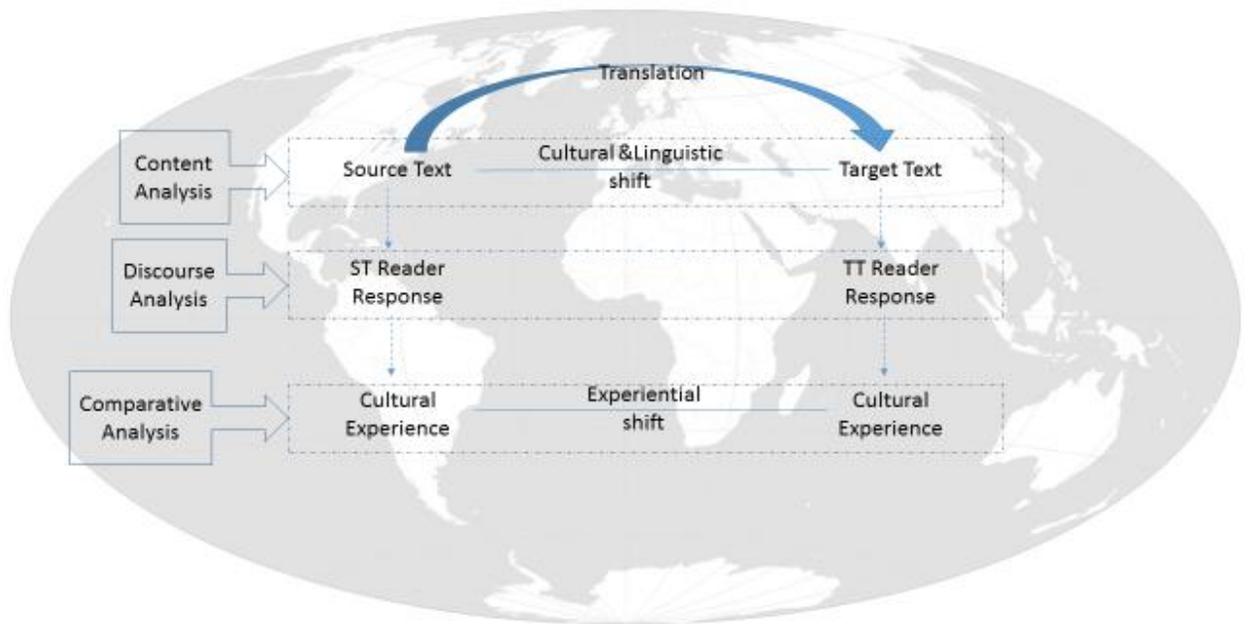


Figure 5. Conceptual Frame of Data Analysis Process

Content Analysis of the English and Chinese Texts

To unpack the first research question—*What are the cultural and linguistic shifts in the translated books and the strategies used by the translators for making these shifts?*, I, firstly, conducted a content analysis of the ST to identify the culture-specific references in the ST that might pose translation issues; then, administered a content analysis of the TT to locate the cultural shifts from the ST to the TT; and finally, analyzed what strategies had been used by the translators in various contexts with regard to these cultural shifts. In answering this question, the concept chosen for examination is culture. Any culture-specific reference in the ST and corresponding strategies the translator adopts in translating were under investigation. The unit of analysis was defined as a culture-specific reference. They were coded at word, sentence, paragraph, and even discourse levels. Once coding was completed, the codes that had common elements were merged to form categories. The

categories and the frequencies of each category provided insight into the strategies the translators utilized in translating for children.

As Patton (2002) summarizes, content analysis involves identifying, coding, categorizing, classifying, and labeling the primary patterns in the data. Thus, developing some manageable classification or coding scheme constitutes the first step of my analysis. I begin by reading through the data set (i.e., the original books and their translated editions) and making comments or attaching Post-it notes wherever a concept for examination is spotted. In this study, *culture* is the concept I choose to focus on and investigate in, therefore, any culture-bound elements, including unique linguistic features in either the source language or the target language, were the focus of coding and categorizing.

As discussed in Chapter 1, I decided to use E. T. Hall's triad to define *culture* at three levels—the technical, the formal and the informal (out-of-awareness). I approached the textual data in two steps: first bottom up and then top down. In the first step, I read through the three books in their originals multiple times to identify and categorize the cultural references and unique linguistic features. The first reading through the data was aimed at developing the coding categories or classification system. Then a new reading was done to actually start the formal coding in a systematic way. Several readings of the data sets were involved before they were completely coded and categorized. In the second step, I took a top-down approach by relating Hall's triad of culture model to the categories of culture-specific references (including unique linguistic features) that emerged from the texts. The seven categories that emerged from the textual data corresponded to the three levels of Hall's definition of culture and were representative of each level of Hall's culture

model. The seven categories are: (1) proper names; (2) allusions; (3) idiomatic expressions; (4) specific linguistic features; (5) rituals and customs; (6) life and school; and (7) values.

Then I located the corresponding texts in the translated editions of the three books where cultural and linguistic shifts occurred. I developed a three-column chart to document the identified culture-specific references in the ST, their translation in the TT, and what translation strategies were utilized. I then cut them out and put them into the seven categories that were already developed, in order to find the patterns of what translation strategies were used for which category of culture-specific references.

Discourse Analysis of the Readers' Responses

To unpack the second question—*What are the responses of the ST and the TT readers to the same stories?*, I conducted a discourse analysis of the ST readers' and the TT readers' responses in the context of the thematic categories of each book. Initial analysis of the reader responses data followed a partially inductive approach. As defined by Patton (1990), “inductive analysis means that the patterns, themes, and categories of analysis come from the data: they emerge out of the data rather than being imposed on them prior to data collection and analysis” (p. 306). I had three sets of data at this phase of study—professional reviews from the *Children's Literature Comprehensive Database (CLCD)*, individual responses of the English readers from *www.goodreads.com*, and individual responses of the Chinese readers from educational websites and children's personal blogs.

I first examined the professional reviews from CLCD and identified thematic categories emerged from the reviews on each of the three books (two originally written in English and one translated into English). This part was fairly straightforward as the professional reviewers usually explicitly discuss the themes a book covers. Then, the

English readers' responses were collected from *www.goodreads.com* and the Chinese readers' responses from several educational websites and children's personal blogs in China. This set of data were individual and the content varied greatly. The coding process was carried out by reading through each piece of the readers' responses, chunking them and attributing a code to each chunk. The data were constantly revisited after initial coding, until it was clear that no new themes were emerging. Next, the codes was combined and categories developed. I examined all of the readers' responses and loosely arranged them into groupings. Last, I used the thematic categories that emerged from the professional reviews on CLCD as the baseline and compared them with thematic categories emerging from the individual ST and TT readers' responses. There were (sub)themes recognized by both the ST and the TT readers, (sub)themes only identified by the ST readers, and (sub)themes created and responded to only by the TT readers. The themes were either universal or specific to U.S. or Chinese history and culture.

Comparative Analysis of Connections between Translation Strategies and Readers' Responses

The third research question focused on the potential relationship between the translation strategies and the reader responses. Classifying and coding the data sets in answering the first two questions consequently produced a framework for describing the connections between my first and second questions, and therefore built a foundation for making inferences for my third question.

I conducted an in-depth comparative analysis through the lens of cultural studies, in particular, Edward Hall's iceberg model of culture. I chose to focus on two main translation strategies, domestication and foreignization, rather than specific strategies

because this study is intended to present a broad picture of whether and how cultural translation strategies affect the readers' responses by linking these two. I produced a three-dimensional table to illustrate how, at each cultural level (technical, formal, and informal), the translation strategies (domestication and foreignization) affect the TT readers' responses vis-à-vis the ST readers' responses. I selected various examples from both the ST and the TT to demonstrate the potential connections: (↑) indicates that the specific translation strategy positively helped the TT readers reach a similar understanding of the story to the ST readers, (↓) indicates that the specific translation strategy negatively affected the TT readers' responses by taking refraction from the ST readers', and (↔) indicates no connections were observed due to lack of response. This table depicts a more complicated picture to look at the connections between translation strategies and readers' responses.

In order to elaborate on the table of the three-dimension of relationship between translation strategies, readers' responses, and culture, I shifted my focus from translation strategies and readers' responses to the third dimension of culture—the informal and out-of-awareness, and administered an in-depth comparative analysis of the differences on core values between the Eastern and the Western cultural perceptions that may have affected the differences in the ST and the TT readers' responses. The process is similar to the content analysis: I first identified the cultural core values that were reflected in the readers' responses, then coded them into categories, and compared each category to gain insight in the different responses between the ST and the TT readers.

Conclusion

Given the nature of the research questions and the scope of this study, a qualitative research method was used, involving a content analysis of the source and the target texts, a discourse analysis of the source-text and the target-text readers' responses, and a constant comparative analysis of the connections between translation strategies and readers' responses. Data collection was two-fold: (1) selecting appropriate books for this study; and (2) collecting readers' responses from online resources.

CHAPTER 3: CONTENT ANALYSIS OF CULTURAL AND LINGUISTIC SHIFTS IN TRANSLATION

After establishing the theoretical and methodological foundations of my research, I examined the culture-specific elements of the following novels: *The Wednesday Wars* (Schmidt, 2008) and its Chinese translation edition, 《星期三的战争》 (translated by Gao, 2010), *Diary of a Wimpy Kid* (Kinney, 2007) and its Chinese rendition, 《小屁孩日记》 (translated by Zhu, 2009), and 《马燕日记》 (Ma, 2006) and its English translated edition *The Diary of Ma Yan: The Struggles and Hopes of a Chinese Schoolgirl* (translated by Appignanesi, 2002). This chapter reports the findings from an in-depth content analysis of those six chapter books. The central research question that the chapter aims to answer is: What are the cultural and linguistic shifts in the translated books and the strategies utilized by the translators for making these shifts? The research is to identify and locate where the cultural and linguistic shifts occur in the process of translation and what techniques the translators employ to make the shifts. Issues in translation or comparison between the source text (ST) and the target text (TT) are not the foci of this study.

Rationale for Book Selections

In compliance with the book selection criteria discussed in the Research Methodology chapter, three books and their translation editions are under my investigation. They are *The Wednesday Wars* (Schmidt, 2008), *Diary of a Wimpy Kid* (Kinney, 2007), and 《马燕日记》 (translated title: *The Diary of Ma Yan*) (Ma, 2006). The rationale for juxtaposing the three books for my study is that (1) they all depict life of the middle school years as a universal theme relevant to youth in many countries yet unique in each cultural and historical context; (2) they are to some extent representative of the translation and

publication reality—children’s books that get translated and published in China are either award-winning books or popular sellers in the original country, whereas Chinese children’s books that get translated and published abroad are mainly the ones that paint pictures for the target readers of a part of the world that is less civilized or seldom visited; (3) the three books cover a range of genres from historical fiction and graphic novels to journal entries by a child writer; (4) the rendition of translation strategies exemplify the various approaches to translating children’s books.

Due to the markedly different writing styles, genres and the purposes of the books, I will discuss each book separately and illustrate the culture-specific references that may pose challenges to translating with examples before I synthesize and analyze the culture-related translation strategies adopted across the three books.

Culture-Specific References in *The Wednesday Wars*

The Wednesday Wars, authored by Gary Schmidt, is a 2008 Newbery Honor book. Set in the late 1960s, a period teeming with social, political and cultural upheavals, the book unfolds a school year in the life of a seventh-grade boy named Holling Hoodhood on Long Island. Every Wednesday afternoon when half of his classmates go to a Hebrew school and the other half go to Catechism, Holling, the only Presbyterian, has to stay with Mrs. Baker, which she hates as much as he does. After exhausting her small “tricks” on Holling, such as asking him to pound out 30 erasers and clean the rat cage, Mrs. Baker brings out the reserved “snare”—assigning Holling to read Shakespeare with her every Wednesday afternoon. The boy is convinced that the teacher hates his guts; but Holling and Mrs. Baker work their way from open hostility to a sweetly realized friendship as he navigates the miseries and miracles of the coming of age in the political and historical

backdrop of the 1960s. He restores connection with his flower-child sister, stand up for himself in front of his bombastic father, experiences disappointment in a first love, and learns that Shakespeare “is never boring to the true soul”.

This book is rich in cultural elements. I identified the culture-specific references in this book that may require the translator’s attention and treatment when rendering to the TL and categorized them into the following categories: (1) proper names; (2) allusions; (3) idioms or phrases; (4) specific linguistic features; (5) rituals and customs; (6) school life and other life styles; and (7) values and thinking. Among the seven categories, (1), (2), (3) and (4) belong to the technical level of Hall’s triad of culture, which includes music, art, food and drink, institutions, and language. Category (5) and (6) fall into the formal level of Hall’s triad, which includes rituals, customs, appropriacy, ways/styles. Category (7) taps on the informal level of culture as defined by Hall. I will discuss about each category with examples as shown in Table 1.

Table 1. *Categories of Culture-Specific References in The Wednesday Wars*

Category	Example
(Proper) Names	I thought about getting something to eat. A <u>Twinkie</u> . Maybe. (1.1)
	Mr. Hupfer...bought us all hot dogs with <u>sauerkraut</u> and <u>Cokes</u> ...and <u>pretzels</u> as big as both your hands together. (1.2)
	...we were going through the lunch line and Mrs. Bigio handed Mai Thi her <u>Tuna Casserole Surprise</u> ... (1.3)
	To ask your big sister to be your ally is like asking <u>Nova Scotia</u> to go into battle with you. (1.4)
	If your last name ended in “ <u>berg</u> ” or “ <u>zog</u> ” or “ <u>stein</u> ”, you lived on the north side. If your last name ended in “ <u>elli</u> ” or “ <u>ini</u> ” or “ <u>o</u> ”, you lived on the south side. (1.5)

Allusions	<p>My family was at Saint Andrew Presbyterian Church listening to Pastor McClellan, who was old enough to have known <u>Moses</u>. (1.6)</p> <p>...architecture is a blood sport, and <u>Macbeth</u> couldn't have played it any bloodier than my father. (1.7)</p> <p>Every May brings <u>Atomic Bomb Awareness Month</u> to Camilo Junior High, right after the greening grass and the yellowing forsythia. (1.8)</p>
Idiomatic expressions	<p>These (Romeo and Juliet) are <u>star-crossed</u> lovers. (1.9)</p> <p>Because Mr. Guareschi was <u>as good as his word</u>. (1.10)</p> <p>No one else is coming, unless you want to say that someone is '<u>up and coming</u>.' (1.11)</p>
Specific linguistic features	<p>"Who's Mickey Mantle?" asked Mai Thi. "He is <u>a</u> baseball player," said Mrs. Baker. "He is <u>the</u> baseball player," said Danny Hupfer. (1.12)</p> <p>"Regrettable." She said all <u>four syllables</u> very slowly. (1.13)</p>
Rituals/customs	<p>The <i>Hometown Chronicle</i> showed a picture of Mrs. Bigio on the front page, holding in one hand the American flag that had been draped over his casket, now <u>folded into a triangle</u>. (1.14)</p> <p>I decided I would wait for my father for five minutes. So I <u>counted three hundred Mississippis</u>. (1.15)</p> <p>Since it was the day after people had stayed up to watch the <u>New Year's ball drop in Times Square</u>,... (1.16)</p>
Life and School	<p>One afternoon I was in Meryl Lee's <u>kitchen, working</u> on making the California Gold Rush ... (1.17)</p> <p>So you're all going to have to get up early and miss your <u>(Saturday) cartoons</u>... not that I expect any of your ladies to win. (1.18)</p>
value	<p>"And having a kid in the school is a big plus in making a bid like this. It makes the board members think that we have a deep <u>commitment</u> already." (1.19)</p>

Culture-Specific References in *Diary of a Wimpy Kid*

Diary of a Wimpy Kid has been a success since 2007 when it made its debut in the U.S., and the series have sold four million volumes in China since it was first translated and published in 2009. It is ranked among the most popular translated books in China since, according to the marketing director of the *New Century Publishing House*, the publisher of the series and one of the major juvenile and children's books publishers in China. In *Diary of a Wimpy Kid*, a middle school student Greg Heffley takes readers through an academic year's worth of drama. Greg's mother forces him to keep a "diary", and in it he loosely recounts each day's events, interspersed with his comic illustrations. This graphic novel is set in an American middle school, where the happenings are culturally specific to an American context. For example, on Halloween, Greg and his best friend, Rowley, take refuge from some high school boys at Greg's grandmother's house; they taunt the bullies, who then toilet-paper her house. Greg's journal entry reads, "I do feel a little bad, because it looked like it was gonna take a long time to clean up. But on the bright side, Granma is retired, so she probably didn't have anything planned for today anyway." Many Chinese readers know Halloween as a fun holiday when children get candies by asking "Trick or treat?" at their neighbor's doorsteps, but they would never imagine that it could go "wild" if they have not "lived through" the experiences on a Halloween night with Greg (Rosenblatt, 1995). I identified the culture-specific elements in this book and categorized them into the following categories (See Table 2).

Table 2. *Categories of Culture-Specific References in Diary of a Wimpy Kid.*

Category	Example
(Proper) Names	...and that's what started this thing called the Cheese Touch. It's basically like the <u>Cooties</u> . If you get the Cheese Touch, you're stuck with it until you pass it on to someone else. (2.1)
	...Dad was downstairs, yelling at me for eating <u>Cheerios</u> at 3:00 in the morning. (2.2)
	But I decided if I don't want to get twisted into a <u>pretzel</u> for the next month and a half, I'd better do my homework on this wrestling business. (2.3)
	"P Mudd" (2.4)
Idiom/Phrase	I'm sure Dad thinks I've got a screw loose or something. (2.5)
	Close calls (2.6)
Specific Linguistic Feature	This is a JOURNAL, not a diary... So just don't expect me to be all "Dear Diary" this and "Dear Diary" that. (2.7)
	"C" is for cookie and cookie is for me! (2.9)
	"I'm still finking about it" (2.10)
Rituals/Customs	About an hour before we were supposed to start <u>trick-or-treating</u> , I still didn't have a <u>costume</u> . (2.11)
(School) Life	Most kids wake up early on <u>Saturday to watch cartoons</u> or whatever, but not me. (2.12)
	...now that we're in middle school, you're supposed to say " <u>hang out</u> ", not "play". (2.13)

Culture-Specific References in *The Diary of Ma Yan*

《马燕日记》 (*The Diary of Ma Yan*) was written by a 13-year-old girl named Ma Yan who was struggling against extreme poverty and striving to get back to school in the rural China between the years of 2000 and 2001. It was first translated into French by a journalist and then translated into many other languages and has caused a great sensation

in the western world because it paints a vivid portrait of the daily life of a child in a part of the world seldom visited. Set in the remote and barren land within the Ningxia Autonomous Region in the northwestern China, the three small notebooks of manuscripts describe a middle-school-aged girl's struggle to get an education despite extreme poverty. Ma Yan's parents work constantly to make a better life for their children, farming their own fields, harvesting crops for others, and collecting the plant *fa cai* from the steppes north of their home. Each week Ma Yan and her younger brother walk seven miles to school where they stay until Friday afternoon when they can return home. Often their only food is a small bowl of rice at midday. Only occasionally do they have a bit of money to buy some vegetables in the market or to catch a tractor ride home for the weekend. Ma Yan studies hard, but she does not feel successful unless she is number one in her class. When she doesn't rank first, she is berated by her mother and made to feel guilty for her lack of effort.

Given the uniquely cultural, geographical and economic circumstances, the book contains cultural specific elements throughout, some of which are even unfamiliar to the Chinese young readers who live in the cities. The book was written by a middle school-age girl who barely finished elementary school after dropping out of school for two years. Rendering the journal entries into English is a great challenge because the translator needed to not only deal with the many culture-specific references but also engage in extensive “rewriting” so that the translation reads as fluent English to the TT readers on one hand, and real and authentic in capturing the journal author's original voice on the other. I identify the culture-specific references in the following categories, illustrated with examples and accompanied with literal translations in the brackets (See Table 3).

Table 3. *Categories of Culture-Specific References in The Diary of Ma Yan.*

Category	Example
Proper Names	馒头 (3.1) [bread]
Allusion	修了个好，不知道马敦吉做了什么梦 (3.2) [<i>This is a really good road. What dreams Ma Dongji must have had.</i>]
School Life	我不想当数学学习委员。(3.3) [I don't want to be head of maths.]
Value	我一定要好好学习，将来要考上大学，找上工作，让爸爸和妈妈过上幸福的生活。(3.4) [I should work hard so that I can get to college, find a job, and my parents can have a happy life in the future.] 她为了自己的儿子，可以不顾一起代价而骂人。我感到很寂寞，没有人陪我说话。(3.5) [She (Ma Yan's mother) reprimanded me for no good reason just for the sake of her son,]

Looking across the three tables illustrated above, one can have an overview of the various types of culture-specific references that may pose challenges to the translators and require translation techniques when rendering them across culture and languages. The following is a detailed typological discussion across the three books.

Translating (Proper) Names

Translating Food Names

When it comes to translating proper names or names of food, places and people, two approaches are generally taken—domesticating and foreignizing. Especially in dealing with proper names, there used to be a widespread habit among translators of adapting the names to the target culture. However, recent translation practices have witnessed an increasing preference in foreignizing the (proper) names. Both approaches are adopted in

rendering the (proper) names into the target language and culture in the books under my investigation. I will illustrate how the translators approach each of them differently.

Generalization of food names.

As shown in example (1.1), after a lousy first day at school, seventh grade Holling Hoodhood comes back home with a feeling that Mrs. Baker hates his guts. He is looking for some comfort food and “thought about getting something to eat. A Twinkie. Maybe.” The Twinkie is a name for a specific golden sponge cake with creamy filling which is popular in the U.S. Here the author uses the brand name *Twinkie* as metonym to refer to the type of cake manufactured under that brand name (See *Figure 6*). The readers of the SL can easily recognize *Twinkie* as the specific type of snack cake it signifies; whereas, when it is rendered to Chinese, the readers of the target culture may not link *Twinkie* with the food cake. Therefore, the translator removes the figure of speech of metonymy in the ST and simply restores the meaning in the TT by rendering it to 奶油夹心蛋糕, which literally means a sponge cake with creamy filling, for the TT readers. As for the TT readers, the mental picture of a soft cake with creamy filling brings them a reading experience closer to the source-text readers than a foreign brand name *Twinkie* does, in other words, the TT readers resonate that Holling desired a cream-filled sponge cake to bring him some comfort after a lousy day. Metonymy is frequently used in our life. However, in this case of creating a simulating reading experience for the TT readers, helping them creating a mental picture of what a *Twinkie* exactly is (i.e., a sponge cake with creamy filling) has more significance than delivering a merely foreign name (Twinkie).



Figure 6. Twinkie and the cream-filled sponge cake

Similarly, a synecdoche, a variation of metonymy, is sometimes used in the ST author's writing. For example, *Cheerios*, as a generalized trademark, is used to refer to any variety of cereals (see example 2.3). One morning, Greg was tricked by his brother to get ready for school at 3 o'clock in the morning. "...Dad was downstairs, yelling at me for eating *Cheerios* at 3:00 in the morning." In the ST, *Cheerios* is used as a synecdoche to refer to a common breakfast cereal. Again, the translator removes this figure of speech and simplifies the specific trademark name to its general reference of breakfast cereals. This treatment does not in any way distort the meaning of the text, because all that the readers of the TL needs to know is that Greg has cereal for breakfast. Retaining *Cheerios* would make the situation more deviant and attract the TT readers' attention to details, which the ST reader will not even notice. The question that matters in this case is whether the cultural detail is indeed significant.

Alteration for rhetorical purpose.

When a food name serves as more than a label, for example, when it carries a rhetorical function, the rendition of that food name may require other techniques than generalization. *Pretzel*, as a popular snack name known to every American kid, is rendered differently in two circumstances. In example (1.2), it is translated to “椒盐卷饼” (a salt-and-pepper flavored twist roll) for the TT readers. The translator tries to bridge the gap for

the TT readers by describing how the pretzel tastes (salt and pepper flavor) and how it looks like (a twist roll). The food name *pretzel* appears in the context where Holling and his friends are watching a baseball game on Opening Day at Yankee Stadium. His friend's father "Mr. Hupfer...bought us all hot dogs with sauerkraut and Cokes...and *pretzels* as big as both your hands together." The same food name *pretzel* also appears in example (2.3), however, the translator uses a different strategy when rendering *pretzel* into Chinese. After the PE teacher announces that the boys will be doing a wrestling unit for the next six weeks, Greg "decided if I don't want to get twisted into a *pretzel* for the next month and a half, I'd better do my homework on this wrestling business." The translator adapted *pretzel* to "麻花", a fried dough twist, which is a typical Chinese snack food (See *Figure 7*). The two kinds of food look differently and taste differently, however they have one thing in common—their shapes are both twisted in some way. And this is the key feature in this context. If you look at the text, Greg doesn't want to "get twisted into a pretzel" in a wrestling class. The focus in this example is not on the proper name of pretzel but on the attribute of a pretzel, the "twisted" shape. The author of the ST uses *pretzel* as a metaphor to describe the twisted shape one might get after a wrestling class. The translator adeptly picks up the figure of speech in the ST and vividly transfers it to a metaphor that precisely creates the same effect for the TT readers domesticating the proper food name in the ST to a completely different food in the target text. The metaphorical meaning is successfully preserved.



Figure 7. pretzel vs. fried dough twist

In example (1.2), *pretzel* serves as part of a foreign custom for the TT readers to absorb. The TT readers learn the taste and looks of a *pretzel* by tapping on their senses through the translator's description. More importantly, they learn that kids in the U.S. eat hot dogs and pretzels while watching baseball games. Whereas, in example (2.3), the purpose of using *pretzel* is to achieve a humorous effect rather than introducing a customary activity. By adapting it to a snack food that the TT readers are familiar with, the translator effortlessly recreates the same humorous effect for the TT readers.

Literal translation of food names.

However, translating some food names can be difficult, especially when no meaning equivalent or conceptual substitute can be found in the target culture. *Tuna casserole* is a common dish in some parts of the United States because it is low in cost and convenient to the extent that it may be prepared using no fresh ingredients. A tuna casserole is usually composed of egg noodles (or some other starch such as rice) and canned tuna fish, with canned peas and corn sometimes added, and often topped with potato chips, corn flakes or canned fried onions. This recipe does not exist in any type of Chinese culinary reservoir. The translator, on one hand, strives to maintain faithful to the ST; and on the other hand, tries to locate something that the TT readers can relate to in

their life experience, and eventually resolves on 砂锅 (*clay pot*), a stew-like dish slowly cooked in a clay pot. Because it takes time and culinary skills to prepare a clay pot dish, it usually represents nutritious ingredients and an art of cooking (See *Figure 8*). A clay pot is probably the closest cooking utensil the translator can resolve on in the TC to a casserole in the SC. The translation is a faithful rendition in this sense, however, when a *tuna*



Figure 8. tuna casserole vs. clay pot tuna

Casserole is rendered to “金枪鱼砂锅” (a clay pot tuna), all that is implied under the food name is lost. By putting the example (1.3) back into its context of 1967 in Camillo Junior High, we can clearly feel the tension between some American kids and the Viet Nam war refugees. The text says, “(u)ntil one day, when... we were going through the lunch line and Mrs. Bigio handed Mai Thi her Tuna Casserole Surprise, and one of the penitentiary-bound eighth graders said loudly to Mrs. Bigio, ‘Don’t you have any Rat Surprise for her?’ and then he turned to Mai Thi and said, ‘Why don’t you go back home where you can find some?’ ...” This scene is set in the period of the heated Viet Nam War and in Camillo Junior High the tension is building up against the Viet Nam refugee students. A fancy dish like a clay pot tuna is apparently not the author’s intention and does not suit the scene in the story. In this case, the focus is not the name of the dish, but what the dish implies. What matters in this case is that tuna casserole describes the stale school lunch and even more so the gloomy atmosphere when thousands of American soldiers were dying in Viet Nam every

day. The translation renders a change to a distinctively inviting and fancy dish for the TT readers and so a simulating reading experience created for the TT readers is clearly undermined.

Translating Personal Names

Retention of personal names.

Translators of children's literature, especially translators of picture books, used to alter a foreign name to a name that is more in line with the naming conventions in the target culture. For example, when Cinderella was introduced to the Chinese readers, the name was translated to 灰姑娘 (meaning a girl covered with cinders) rather than 辛德瑞拉 (the phonetic translation of *Cinderella*). However, in recent years we have seen more and more translators choose to retain the foreignness in rendering names of foreign people and places. The main characters' names are all translated phonetically across the three books—*Holling Hoodhood* to 霍林·胡佛, *Greg* to 格雷, and 马燕 to *Ma Yan*. The translations all deliver a clear message to the target-text readers that the book is about someone who is from a different country and culture, as can be read in their names.

However, under the overarching approaches to foreignizing the names, the translator of *The Wednesday Wars* still makes some alterations with the TT audience in her mind. First of all, because Chinese is written without spaces between successive characters and words, the translator has to insert a dot between the first and the last names so that the Chinese readers can easily identify them, a convention in translating foreign names to Chinese. Secondly, the protagonist's last name is *Hoodhood*, which, if translated phonetically in a strict sense, should be 胡德胡德, however, the translator picked 胡佛 (Chinese translation for *Hoover*) instead, a last name that sounds similar to 胡德

(Hoodhood) but is more recognizable to the TT readers because of President Hoover and the grand Hoover Dam named after him. *Hoover Dam* is introduced in the middle school World Geography textbooks in China. Therefore, rendering *Hoodhood* to 胡佛 (Chinese translation for *Hoover*) not only preserves the foreign nature of the name but also draw the protagonist closer to the TT readers.

Just as some major Chinese last names are more popular in a certain geographical area, so are some typical English last names. The suffix of some last names in English can tell the origins of the people who bear those last names. As in example (1.5) in *The Wednesday Wars*, Holling Hoodhood found out on his first day in the seventh grade that he is the only Presbyterian in his class when the teacher called the class roll because half of his classmates whose “last name ended in ‘berg’ or ‘zog’ or ‘stein’” lived on the north side” and attended Hebrew school and the other half whose “last name ended in ‘elli’ or ‘ini’ or ‘o’” lived on the south side” and attended Catechism. The translator takes a foreignizing approach to rendering these names to Chinese. For the source-text readers, it is common-sense knowledge that last names ended in “berg” or “zog” or “stein” are usually of Jewish origin and those ended in “elli” or “ini” or “o” typically denote Italian origin where Roman Catholicism is the main religion. The reasoning actually involves three steps: (1) last names ended in “berg” or “zog” or “stein” are usually of Jewish origin; (2) Judaism is the dominant religion among Jewish people; and (3) Holling’s classmates whose last name ended in “berg” or “zog” or “stein” are Jewish and therefore go to Hebrew school on Wednesday afternoons. The same reasoning applies to the other half of his classmates who attend Catechism because they are Roman Catholics. Because it is common knowledge for the source-text readers, the author does not have to state the reasoning explicitly; however,

for the target-text readers, due to the lack in the commonplace knowledge about the source culture, they need to do some research on their own in order to close this cultural gap. The readers of the target text may not pause or ponder on this specific cultural element, but if they do, their knowledge about a different culture and people will definitely be enlarged.

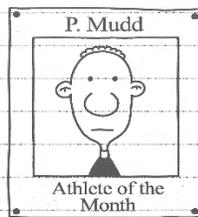
Similarly, in *The Diary of Ma Yan*, all names of people and places are retained in the TT as they are in the ST. The book is intended to introduce a girl's struggle against poverty and strive for education to the children around the world, therefore, retaining the foreignness will enlarge the TT readers' knowledge and awareness of poverty that they may not experience themselves but exists in the lives of other children. The educational purpose of this book determines the mainly foreignizing approach the translator takes.

Alteration for rhetorical purpose.

If a name functions as more than just a proper label to identify someone from others, the translator may have to use a combined strategy. In example (2.4) in *Diary of a Wimpy Kid*, Greg cautioned himself not to do "too good" in the wrestling preparation, because "(a) kid named *Preston Mudd* got named Athlete of the Month for being the best player in the basketball unit" and then got nicknamed as *Pee Mud* right after his picture was put up in the hallway. The translator actually takes different strategies to render the real name and the nickname to the target language. He foreignizes the real name by phonetically translating it to 皮·玛德 and when it comes to the nickname, in order to achieve the same insulting effect as in the source text, the translator makes alterations to make the rendition sound more natural in Chinese. What he basically does is to have changed Pee in the ST to 屁(pronounced as *pee*, meaning fart) in the target language. The translator added a footnote explaining why the nickname "Pee Mud" is insulting by providing the meanings of the two

words and the reason that he changes pee to 屎 (meaning fart) is to make the translation read more natural to the TT readers and at the same time retain as close as to the ST. In this case, the translator's adept use of a mixed strategy helps bring out the most of the flavor in the ST for the TT readers.

Then again, I better make sure I don't do TOO good. This kid named Preston Mudd got named Athlete of the Month for being the best player in the basketball unit, so they put his picture up in the hallway.



It took people about five seconds to realize how "P. Mudd" sounded when you said it out loud, and after that, it was all over for Preston.

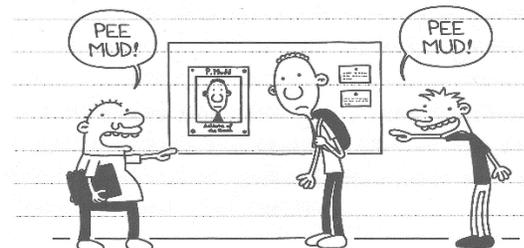


Figure 9. Altering Names for Rhetorical Purpose

Translating Other Names

Addition to provide extratextual information.

Adding notes is an effective strategy translators often use when rendering proper names to the target language and culture. In the trend of foreignizing proper names, the translator usually converts the source-text alphabet to the target-text alphabet letter for letter or word for word phonetically. For example, in *The Wednesday Wars*, Holling assumed Mrs. Baker hated his guts and tried in vain to seek allies within his family. He

concluded that “(t)o ask your big sister to be your ally is like asking *Nova Scotia* to go into battle with you (Example 1.4)”. *Nova Scotia* is a small province in Canada, the name of which means New Scotland in Latin. In translation, *Nova Scotia* is rendered to 新斯科舍省 (province of New Scotia). This treatment actually involves two different strategies—first, the translator renders lexical meaning of *Nova* to 新 (meaning *new* in Chinese); then, the translator maps *Scotia* to the target-text alphabet phonetically as 斯科舍. The name rendition, as a whole, represents a foreignizing strategy, however, the translator adds a footnote to explain that “加拿大东部的省份，狭小，人口稀少” (*Nova Scotia* is a small and sparsely-populated province in eastern Canada). On one hand, the foreignized rendition of the proper name to the target text preserves the foreign flavor of the ST, and on the other hand, the footnote added, as an extratext, complements the TT readers’ comprehension of the analogy that the author makes in the source text.

Adaptation to replicate the ST reading experience.

However, in other cases, when replicating an enjoyable reading experience for the TT readers takes priority, the translator chooses to domesticate the proper names. For example, in *Diary of a Wimpy Kid*, Greg was quite bothered by “this thing called the Cheese Touch. It’s basically like the *Cooties*. If you get the Cheese Touch, you’re stuck with it until you pass it on to someone else (Example 2.1)”. Rather than foreignizing the game name of *Cooties* when rendering it to the target language, the translator adapts it to a game named “Cop and Thief”, which is a game that has similar rules as the *Cooties* and popular among the target-text readers. Meanwhile, the translator also adds a footnote, explaining what the *Cooties* is. This way the translator strives to not only preserve the fun experience in the source text but also introduces something new to the target-text readers.

Resembling form and conveying meaning.

Besides adding footnote, translators sometimes have to utilize a combined strategy to treat proper names in the text proper. One example is from an episode about the first confrontation between Holling's father and his "flower child" sister in *The Wednesday Wars*. One night his sister comes in the kitchen with a bright yellow flower painted on her cheek.

"No," said my father, "you're not a flower child."

"A flower child is beautiful and doesn't do anything to harm anyone," said my sister.

My father closed his eyes.

"We believe in peace and understanding and freedom. We believe in sharing and helping each other. We're going to change the world."

"A flower child," said my father, opening his eyes, "is a hippie who lives in Greenwich Village in dirty jeans and beads and who can't change a pair of socks."

The term *flower child* originated in the mid-1960s after American political activists, like Allen Ginsberg and Abby Hoffman, advocated the giving of flowers as a means of peaceful protest. As a synonym for hippies, flower children especially refer to the idealistic young people who gathered in San Francisco during the Summer of Love in 1967. It was the custom of flower children to wear and distribute flowers or floral-themed decorations to symbolize ideals of universal belonging, peace and love. Emerging in the 1960s in United States, the term *flower child* not only bears very specific cultural and historical references but also constitutes one of the main story lines in the book. Therefore, the rendition of *flower child* to the target language requires a more complicated treatment. The

translator uses a mixed strategy in finding an equivalent at both the lexical and the conceptual levels. First, in the text proper, she renders flower child to 佩花嬉皮士 (meaning flower-wearing hippies), which not only defines the group the flower child belongs to (hippies) but also describes the most distinguishable characteristics of a flower child (wearing flowers). Then, she adds a footnote to further explain that the term *flower child* refers to the anti-war hippies in the 1960s and 70s. They wore flowers or floral-themed decoration as a sign of promoting “peace and love”.

How to render proper names has been long under debate among translation theorists and practitioners. In the books under my study, food names are more often domesticated while names of people tend to be retained in its original and “foreign” flavor.

Translating Idioms/Idiomatic Phrases

Idioms are culturally bound in any language and are frequently used in various styles and registers in each language. Seidl and McMordie (1983) define an idiom as “a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone” (p. 4). Baker (1992) defines idioms as “frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components” (p.63). Idioms are a part of the comfortable, conversational style of language we use daily; but to a non-native speaker, idioms are difficult to understand because their meaning is very different from the literal meaning of the words that make them up. Idioms or idiomatic expressions always exist as fixed collocations, which do not work if the phrase order is altered at all. Embedded in a unique language and culture, idiom translation poses great challenges when rendering across languages. In some cases a counterpart or a similar expression can be found in the

target language (TL); but most times no such equivalent exists in the TL that carries the same denotation and connotation as the idiom or phrase does in the source language (SL). The translator, thereafter, has to adopt a range of strategies to tackle this issue.

The main difficulty in translating idiomatic expressions is usually due to the lack of equivalence in the target language, even more so with translating the culture specific idioms and expressions. However, these culture-bound idioms are not necessarily untranslatable. The following strategies are generally utilized for translating idiomatic expressions in the books under my study: SL idiom to TL idiom, paraphrasing, and literal translation.

Translating from SL Idiom to TL Idiom

Similar meaning and similar form.

The first translation strategy of idioms is translation using an idiom in the TL that is similar in both its meaning and its form to the SL idiom. Such idioms usually convey identical or similar metaphorical meanings in both the ST and the TT, and are of equivalent lexical items. In other words, both the SL idiom and the TL idiom are of similar meaning and similar form. For example, idiomatic expressions in the SL such as “big-ticket” and “go in one ear and out the other” have equivalent idiomatic expressions existing in the TL:

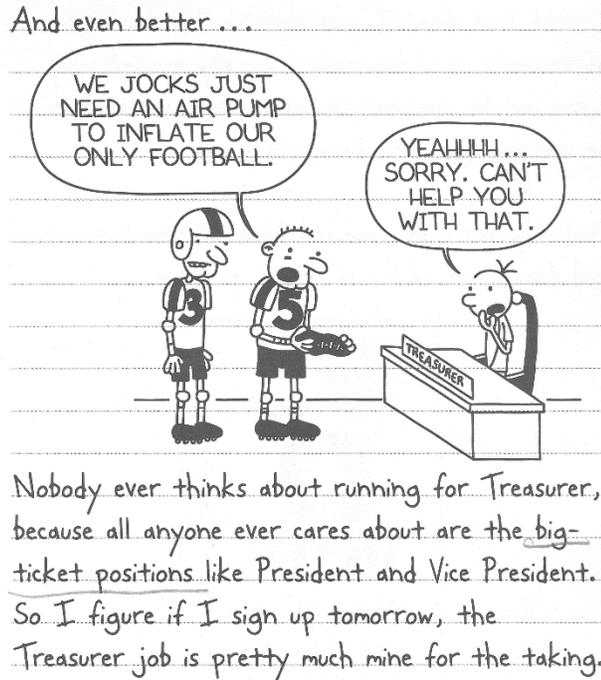


Figure 10. “big-ticket position”

“Big-ticket” is defined as having a high price or cost in English. Greg decides to run for Treasurer in the student government because other positions like President and Vice President are the “big-ticket positions” that one has to do a lot in order to get it. The Chinese rendition is “大牌”, literally meaning big tag. If something or someone comes with a big tag, it means that thing or that person is expensive or important. Another example of the exact equivalent in the TL is the idiom of “go in one ear and out the other”, meaning figuratively (for something) to be heard and then soon ignored or forgotten. An equivalent idiomatic expression in the TL is “左耳进右耳出”, literally back translated as “go in the left ear and out the right”.

I try to explain all the popularity stuff to my friend Rowley, but I think it just goes in one ear and out the other with him.

(Kinney, 2007, p. 8)

... 不过, 我猜他是 左耳进右耳出了。

[...but I think it just goes in the left ear and out the right with him.]

(Zhu, 2009, p. 6)

Due to the cultural originality and linguistic features, there are very few SL idioms having an exact equivalent idiom in the TL, which not only conveys the same meaning, but also carries the same form as the idiom in the SL. In the books under my investigation, I only found three cases that fit in this category. A third example is from *The Wednesday Wars*, Holling felt the teacher “hated his guts” from the first day of school. “Hate one’s guts” is an idiomatic expression in the SL, meaning to hate someone very much. There is an equivalent idiomatic expression in the TL that conveys the same metaphorical meaning and carries a similar form but uses a different lexeme—“bones” instead of “guts”.

“Dad, Mrs. Baker hates my guts.”

(Schmidt, 2007, p. 7)

“爸, 贝克夫人恨我入骨。”

[Dad, Mrs. Baker hates me into the bones.]

(Gao, 2010, p. 7)

In this case, the metaphorical meaning of the idioms are the same in both the ST and the TT. In other cases, an idiom that is equivalent both in meaning and form cannot be located in the TL, but an idiomatic expression that conveys the same meaning as the SL idiom exists in the TL but taking a different form. Translators, under such circumstances, usually choose to render a semantic equivalent to the SL idiom while not preserving the lexical items of a SL idiom, in other words, they translate the idiom by using a TL idiom of similar meaning but dissimilar form.

Similar meaning but different form.

Deeply rooted in culture, idioms are usually fixed expressions unique to a culture and linguistic pattern. However, there are shared values and experiences across cultures that make finding an idiomatic expression in the TL possible that carries a similar meaning as in the SL but in a different form. In *The Wednesday Wars*, Holling used an excerpt from *Treasure Island* where Jim Hawkins had a narrow escape from Israel Hands with “dumb luck” as an analogy to his own harsh situation with Mrs. Baker:

*But then Israel Hands throws the dagger, and it's just dumb luck that saves Jim.
And I didn't want to count on just dumb luck.*

(Schmidt, 2007, p. 9)

...我可不会指望瞎猫碰到死耗子

(Gao, 2010, p. 9)

“Dumb luck” is an idiomatic expression frequently used in English, meaning unexpected good luck. There is a meaning equivalent in the TL “瞎猫碰到死耗子”, which can be literally translated to English as “a blind cat runs across a dead mouse”. The expression in Chinese uses a figure of speech and is more descriptive of what a “dumb luck” is like. Semantically speaking, the idioms in the SL and the TL are equivalent even though they take different forms.

Similarly, in *Diary of a Wimpy Kid*, Greg decides to take Rowley under his wing because he thinks Rowley is too immature and inexperienced.

I met Rowley a few years ago when he moved into my neighborhood.

His mom bought him this book called "How to Make Friends in New Places," and he came to my house trying all these dumb gimmicks.



I guess I kind of felt sorry for Rowley, and I decided to take him under my wing.

Figure 11. "take under one's wings"

The translator renders the idiom "take under one's wings" to a Chinese slang expression "罩着", which not only conveys the same metaphorical meaning of "to help and protect someone, especially someone who is younger than you or has less experience than you", but also captures the register and stylistic flavor of the SL idiom.

However, in most cases, a TL idiom that conveys a similar meaning to the SL idiom and carries a similar or different form is non-existent. Paraphrase, therefore, becomes the most common strategy in translating such idioms.

Translating Idioms by Paraphrasing

Paraphrase is usually descriptive and explanatory. Using this strategy a translator transfers the meaning of a SL idiom using a sequence of words in the TL that roughly corresponds to the meaning of the SL but is no longer an idiom in the TL. In other words,

the metaphorical meaning in the SL is described and explained upfront in the TL, but the metaphors in the SL idioms are reduced or lost. Toury (1995) refers to this strategy as “metaphor into non-metaphor”, Hervey and Higgins (1992) renders it as “communicative paraphrase”, and Newmark (1988) calls it “reducing metaphor to sense”. Though commonly used by translators, this strategy has certain disadvantages involving losing literary quality and stylistic flavor, because the rendition of the SL idiom in the TL is not an idiomatic expression any more by using this strategy. All that preserved is the “decoded”, straightforward meaning of the metaphor in the SL. The emotive or pragmatic impact will be reduced or lost. For example, in *The Wednesday Wars* when Holling and Mrs. Baker were discussing the play of *Romeo and Juliet*, they used an idiom “star-crossed lovers” to refer to the couple.

“... *These are star-crossed lover. Their fate is not in their own hands. They have to do what has already been decided for them...*”

(Schmidt, 2007, p. 135)

The phrase “star-crossed lovers” was coined in Shakespeare’s *Romeo and Juliet*, describing a pair of lovers whose relationship is often thwarted by outside forces. The term encompasses other meanings, but originally means the pairing is being “thwarted by a malign star” or that the stars are working against the relationship. Astrological in origin, the phrase stems from the belief that the positions of the stars ruled over people’s fates. However, since astrology is rooted in western culture, finding an idiom in Chinese that is equivalent in meaning and form is not possible. Therefore, the translator resolves to a strategy of paraphrase—she renders it to 经历坎坷, meaning they are a pair of lovers doomed by misfortune. The meaning is maintained, but the metaphor is completely lost.

Similar examples are prevalent in the books under my study. In *Diary of a Wimpy Kid*, Greg snuck out his brother's heavy metal CD and tried to listen with his best friend Rowley on his CD player at lunch recess when they were caught by the teacher:

Right in the middle of our game, Mrs. Craig came around the corner and caught us red-handed. She took the music player away from me and started chewing us out.

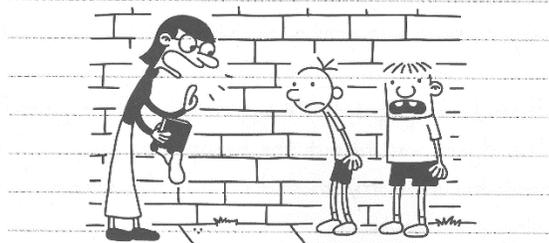


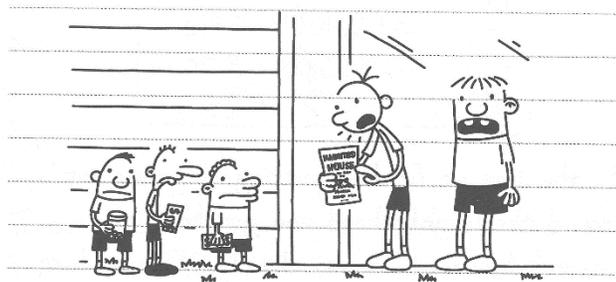
Figure 12. “catch someone red-handed”

“Catch someone red-handed” is a common idiom in English, meaning “to catch a person in the act of doing something wrong”. When rendered into the TL, the translator paraphrases the SL idiom as 当场抓获 (meaning catch someone right on the spot). The meaning is preserved but not the metaphor in the SL. Another idiom from the same section is “chew someone out”, figuratively meaning “to scold someone”. Again, due to the lack of an equivalent in the TL, the translator chooses to paraphrase the idiom as 数落 (meaning to scold).

English is very rich in idiomatic expressions. In fact, it is difficult to speak or write English without using idioms. Some idioms have regular or irregular forms with clear meaning, while most of them have meanings that are unclear especially when out of context. In *Diary of a Wimpy Kid*, partly due to its informal style and the humorous effect he wants to achieve, the author has inserted numerous idiomatic expressions in the book. Phrases

such as “to have a screw loose”, “to hang out”, “to let someone have it”, “a close call”, “to be in hot water”, “to make a killing”, “to cough up”, “to squirm out of something”, “to pipe up with something”, “to have a bone to pick with someone” are being used in the book to achieve the intended rhetorical effects. These expressions have their meanings hidden in the metaphorical devices in the SL and are hard to decode the real meaning by the TT readers if not presented with a context. In addition, due to lack of equivalent idiomatic expressions in the TL, the translator renders most of them using a paraphrase strategy. For example, “to cough up (money)” is an English idiom figuratively meaning “to pay money unwillingly”; when rendered into Chinese, due to the lack of equivalent, the translator paraphrases the SL idiom as “心不甘情不愿地掏出” (to unwillingly pay...). Another example is “to squirm out of something” in the ST, meaning figuratively “to escape doing something; to escape the responsibility for having done something”. The Chinese translation of the idiom is a paraphrase of the original, “摆脱这差事” (meaning try to escape the errand).

So I told the kids that admission was two bucks,
and the fifty-cent thing was just a typo.



The first kid to cough up his two bucks was
Shane Snella. He paid his money and we let him
inside, and me and Rowley took our positions in
the Hall of Screams.

Figure 13. “to cough up”

I should never have mentioned that last part, because the next thing I knew, Mom was telling Dad he had to go along with us to make sure we didn't step foot outside our neighborhood. Dad tried to squirm out of* it, but once Mom makes up her mind, there's no way you can change it.

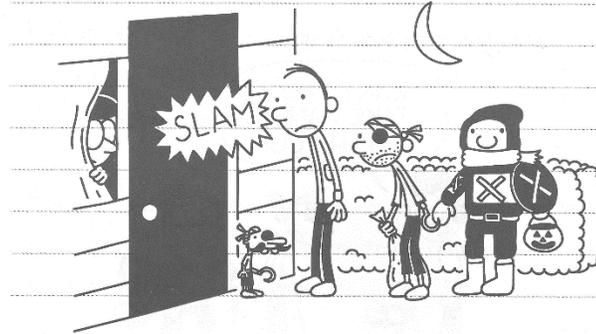


Figure 14. “squirm out of something”

Literal Translation of the Idioms

Another strategy in translating idioms is literal translation, with which “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context” (Newmark, 1988, p. 46). Literal translation of idioms is similar to paraphrasing to the extent that the outcome is not an idiomatic expression in the TL any more, however, it is different from paraphrasing in that by literal translation the form of the SL idiom is preserved while by paraphrasing both form and the metaphorical meaning are reduced or lost in the TL. The following example illustrates the different translation outcome in the TL by using literal translation or paraphrasing. In *Diary of a Wimpy Kid*, one entry is about the Cheese Touch. Greg says “The only way to protect yourself from the Cheese Touch is to cross your fingers” (see *Figure 15*).



Figure 15. The Cheese Touch

Then one day this kid named Darren Walsh touched the Cheese with his finger, and that's what started this thing called the Cheese Touch. It's basically like the Cooties. If you get the Cheese Touch, you're stuck with it until you pass it on to someone else. The only way to protect yourself from the Cheese Touch is to cross your fingers.

ST: The only way to protect yourself from the Cheese Touch is to cross your fingers.

Literal translation: 保护自己免受“奶酪附体”的唯一办法，就是把手指交叉起来。

[The only way to protect yourself from the Cheese Touch is to cross your fingers.]

Translation by paraphrasing: 保护自己免受“奶酪附体”的唯一办法，就是把中指搭在食指上作十字架状。

[The only way to protect yourself from the Cheese Touch is to cross your middle finger on top of the index finger to make it look like a Cross.]

(注释：西方传统认为把食指搭在中指上作十字架状可以祈求好运。)

[Note: Western tradition believes that crossing one's middle finger on top of the index finger and making it resemble the shape of a Cross can bring good luck or make one's wish become true.]

In paraphrasing, the translator also adds a note to further explain the western tradition. “Cross one’s fingers” is a common expression in English, used to superstitiously wish for good luck or to nullify a promise. However, there is no equivalent concept in the target culture. When translating this idiom into the TL, an explanation is necessary for the readers so that they will understand that this is a hand gesture in American culture where one crosses the middle finger on top of the index finger as a sign to bring good luck. An example of literal translation can be found in the following:

Nowadays, it's a whole lot more complicated. Now it's about the kind of clothes you wear or how rich you are or if you have a cute butt or whatever. And kids like Ronnie McCoy are scratching their heads wondering what the heck happened.

(Kinney, 2007, p. 6)

...罗尼这类跑步健将这会儿正不停挠头，不知所措呢。

[... And kids like Ronnie are scratching their heads wondering what happened.]

(Zhu, 2009, p. 5)

“Scratch one’s head” is an idiomatic expression in English, meaning to have difficulty understanding something. The translator literally renders the phrase to Chinese as “挠头”, which can be back translated as scratch one’s head, followed with a further explanation of the metaphorical connotation in the SL idiom as not knowing or understanding something. Another idiom that occurs in *Diary of a Wimpy Kid* is “cut corners”. The translator utilizes a same strategy by literally translating this phrase into “删除边角料” (remove the corners and trims). The literal translation roughly conveys the meaning of the SL idiom; however, if with scrutinization of the figurative meaning in the SL as “to take shortcuts; to save money or effort by finding cheaper or easier ways to do something”, the translator could

have adopted “偷工减料” (meaning “to cheat in work and cut down on materials”), a more precise rendition and ready-for-use idiom in the TL. Indeed, the dynamic nature of language and culture demands a translator to be bilingual and bicultural to perform a satisfying job.

Translating SL Non-idiomatic Expression to TL Idiom

Just as it is true that a SL idiom cannot always find an equivalent idiom in the TL, so is the reverse side of the picture—there sometimes exists an idiomatic expression in the TL that can precisely convey the meaning of a SL non-idiom. For example, in *The Wednesday Wars*, Holling describes his dismay when being left alone with Mrs. Baker on his first Wednesday afternoon of the school year:

Then Mrs. Bake and I sat. Alone. Facing each other.

(Schmidt, 2007, p. 23)

只剩我和贝克夫人了，就我们俩。大眼瞪小眼。

(Gao, 2010, p. 23)

The idiomatic expression “大眼瞪小眼” in the TL can be literally translated to “a pair of big eyes staring at a pair of small eyes”, which in Chinese figuratively means two people look at each other in consternation or gaze at each other in speechless dismay. Another example can be found in the same book when Holling describes Romeo and Juliet as stupid by poisoning and killing themselves at the end instead of running away:

Doesn't this sound like something that two people who can't find their way around the block would get themselves into?

(Schmidt, 2007, p. 134)

难道这听起来不像两个找不着北的人吗？

(Gao, 2010, p. 135)

The phrase “找不着北” literally means not being able to find the North Star. In ancient times, the North Star, due to its bright visibility, was used for travelers to find orientation. In modern Chinese, the phrase is an idiomatic expression, figuratively meaning someone loses the orientation and becomes totally clueless of what he/she is supposed to do. The strategy of using a TL idiomatic expression to render the SL non-idiom not only precisely conveys the meaning of the original but also reads more natural to the TT readers and adds rhetorical flavors to the translated text.

Translators of the books under my investigation exhibit various preferences for rendering the idioms from the SL to the TL, which mainly involve four strategies: SL idiom to TL idiom, paraphrasing, literal translation, and SL non-idiom to TL idiom. The usage of different strategies in translation of idioms in literary translation illustrates the diverse ways of treatment of this interesting but difficult phenomenon of language. Idioms are deeply rooted in any given language and culture, therefore, adept translation of idioms requires the translator to be bilingual and bicultural at the same time.

Translating Specific Linguistic Features

Belonging to different language families, both English and Chinese languages have linguistic features that are unique to themselves, which makes direct transferring the features of one language to the other impossible or pointless. The challenge for the translators of children's and adolescent literature is to come up with a strategy that is most appropriate for that occasion. Examples from the three books in my study illustrate how translators adeptly utilize various strategies to achieve that goal. Their treatment usually involve omission, alteration, and addition.

Omission of the Non-Existent Linguistic Features in the TT

The English and Chinese grammar have marked distinctions. For example, every common noun in English, with some exceptions, is expressed with a certain definiteness (definite or indefinite) and must be accompanied by the article (a, an, the) corresponding to its definiteness; while the modern Chinese language makes frequent use of what are called classifiers or measure words to express the grammatical number. One of the basic uses of classifiers is in phrases in which a noun is qualified by a numeral. When a phrase such as "one person" or "three books" is translated into Chinese, it is normally necessary to insert an appropriate classifier between the numeral and the noun, “一个人”, “三本书”. Whereas, when phrases as such are translated into English, the classifiers or measure words—“个” and “本”—are usually omitted. Another grammatical distinction between English and Chinese falls on the emphasis on cohesion: English emphasizes the cohesion in form of ordinate conjunctions, subordinate conjunctions, and subordinate clauses that are frequently used to construct a sentence with complete structure. Chinese language emphasizes the cohesion in meaning. Relative conjunctions are less frequently used and sentences without subjects are common in Chinese language.

The following is an example of how the translator handles the definite and indefinite articles in English when rendering them to Chinese. In *The Wednesday Wars*, the boys in Holling's class all got excited when they got to know the great baseball player, Mickey Mantle, was coming to town, but the girls felt clueless.

“Who's Mickey Mantle?” asked Meryl Lee.

“Who's Mickey Mantle?” asked Mai Thi.

“He is a baseball player,” said Mrs. Baker.

“He is *the* baseball player,” said Danny Hupfer.

(Schmidt, 2007, p. 79)

The indefinite article *a* in the above example indicates that the speaker is making a general statement about who Mickey Mantle is; while the definite article *the* used in the following line indicates that Mickey Mantle is particularly identifiable to the boys and uniquely specified by them. In the TT, the translator simply avoids dealing with the articles, a grammatical feature inexistent in Chinese language, by omitting the articles in the translation.

“谁是米奇·曼托？” 玛丽莲·李问。

“谁是米奇·曼托？” 麦琪问。

“是个棒球运动员。” 丹尼尔·哈普佛说。

(Gao, 2012, p. 81)

Chinese has a number of sentence-final particles that are pronounced with neutral tone and placed at the end of the sentence to which they refer. They are often called modal particles, as they serve chiefly to express mood, or how the sentence relates to reality and/or intent. Almost entirely lacks inflection, Chinese words typically have only one grammatical form. The particles help express tense, tone, and mood. For example, in 《马燕日记》(*The Diary of Ma Yan*), in a new school year, Ma Yan was upset for being assigned to Class 4, a class for low-achieving students.

…… 到教室里，英语老师问我，怎么把我们的马燕也调到 4 班来了呢？我说，我的学习不好吧！

(Ma, 2006, p. 83)

The modal particle “呢” (ne), at the end of a sentence, expresses surprise and produces a question usually with expectation for an explanation. Another particle “吧” (ba) expresses possibility or likelihood and sometimes serves as a tag question in English. These modal particles do not exist in the English language, therefore, when rendering to English from Chinese, the translator simply omitted the particles and turns them into proper English expressing the same meaning.

When I get there, the teacher asks me why I'm in class four. I say, “Maybe it's because I didn't work well enough.”

(Appignanesi, 2002, p. 109)

Alteration in accordance with the TL Linguistic Conventions

Chinese morphemes (minimum units of meaning) are mostly monosyllabic. Syllables, and thus morphemes in most cases, are represented as a rule by single characters. Some words consist of single syllables, but many words are formed by compounding two or more monosyllabic morphemes. The following exemplifies how the translator makes adaptations of the four-syllable word “regrettable” to a Chinese compound word “很遗憾”, which is composed of three morphemes and has three syllables corresponding to each morpheme.

“Regrettable.”

She said all four syllables very slowly.

(Schmidt, 2007, p. 22)

“很-遗-憾。” 她咬着字，一个个缓缓吐出来。

(Gao, 2010, p. 22)

Making changes at the morphemic level may require less strenuous effort, as compared to changes at the sentence and discourse levels. The translator, under such circumstances, has to make constant changes—sometimes involving rewriting—when it comes to handling the word/sound play in the ST. For example, in *Diary of a Wimpy Kid*, Greg’s little brother plays an alphabet song “‘C’ is for cookie and cookie is for me!” If translated literally, the rhyming will be completely lost, therefore, the translator has to modify the ST into a new text - “看到曲奇想到 C，吃在嘴里笑眯眯” (Think of C when you see a cookie, and smile when you put it in your mouth). Rewriting the song makes the translated text rhyme in the TL so that the readers of the TT can simulate the reading experience of the readers of the ST. Another example of a similar nature is from the same book where Georgia, one of Greg’s cousins, “has a front tooth that is so loose it’s hanging by a thread” and everyone in the family tries to convince her to let them pull it out, but Georgia replies, “I’m still *finking* (thinking) about it.” Let’s come back to the linguistic features of both languages, interdental fricatives, such as /θ/ (the phoneme spelled as *th* in think) are nonexistent in Chinese phonemes. In the ST, Georgia cannot produce the interdental frication-sound /θ/ because of her loose tooth. The native speakers of English can easily make sense of this humorous anecdote, however, if literally translated into Chinese, the laughter the ST puts on the ST readers’ mouths would leave the TT readers totally clueless. Therefore, the translator has to find a rendition that not only achieves a similar humorous effect for the TT readers but also in accordance with the linguistic features of Chinese language. He eventually resolves on the pair of consonants /s/ and /sh/, which are frequently used by people who speak standard Chinese to make fun of those from South China and cannot distinguish the pair of phonemes. By shifting the sound play

from *think* and *fink* in the ST to 思考 and 湿考 in the TT, a similar humorous effect is successfully achieved for the TT readers.

Addition to Provide Extra Information

Generally speaking, Chinese characters are semantically based and has their own deep-rooted cultural tradition. As discussed in the previous section, Chinese morphemes are mostly monosyllabic and Chinese does not have inflections. Just as Chinese language is largely gender neutral, so is the majority of Chinese lexicon. For example, *waiter* and *waitress* share the same translation as 服务生 (a person who serves at restaurant) in Chinese. Another example is from *Diary of a Wimpy Kid* where Greg tries to differentiate two word choices between *diary* and *journal*. The Chinese rendition of “日记” (literally meaning daily accounts) for both *diary* and *journal* is a neutral word, which is defined as the daily record of events and experiences one keeps to him/herself and does not carry the connotation of being sissy in the most sense. In order to facilitate the TT readers to make sense of Greg’s embarrassment, the translator adds a footnote to explain that in American culture, *diary* is usually for girls to write about their feelings and usually begins with “Dear Diary”. Given the lexical semantic different features between the English and Chinese language, adding footnotes for additional explanations is another effective technique for translators to render specific linguistic features.

SEPTEMBER

Tuesday

First of all, let me get something straight: this is a JOURNAL, not a diary. I know what it says on the cover, but when Mom went out to buy this thing I SPECIFICALLY told her to get one that didn't say "diary" on it.

Great. All I need is for some jerk to catch me carrying this book around and get the wrong idea.



Figure 16. First entry of the diary

Linguistically speaking, English and Chinese language have distinct differences. Chinese does not have an alphabet but uses a logographic system for its written language; Some English phonemes do not exist in Chinese; In English much information is carried by the use of auxiliaries and by verb inflections; Chinese is an uninflected language and conveys meaning through word order, adverbials or shared understanding of the context; just to name a few. Translating such linguistic features involve commonly-adopted techniques such as omission, alteration, and addition.

Translating Allusions

Allusion has had a place in the long rhetorical tradition. Simply put, allusion can be defined as “reference to something”. A more detailed description is made by Lass et al (1987) as “a figure of speech that compares aspects or qualities of counterparts in history, mythology, scripture, literature, popular or contemporary culture” (p.36). While not all use of allusion is playful, humor is clearly one of its functions. A commonly used strategy in translating allusion is to “use the name as such” (Leppihalme, 1997, p. 79), or to retain the items alluded unchanged. However, the translation of allusions involves not just the names as such, but most importantly, the problem of transferring what is “hidden” behind the allusion in the SL culture into the TL culture, and very often the “hidden” meanings are non-existent in the target culture. Thus, besides retention and minimum change of the

alluded items, the translator sometimes has to overtly give additional information to the TL readers by adding footnotes or endnotes. *The Wednesday Wars* has numerous allusions to biblical stories, historical events, and the classic works of Shakespeare. The translator has adopted various strategies to transfer the allusions.

Retention (Minimum Change) of the Allusion

A retentive strategy is commonly used especially with allusion to proper names. The translator either chooses to use a standard translation of the names (i.e., the conventional translations of the names that are already widely accepted in the TL culture) or make minimum changes to them. The following from *The Wednesday Wars* illustrate this strategy:

My family was at Saint Andrew Presbyterian Church listening to Pastor McClellan, who was old enough to have known Moses.

(Schmidt, 2007, p. 3)

我们一家人要赶个大早去圣安德鲁长老会教堂，听麦克莱伦牧师布道，他老得都可以认识摩西了。

(Gao, 2010, p. 3)

Holling alludes to Moses, the biblical figure in *Exodus* who was supposed to live in the 14th century, to describe the age of the old pastor in his church. Retention of the name Moses unchanged or unexplained does not allow the TT readers, especially those who do not possess a biblical background, to enjoy the humor of the allusion. Another example is from the same book where Holling's sister ran away from home to seek peace, love and freedom in California in the trend of the 60's antiwar movement.

I wondered what it was like for my sister, cramped into a yellow Volkswagen Beetle with the folded and hairy Chit, heading toward the sunset, going off to find herself.

(Schmidt, 2007, p. 214)

我很想知道姐姐是什么感受…… 朝着日落的方向奔去，离开我们寻找自我。

(Gao, 2010, p. 215)

Sunset in the above example does not simply mean the direction of west in general, but actually alludes to California on the U.S. west coast, where the hippies gathered in San Francisco during the Summer of Love in 1967 to protest against war and promote peace and love. The literal translation of *sunset* to “日落” does not exhibit any transfer of what *sunset* connotes in this context.

Adding Notes to Provide Background Information

When the translators are aware that the allusions made to literary works, historical events, or folk tales of the source language and culture may cause difficulty for TT readers, adding footnotes or endnotes is a generally-adopted strategy. This way additional information is overtly given but not slipped into the text. The following examples are from *The Wednesday Wars* and *The Diary of Ma Yan*, both of which illustrate how footnotes are added to make up for the TT readers' background knowledge of the SL culture and thus close their understanding gaps.

...and before Birnam Wood could come to Dunsinane, we'd all run screaming out of the room into the misty cold.

(Schmidt, 2007, p. 112)

在勃南森林到达邓西嫩之前，我们全都尖叫着跑出了教室，来到冰冷的雾气中。

(Gao, 2010, P. 114)

Footnote: 出自莎士比亚戏剧《麦克白》。剧中幽灵预言：“麦克白永远不会被打败，除非有一天勃南的森林会冲着他向邓西嫩高山移动”

[In Shakespeare's play '*Macbeth*', *Macbeth* is told that he will only be defeated when *Birnam Wood comes to Dunsinane*.]

修了个好，不知道马敦吉做了什么梦

(Ma, 2006, p. 23)

This is a really good road. What dreams Ma Dongji must have had.

(Appignanesi, 2002, p. 36)

Footnote: The reference is to Ma Yan's father, who must have had a dream like the one in a Chinese legend in which a man dreamed that the mountain in front of his house was flattened.

Re-creation of the Allusion

Sometimes, when literal translation or adding notes is scarce to transfer the SL allusion to the TL, a fusion of techniques may be utilized. The translator, for example, first seeks a replacement by a TL item and then modifies it to suit the SL context. As disclosed by the translator himself in an interview, a combined strategy was adopted when he strives to translate the following lyrics in *Diary of a Wimpy Kid*:

*“You are a grand old flag,
You are a high flying flag.”*

The two lines actually alludes to the household American patriotic song, *You are a Grand Old Flag*, by George M. Cohan. This song is widely sung among the Scouts in the U.S. However, for the TT readers, a literal translation of the lyrics is too plain, and adding

footnote is too redundant. The translator brainstorms with various ideas and eventually decides to focus on the key word “flag” and from there makes intertextual connections to the popular Chinese patriotic song, *The Flying Red Flag*. Both as a tribute to the national flags—one to the American flag and one to the Chinese—the songs are full embodiment of patriotism. The Chinese song sings,

“五星红旗，你是我的骄傲；

五星红旗，我为你自豪。”

[You’re my pride, the five-starred red flag;

I’m so proud of you, the five-starred red flag.]

For the TT readers, it is within their common knowledge that the Chinese national flag is nicknamed the Five-starred red flag and the American national flag is the Stars and Stripes. And most importantly, the lyrics in both songs are conceptually equivalent and arouse similar patriotic emotions among the readers (both ST and TT readers). The translator fuses several strategies in rendition of this allusion: first he replaces lyrics in *You are a Grand Old Flag* with those from *The Flying Red Flag*, and then he modifies it to suit the SL context by retaining the form in the TL lyrics but substituting the Stars and Stripes for the Five-starred red flag.

“星条彩旗，你是我的骄傲；

星条彩旗，我为你自豪。”

[You’re my pride, the Stars and Stripes;

I’m so proud of you, the Stars and Stripes.]

Translating Life and Style

The protagonists in the three books in my study are all middle-school-aged children, and school life is an inevitable and recurring theme across the three books. One set in the 1960s in the U.S., one in the contemporary U.S., and one in the contemporary time of rural China, school life and experiences can be as different from as they can be similar to each other. For example, watching Saturday cartoons seems to be a universal pastime for children in both countries over time.

“It’s this Saturday, so you’re all going to have to get up early and miss your cartoons...”

(Schmidt, 2007, p. 200)

Most kids wake up early on Saturday to watch cartoons or whatever, but not me. The only reason I get out of bed at all on weekends is because eventually, I can’t stand the taste of my own breath anymore.

(Kinney, 2007)

今天黄昏时候，也就是开斋的时候，我们俩在房里看 5 点钟的动画片，“太阳之子”。

(Ma, 2006, p. 49)

Saturday, December 2

At dusk, when the fast is over, we’re all watching a cartoon on the television: Sun Child.

(Appignanesi, 2002, p. 76)

Meanwhile, there are distinctively different school experiences described in the three books, which require the translator to use techniques such as adding footnote to provide further

information and explain to the TT readers. One example is from *Diary of a Wimpy Kid* where Greg randomly seats himself between two “morons” on the first day of school when the teacher announces “I hope you all like where you’re sitting, because these are your permanent seats” (see *Figure 17*). Here the translator adds a footnote to explain that in American schools the teacher stays in his/her own classroom and the students need to change classroom for different classes; whereas, in schools in China, classrooms are usually designated to a fixed class, where students stay for each class session throughout the school year and the teachers of different subjects need to come to the classroom to give lectures.



Figure 17. Seating

Another example is from *The Diary of Ma Yan*, where a footnote is added to explain to the TT readers what a “head of math” is in Ma Yan’s class.

今天早晨上数学课的时候，老师叫我发数学作业，收同步练习，一共三十七本，一本都不能少。我不想当数学学习委员。可我不当没有办法，我不想辜负老师对我的希望。

(Ma, 2006, p. 12)

During math class this morning the teacher asked me to distribute the exercise books and to collect the work books. There were thirty-seven in all. None can be

overlooked. I don't want to be head of math. But I can't refuse. I can't disappoint the teacher.

(Appignanesi, 2002, p. 20)

[footnote: There is a head student for each subject. The head collects and distributes homework and helps enforce discipline.]

By adding footnotes, the translator not only helps readers of the TL to maintain the flow of reading rhythm but also helps the TT readers enlarge their knowledge about school life and experiences from a different culture.

Translating Rituals and Customs

Rituals and customs are social behaviors specific to given cultures. Each is used to reinforce social bonds and structure. Both are in fact inevitable components of culture, extending from the largest-scale social and political processes to the most intimate aspects of our self-experience. Ritual is a specific, observable mode of behavior exhibited by all known societies; and custom is an action or way of behaving that is usual and traditional among the people in a particular group or place. The cultural specificity of ritual and custom poses great challenge to translate them across languages and cultures. The common strategies used in the three books in my study involve adding information and making alteration.

Addition with Information

Providing additional information for the TT readers is a common and effective strategy when translating rituals and customs in the source culture that are unfamiliar to the readers of the target culture. The additional information can be added in a footnote or inserted in the text proper. For example, in *The Wednesday Wars*, the translator resolves to

provide additional information to help the TT readers better understand the rituals and customs in the source culture:

When 1:45 came, half the class left, and Danny Hupfer whispered, “If she gives you one (cream puff) after we leave, I’m going to kill you”—which was not something that someone headed off to prepare for his bar mitzvah should be thinking.

(Schmidt, 2007, p. 31)

The rendition of *bar mitzvah* to 成人礼 is a meaning-based translation, followed with a footnote further explaining that it is a rite of passage from childhood to adulthood in Judaism, which usually happens when a boy turns 13 years old. Another example is of the custom of watching the Christmas special:

... I guess it didn’t matter to them that the Bing Crosby Christmas special was on television tonight, the way it mattered to my parents, who would never, ever miss it.

(Schmidt, 2007, p. 85)

Watching the *Bing Crosby Christmas Special* is for many Americans a custom in the 1960s and 70s. However, to the TT readers, this custom is probably unknown. Besides the literal translation to “宾·克罗斯比特别之夜”, the translator adds a footnote to give additional information about who Bing Crosby is and about the *White Christmas*, his most well-known song. Besides the rituals and customs on special occasions, some everyday life practices are also representative of what is culturally customary. For example, the common practice of counting, reflects cultural distinctions between the SL and the TL:

...I decided I would wait for my father for five minutes. So I counted three hundred Mississippis.

(Schmidt, 2007, p. 88)

还要再等老爸五分钟吧。于是我数了三百次“密西西比”。

(Gao, 2010, p. 90)

The rendition to the TL is a faithful and literal translation. However, additional information is provided in the footnote, explaining that is how American people do seconds count, especially in games, and it is about one-second long for every utterance of a “Mississippi”. Another example of providing additional information is found in *Diary of a Wimpy Kid* on the Halloween:

About an hour before we were supposed to start trick-or-treating, I still didn't have a costume.

(Kinney, 2007, p. 63)

However, instead of retaining a literal translation and adding a footnote to further explain, the translator incorporates the additional information into the text. “Trick-or-treating” is rendered to a descriptive translation: 挨家挨户闹 “不请客就捣乱” (literally translated into English as going door to door, saying “I’ll trick you if you don’t treat me”).

离挨家挨户闹“不请客就捣乱”的出发时间仅剩半个小时了，但我还是没整出一套万圣节装束。

(Zhu, 2009, p. 47)

A “costume” in the ST is rendered specifically to 万圣节装束 (a costume for Halloween), which is redundant to the ST readers but unambiguous and necessary information for the

TT readers. Unlike the *bar mitzvah* or the *Bing Crosby Christmas Special*, which is very culture and time specific, Halloween has recently become one of the “loaned” holidays and celebrated by many young people in China. The door-to-door “trick-or-treating” and the costumes are the two most recognizable features of this holiday as viewed by the young Chinese; therefore, the specific information inserted in the text is enough for the TT readers. An example of similar strategy is in *The Diary of Ma Yan*:

今天早晨，天气很好，我们宿舍里的几个女生把斋闭上。同学们就说笑了一会儿，把我们一起买来的香点着了一根烧着。

(Ma, 2006, p. 53)

This morning it's beautiful out. Beginning the day's fast for Ramadan, the girls in the dorm tell each other funny stories. We've lit the incense we all bought together and we watch it burn.

(Appignanesi, 2002, p. 81)

As Ramadan is now widely acknowledged as an Islamic holiday observed by Muslims, and fasting and praying as the major activities during the month of Ramadan, the TT readers are assumed to have possessed that knowledge and no additional information is necessary.

Generalization

When detailed and specific information is deemed as unnecessary, the translator usually generalizes a culture-specific item in the ST to an item that is in its broader sense. For example, in *The Wednesday Wars*,

...Since it was the day after people had stayed up to watch the New Year's ball drop in Times Square, his brother figured everyone was sleeping late.

(Schmidt, 2007, p. 102)

The Times Square ball drop is one of the best-known New Year's celebrations internationally, where the ball descends 141 feet in 60 seconds down a specially designed flagpole, beginning at 11:59 p.m. ET, and resting at midnight to signal the start of the New Year. In the TT, the ball drop is rendered generally as 新年倒计时 (a New Year countdown).

Translating Values / Thinking

Values and ways of thinking are at the deep level of culture and sometimes are out of our awareness. Translation at this level is a bicultural practice requiring “mindshifting” (Taft, 1981) and mediating (or compensating) skills. A culturally competent translator adeptly makes a “cultural turn” (coined by Lefevere and Bassnett, 2002) from one linguacultural model of the world to another. The strategies involved are more at the translator’s call than a set of rules, varying from refraction, omission, to retention of the foreignness in the ST.

Refraction of Values

I use “refraction” in its metaphorical sense, meaning translation deviates from the source text. Below is an example from *The Wednesday Wars* where Holling’s father boasted about his good chance to win the bid for remodeling Holling’s school, which exemplifies how a cultural turn is made through translation.

“That’s right,” he said. “And having a kid in the school is a big plus in making a bid like this. It makes the board members think that we have a deep commitment already...”

(Schmidt, 2007, p. 106)

“很好，对于此次竞标来说，家里有个孩子在那儿上学会是个很有利的因素。这样董事会成员会以为我们已经很有交情了”...

(Gao, 2010, p. 108)

[...It makes the board members believe that we have a good connection already.]

The refraction from *commitment* in the ST to *connection* in the TT shifts the meaning of the original, but meanwhile achieves a successful bicultural translating practice. As much as commitment is valued in American culture for a successful business, connections are believed as crucial by Chinese people to ensure business success.

Omission due to Cultural Conflict

When the source culture values are in direct contradict with those in the target culture and mediation is hardly to achieve, the translator may opt to omit the item in dispute entirely. For example, in the music class, the teacher blamed Meryl Lee (Holling's first love) for chatting with Holling during the choir practice time:

“Meryl Lee,” said Miss Violet, “I didn’t send Holling up there so that you could flirt with him.

(Schmidt, 2007, p. 58)

The translator's intervention by omitting the entire sentence is not a commonly-adopted technique and is arguable, however, in this case, the translator might deem *flirtation* as extremely inappropriate to be used on a young girl because the word *flirting* or *flirtation* in Chinese has a connotation that usually connects to one's moral decadence, which is seldom used to describe middle-school-aged girls. Flirting itself as a social behavior varies a great deal from culture to culture. For example, for many western cultures one very common flirting strategy includes eye contact. However, Chinese and Japanese women are not

expected to initiate eye contact which would be considered rude and disrespectful. The translator's view in handling this case is too simplistic, but meanwhile saves her from dealing with cultural phenomena that could cause discomfort and uneasiness for both herself and the TT audience (especially the parents in the target culture). Nikolajeva (2011) named omissions and alterations as such for political, cultural, or religious reasons *purification*: the text is purified from passages that are perceived as offensive. She presents an example from the Swedish children's classic *The Wonderful Adventures of Nils*, when translated to Russian, the protagonist's parents go to a market instead of a church as in the original, because churches and religion were not supposed to appear in children's books published in the Soviet Union.

Retention to Achieve a Specific Purpose

When the values and thinking between the SC and the TC are like two worlds apart, providing additional information or altering the ST in the TT can barely achieve the purpose of the original text. The translator may exert to retain the cultural specific items in the ST and let the TT readers appreciate and learn about them as they are. The following excerpt is from the English translated edition of *The Diary of Ma Yan*, written on Monday, August 27, 2001. The translator of this book does not make much adaptation; on the contrary, she maintains an accurate translation of the ST and retains as much foreignness as possible in the TT.

Tonight I'm preparing a wooden box when Mother asks my brother and me to go out and cut a little grass from behind the house for the donkeys, who hasn't eaten all day. We go. My brother has only torn off a single handful of grass when he stops to pee.

Ten minutes go by and he still isn't back. I call him and he appears, grumbling, "I can't pull the grass up. I'll have to go and get a scythe." Again he runs off, and I have time to cut almost a bagful of grass.

I call him again, loudly. This time he comes back with a little grass and has the gall to ask me why I'm not cutting any more. I tell him I've finished and it's his turn now.

At home Mother starts snapping at me again. "How long do you expect me to continue being your servant? Since you've come home, you behave like a mandarin." I don't know what she means by the word mandarin.

She adds, "You're like my mother, or my grandmother. I serve you. I've raised you. Do you think you have worked as hard? I'm ashamed of you. The daughter of the Yangs is younger than you, yet she passed the entrance exam for the girl's school. And you? You've disappointed me far too much. Tear up all your books. There's no point in going to school tomorrow. You and your ancestors... who are you, after all? Your ancestors begged in order to eat. Even if I finance your studies, what will you be able to do? It would be better if you died right away. Every day I hope that you're going to die. If you die, I'll bury you under a bit of earth and at least I'll be at peace for a few days."

I'm staggered. I don't know why Mother is talking like this. Is she angry or does she really believe what she's saying?

In any case she's wrong. Why doesn't she put herself in my place? Tomorrow I have to leave. And what do I feel? It's hard leaving my family, leaving my mother. My heart isn't light. And when Mother speaks to me like this, tears flood

my heart. I can't contradict her. I have to win all the honors, both for my mother and for my ancestors. I want them to be at peace and proud of me, even if they're in the ground.

From this translated piece, it is evident that the translator is trying to retain as much as the original flavor from the ST, which is an accurate portrayal of the girl's narrative, but meanwhile creates "foreignness" for the readers of the TL. This "foreignness" could have broken down the reading experience of the TT readers. The only changes the translator make are sporadically adding a few short sentences (as highlighted in gray in the translated text) to bridge the major understanding gaps for the receiving community of readers. Take the first addition for example, the translator inserts a short sentence "I've raised you" in between "I serve you" and "Do you think you have worked as hard". For the TT readers, it can hardly make sense when a parent says to his/her child that "I *serve* you", and even more so, when this makes it inexcusable for a child not working as hard as the parents expect. The logic simply does not flow for western readers. Therefore, the translator adds a bridging sentence "I've raised you" to make it at least sensible for the TT readers.

However, as discussed earlier in this paper, any given text is written in specific historical and social conditions and conveys specific culture, values, habits, and experience of a specific community of people. In *The Diary of Ma Yan*, the narratives were set in an extremely remote and poor area of Northwestern China. The family was struggling on the poverty line and not going hungry was practically the ultimate goal of the family's everyday life. Long-time endurance of hardship had worsened Yan's mother's health; yet, this rural woman, like many others who struggle in extreme poverty but never lose hope and perseverance, had sacrificed her own health and exerted herself to finance her

children's education.

Self-sacrifice is a commonly held virtue by many Chinese women—they serve the whole family, from parents and in-laws, husbands, to children, and put themselves at the bottom of the list. Of course many of them are not in as an extreme case as Ma Yan's mother was facing. Understanding how much Ma Yan's mother had sacrificed herself in order for her children to stay in school, the TT readers will be able to better understand why she had such high expectations for her children, which sometimes turned out to be like oppression. Again, having an insight into the family's background and the hardship the mother had to endure each and every day will help the TT readers better understand it more as an outburst than a curse when Yan's mother snapped at her "It would be better if you died right away. Every day I hope that you're going to die. If you die, I'll bury you under a bit of earth and at least I'll be at peace for a few days" (as underlined in the translated text). Without constructing such background information, the TT readers might be susceptible to creating stereotypes about mothers in China as being grumpy, inconsiderate, and even cruel to their children. Whereas, with the background information, the readers of the TT will develop empathy for Ma Yan's feelings for her mother, powerful but complex, when she alternated between overwhelming love and rage at the injustices she suffered.

In addition, the way Ma Yan's mother thought reflected the ideology about childhood many parents held in China especially in the past. Children used to be viewed as miniature adults and thus treated non-differentially from adults. Therefore, Ma Yan's mother does not speak to her in a caring and loving tone even though all she does is out of her love for her children. Moreover, many Chinese parents frequently use shame to encourage their children to behave appropriately and maintain harmonious relationships.

The underlined texts are some examples: (1) “I serve you. I’ve raised you”, therefore, you need to work hard (for your parents); (2) Yan’s mother tried to embarrass her and therefore motivate her by comparing Ma Yan with Yangs’ daughter who had been admitted to the girl’s school; and (3) The shameful story of Ma Yan’s ancestors begging to eat was also served as her mother’s effort to motivate Ma Yan to work even harder.

However, Yan’s mother’s ways of thinking can be weird to the TT readers as well as some ST readers living in the cities. If put into context this rural woman who does not have any formal education and is worn out by life’s pressures, whose ways of knowing are basically from orality, the readers of either the ST and the TT would be able to empathize rather than despise her.

Summary and Discussion

In this chapter, I analyzed the cultural and linguistic shifts in the translated books and the strategies utilized by the translators for making these shifts. I first conducted a content analysis of the ST to identify the emergent themes and culture-specific references that may produce translation issues; then, I carried out a content analysis of the TT to locate the cultural shifts from ST to the TT; and finally, I analyzed what strategies had been employed by the translators in various contexts with regard to the cultural shifts. The concept chosen for examination is culture. Any culture-specific reference in the ST and corresponding strategies the translator adopts in translating were under my investigation.

Seven categories of culture-specific references emerged from the data set that may cause cultural and linguistic shifts in the translated texts. They are (1) proper names; (2) idioms and idiomatic phrases; (3) specific linguistic features; (4) allusions; (5) (school) life; (6) rituals and customs; and (7) values and thinking. Categories (1) through (4) fall into the

first cultural frame which is at the tip of Hall's culture iceberg and coincides with the humanist concept of culture. The task of the translator at this level is to transfer the terms and concepts in the ST abroad with minimum loss, so that "what you see" in the ST is equivalent to "what you see" in the TT. The main concern of translators intervening at this level is the translation of "culture-bound" terms that exist in a particular form or function in only one of the two cultures being compared (Vermeer, 1983, p. 8; Nord, 1997, p. 34).

Categories (5) and (6) belong to Hall's second, "Formal", level of culture, derived from the anthropological definition, focusing on what is normal or appropriate. Intervention at this level focuses on the *skopos* (i.e., the aim or purpose of a translation) of the translation and on tailoring the translation to the expectations of receivers in the target culture. Category (7) falls in the vast hidden area of culture that is "Informal" or "Out-of-awareness" (Hall, 1997). At this level, translation is viewed as a bicultural practice requiring "mindshifting"/ cultural turn from one linguacultural model of the world to another, and mediating skills to deal with the inevitable refraction between one reality and another.

The strategies in making the cultural and linguistic shifts in the target text involve (1) addition; (2) omission; (3) alteration, including generalization, refraction, and changes made for rhetorical purpose; (4) paraphrasing; (5) literal translation; (6) retention; and (7) recreation. The extent to which a translator should intervene (i.e. interpret and manipulate rather than operate a purely linguistic transfer) will be in accordance with his/her focus on the meaning of the source text or on the intended effect on the target text reader. If the translator aims to transplant all culture-specific references and language-specific elements found in the source text and not to adapt the source text to the target audience taste, then

“he must bring the reader to the text”; if it is not relevant for the translator to preserve the foreignness of the source text, then he “brings the text to the reader” (Gottlieb, 1997, p. 317). The former makes little adaptation of the source text to suit the target audience, and the latter usually involves modification of the source text.

**CHAPTER 4: DISCOURSE ANALYSIS OF THE SOURCE TEXT AND TARGET
TEXT READERS' RESPONSES AND CONNECTIONS BETWEEN
TRANSLATION STRATEGIES AND READERS' RESPONSES**

This chapter reports the findings from a discourse analysis of professional book reviews and individual reader's book reviews/reflections. In total, 20 professional reviews from the *Children's Literature Comprehensive Database* (CLCD) and 168 pieces of individual reader's responses from *Goodread.com* and children's personal blogs and educational websites were collected and analyzed, revolving around the six books under study. They are: *The Wednesday Wars* (Schmidt, 2008) and its Chinese translation edition, 《星期三的战争》 (translated by Gao, 2010), *Diary of a Wimpy Kid* (Kinney, 2007) and its Chinese rendition, 《小屁孩日记》 (translated by Zhu, 2009), and 《马燕日记》 (Ma, 2006) and its English translated edition *The Diary of Ma Yan: The Struggles and Hopes of a Chinese Schoolgirl* (translated by Appignanesi, 2002). Table 4 indicates the data sources and volume of the data for analysis.

Table 4. *Data Sources and Volume*

Book Titles	CLCD reviews	Reviews from Goodreads.com (English)	Reviews from blogs and educational websites (Chinese)
The Wednesday Wars	8	28	27
Diary of a Wimpy Kid	6	46	19
The Diary of Ma Yan	6	4	44
Total	20	78	90

The central research questions that the chapter aims to answer are: What are the source text (ST) readers' responses to the original books? What are the target text (TT) readers' responses to the translated books? And what are the connections between the translation strategies and the responses of the TT readers as compared to those of the ST readers? The

research goal is to identify, categorize and analyze the ST and the TT readers' responses to the cultural themes that emerged from the professional reviews on the English-edition of the three books, and therefore, make inferences about the connections between translation strategies and the similar and divergent responses between the ST and the TT readers.

This chapter is informed by discourse analysis from a cultural studies perspective. The data of this study is two-fold: (1) book reviews by professional reviewers collected from the *Children's Literature Comprehensive Database* (CLCD), and (2) adult and child readers' individual reviews and reflections collected from *Goodreads.com* in English and from personal blogs and educational websites in Chinese. Since the data of readers' responses involves both English and Chinese languages, I provide a literal English translation in brackets following each Chinese reader's response. As Marshall (2000) argued, a reader's response to literature is never directly accessible: It is always mediated by the mode of representation to which the reader has access (e.g., talk, writing, and drawing). Sung (2009) has defined book review as a "one-way mediated communication" with the text (p. 233). Therefore, in this study I consider book reviews and reflections as one form of readers' responses to the text. The professional reviews collected from the Children's Literature Comprehensive Database were categorized into general and sub-themes. Individual reader's responses in the form of book reviews and reflections were also categorized and checked against the list of themes identified from the professional reviews on the Children's Literature Comprehensive Database.

Children's Literature Comprehensive Database

The Children's Literature Comprehensive Database (CLCD), an independent review source, contains more than 900,000 catalog records in MARC (machine readable cataloging) format and more than 130,000 critical reviews of thousands of children's books, videos and software, ranging from the earliest baby board books to novels and nonfiction for young adults. CLCD is a searchable database of more than 50,000 reviews of children's and young adult literature titles from education and library review journals such as *Appraisal*, *ALAN Review*, *Five Owls*, *Kirkus*, *Kliatt*, *VOYA*, and others.

Children's Literature reviewers include book authors, librarians, writers and editors, teachers, children's literature specialists and physicians. The CLCD database includes entries for more than 200,000 awards, prizes, best book lists and reading list entries. In this study, data of the professional reviews from CLCD served to identify the main cultural themes that emerged in the stories. The themes were either culturally universal or specific to U.S. history and culture. Data of the ST and the TT readers' responses from both English and Chinese readers were then examined, in terms of their relevance to the themes identified by CLCD reviewers.

Sources of the Individual Readers' Responses

For the responses of the readers of English texts, data were mainly collected from *Goodreads.com*. Launched in 2007, *Goodreads.com* has become the world's largest site for readers and book recommendations. *Goodreads.com* provides a social reading network that revolves around book reviews and recommendations. Members provide ratings and reviews of books to express their personal opinions and to help others determine if they would enjoy a book. As if wandering in a large library, individual readers on

Goodreads.com can browse everyone's bookshelves, their reviews, and their ratings. The readers can join a discussion group, start a book club, contact an author, and even post their own writing. Currently 16 million members, 30,000 book clubs and over 23 million book reviews are active on this platform.

The responses of the readers of the Chinese texts were mainly collected from children's individual blogs and educational websites where readers post their book reflections, usually with the teachers' recommendation. Writing reflections on what one has read is a common practice among school children in China. Teachers as well as parents regularly assign books for children to read in and out of school and encourage them to write reflections after reading. Through writing reflections, children make connections to their lives, world, and other texts. These reflective essays help children move beyond what they have read to relating it to issues that are bigger and more personal—their own life, their community and the world they live in.

Analysis of the Readers' Responses

The content of this chapter is largely divided into two sections: (1) a discourse analysis to examine the readers' responses; and (2) an in-depth constant comparative analysis from a cultural studies perspective to investigate the connections between translator's interventions and the similar and divergent responses by the ST and the TT readers. I used the themes identified from the professional reviews collected from CLCD as the baseline categories for thematic analysis of the individual readers' responses/reflections collected from *Goodreads.com* and Chinese educational websites and individual blogs. There are eight entries in total under *The Wednesday Wars*, six under *Diary of a Wimpy Kid*, and six under *The Diary of Ma Yan* on CLCD written by

professional reviewers of *Booklist*, *Children’s Literature*, *Kirkus Reviews*, *KLIATT Review*, *Publishers Weekly*, *The Bulletin of the Center for Children’s Books*, *VOYA (Voice of Youth Advocates)* and etc. I developed an inclusive list of thematic categories of the three books from these reviews on which to base my further analysis of the ST and TT readers’ responses (See Table 5, 6 & 7).

Themes of *The Wednesday Wars*

The Wednesday Wars, a 2007 Newbery Honor book and authored by Gary Schmidt, weaves a middle school boy’s life in his seventh grade on Long Island with the historical backdrop of the Viet Nam War, the atomic threats, and the political and racial upheavals in the 1960s. It is a typical coming-of-age story that involves early adolescent experience, but what also makes it unique is the historical background of the story. The professional reviewers on CLCD identified five general themes that emerged in this book: (1) war and tension; (2) student-teacher relationship; (3) family relationship; (4) early adolescent life; and (5) power of great literature. Table 5 provides an illustration of the thematic categories.

Table 5. *Themes Identified by Reviewers from CLCD (The Wednesday Wars)*

The Wednesday Wars	
General Themes	Subthemes
War and tension	Vietnam war Vietnamese orphan Loss of family members in the war Soldier husband tension Atomic threats peace marches racial protests flower children rivals political assassinations
Student-teacher relationship	Hostility to friendship
Family relationship	Distant family relationship overbearing father Standing up to his father

	Subservient mother Flower child sister pursuing peace and love Sibling relationship Coming to rescue
Middle school life	First love Confronting bullies
friendship	
Power of great literature	

Themes of *Diary of a Wimpy Kid*

Also set in middle school, the best-selling *Diary of a Wimpy Kid* unfolds over the course of a year in a six-grader's life of growing up and fitting in. Although originally intended for a different audience (adults who reminisce about their early adolescent years), this book appeals to young readers as well, especially reluctant readers who regard long text as daunting. This book also covers themes that typically revolve around the early adolescent years and emerged from analysis of the CLCD professional reviews, which include (1) middle school life; (2) family relationship; and (3) evolving friendship.

Table 6. *Themes Identified by Reviewers from CLCD (Diary of a Wimpy Kid)*

Diary of a Wimpy Kid	
General Themes	Subthemes
Middle school life	Fitting in School bullies
Family relationship	Controlling parents Siblings
Evolving friendship	

Themes of *The Diary of Ma Yan*

Written by a twelve-year-old girl who lives in a remote area in China, *The Diary of Ma Yan* also depicts the girl's life, centering on the typical themes of school and family. However, the themes that emerged from this book are presented with a different focus from

the previous two books. They are identified by the CLCD professional reviewer as follows: (1) school life with a focus on desire for education; (2) family relationship perceived from the angle of sacrificing parents and guilt of the child; and (3) extreme poverty. The detailed list of the themes and subthemes are illustrated in the following table:

Table 7. *Themes Identified by Reviewers from CLCD (The Diary of Ma Yan)*

The Diary of Ma Yan	
General Themes	Subthemes
School/Desire for education	Importance of education Fear of fail in school
Poverty	Hungry Drop out of school
Family	Sacrificing parents Parents lack of consideration Guilt for parents' sacrifice

The above tables distinguish the themes identified within *The Wednesday Wars*, *Diary of a Wimpy Kid* and *The Diary of Ma Yan* by professional reviewers on CLCD. Tables 8, 9 and 10 summarize the findings from the ST readers' reflections and those of the TT readers in correspondence to the thematic categories as identified by the professional reviewers. These tables partially answer the second research question by identifying the thematic categories the ST readers and the TT readers, collectively and separately, reflected upon. While there were mutually identified themes and subthemes, there existed themes that only the ST readers or the TT readers recognized and elaborated on. A detailed discussion follows.

The Wednesday Wars

Table 8 below lists the general and subthemes identified by the CLCD professional reviewers as themes that emerged from *The Wednesday Wars*. The check marks on the

right-side of the table indicate which themes and subthemes are also recognized and responded to by either the ST or the TT readers.

Table 8. *Themes Identified by Reviewers from CLCD (The Wednesday Wars)*

The Wednesday Wars			
General Themes (CLCD)	Subthemes (CLCD)	ST readers responses	TT readers responses
War and tension	Vietnam war	√	√
	Vietnamese orphan	√	
	Soldier husband	√	
	Tension in school		√
	Atomic threats	√	
	peace marches	√	
	racial protests	√	
	flower children rivals		
	political assassinations		
	Student-teacher relationship	Hostility	√
Friendship		√	√
Family relationship	Distant family relationship	√	√
	overbearing father	√	
	Standing up to his father	√	
	Subservient mother	√	
	Flower child sister	√	
	Sibling relationship		
	Coming to rescue	√	√
Middle school life	First love	√	
	Confronting bullies	√	√
Friendship		√	√
Power of Great Literature		√	√

Mutually Identified Themes

Both the ST and the TT readers touch on the general themes identified by the professional reviewers on CLCD, although at different levels of depth. These themes include: (1) war and tension; (2) student-teacher relationship; (3) family relationship; (4)

middle school life; (5) friendship; and (6) power of the literary classics. These are universal themes across time, place and culture in children's literature. The fact that both the ST and the TT readers recognize these general themes as such also supports the argument of Dowd (1992) that "all people experience universal feelings of love, sadness, self-worth, justice and kindness" in reading culturally diverse literature (p. 220).

War and tension.

The Vietnam War and the political and cultural upheavals of the 1960s serve as the backdrop of *The Wednesday Wars*. Schmidt weaves the world events into the school life of a seventh-grader in this novel. As the story unfolds, the war in the bigger world and the tension in the junior high school are interwoven and depicted by twelve-year-old Holling Hoodhood through a series of incidents happening at the junior high school. For example, the Vietnam War conflict is miniaturized in the context of the junior high school and represented by the tension created between Mrs. Bigio, the cafeteria woman who loses her husband in the war, and Mai Thi, the Vietnamese refugee girl who takes shelter at a Catholic church. Their tension is finally resolved into a heartwarming relationship in which Mrs. Bigio takes Mai Thi home and looks after her. The universal feeling of love and kindness seeps into the heart of not only Mrs. Bigio and Mai Thi but also the ST and TT readers as reflected in their responses:

The wonderful story of Mrs. Bigio and Mai Thi was so poignant for me to read. Mrs. Bigio suffers a tragedy because of the Vietnam conflict and takes it out on Mai Thi, but she is not an evil woman. The transformation of her relationship with Mai Thi was absolutely beautiful to watch unfold.

让我印象最深刻的一个故事是在六月份他们班决定去野营的故事，比吉欧夫人和麦琪一起做的那香喷喷的热汤，真是太亲密了！

[What impressed me most is the episode when the class went camping in June. Mrs. Bigio and Mai Thi worked together and cooked a delicious soup. How sweet and close they are!]

Both the ST and the TT readers responded to the evolving relationship between the school cafeteria woman and the Viet Nam orphan. However, in the process of gradually transforming to friendship from hostility, the ST readers focused their attention more on the hostility side, while the TT readers' responses were more on the end result, the friendship part.

Student-teacher relationship.

The once hostile and gradually realized friendship between seventh grader Holling Hoodhood and his teacher Mrs. Baker forms the story line of *The Wednesday Wars*. In the backdrop of the Vietnam War and political protests and conflicts, Holling is waging a war against prejudice, weakness, and authority in his middle-school year. Even though set in the unique historical period of the 1960s, the story depicts universal themes of love, care and understanding through a relationship developed between an adolescent boy and his stern but caring teacher. Both the ST and TT readers resonate with these themes.

[T]his book is many things, but for me, the best part is the inspirational-teacher aspect of it. [I] loved the way [H]olling's character changed under [M]rs. baker's ministrations; how his worldview expanded through [S]hakespeare as he was able to find parallels between the stories of [S]hakespeare and the trials facing him in his own life. he went from a boy who was scared of his teacher and believed

everyone was against him, to a confident, articulate boy who found the strength to stand up to his father, fight injustice and face his fears.

(<http://www.goodreads.com/review/show/367722980>)

I loved many, many things about this book. Relationships I already mentioned, but particularly the mentoring relationship between the two main characters, Holling and his teacher Mrs. Baker. Oh, I love her. She did it the right way.

(<https://www.goodreads.com/review/show/512300758>)

For a teacher, Mrs. Baker's relationship with Holling is a template that we wish we could create with all our students.

(<https://www.goodreads.com/review/show/166795348>)

I have to say that my favorite part of the book was the transformation of the relationship between Holling and his awesome teacher, Mrs. Baker. What begins as distrust with Holling being convinced that Mrs. Baker was out to get him, becomes a friendship and faith in one another. She is an example of what a great teacher can be.

(<https://www.goodreads.com/review/show>)

寒假的日子里，我读完了《战马》，感觉到战争对于任何人来说都是最可怕的字眼，但是《星期三的战争》中的“战争”则完全不同，这是一场没有硝烟弥漫的战争——讲述了一个率直、勇敢的男孩霍林和一位严肃、宽容的老师贝克夫人，之间发动的一场关于成长历程的战争，最终，成为学生和教师之间那深厚情感的见证。

[I finished the *War Horse* during the winter break and found war is the most awful thing for anyone. However, the war in *The Wednesday Wars* is totally different—it

is a war without fire. It is a “war” about growing up between a brave and innocent boy and his stern but loving teacher. The “wars” have witnessed their gradually realized friendship.]

在霍林遇到困难时贝克夫人总是出手帮助，点点滴滴体现出老师至始至终都在关爱着自己的学生，使他从原来一个叛逆的孩子变成了一位富有独立思想，学会自省的孩子。

[Mrs. Baker was always there when Holling was in trouble. Her care has helped the rebellious boy grow into a young person who thinks for himself and learns to introspect.]

Some ST readers did challenge Mrs. Baker’s character as being too good to be true, but both the ST and TT readers acknowledge her role in helping Holling mature into a young person with courage and wisdom.

Family relationship.

Family is another recurring universal theme in many children’s and adolescent books. The *Wednesdays Wars* presents a family dynamic that is far from perfect, including an overbearing father, subservient mother, rebellious sister and a boy who is finding his way in the coming of age. One of the ST readers comments:

His dad is an arrogant and miserable man, while his mother is meek and unwilling to stand up to her husband for her children. I almost disliked her MORE than his dad for what she didn't do. His older sister, Heather, is going through a phase and fights with their dad almost nonstop.

(https://www.goodreads.com/book/show/556136.The_Wednesday_Wars?from_search=true#other_reviews)

Indifferent Father

The father character is depicted as bombastic, distant, demanding, competitive, and often getting frustrated with his flower-child daughter's political attitude. Both the ST and TT readers reflected on Holling's father being distant and cold, but the TT readers did not challenge the father as being demanding, bombastic and overbearing. For example,

His parents are not there for any of these things. For his performance in the play, they are too busy watching the Bing Crosby Christmas Special. When he lands in the hospital, they couldn't be bothered. For opening day, his father promises to take him, in spite of already having two prior engagements which he knows he will keep.

(<https://www.goodreads.com/book/show>)

有一次，胡佛在马路边被车撞了，第一个送他去医 院的是贝克夫人。打电话给他爸爸时，他爸爸却说：“也许方便时能过来。”胡佛的家人一点都不关心胡佛，和《草原上的小木屋》这本书里的一家人正好相反。如果胡佛没遇到贝克夫人，他长大一定会变得很冷漠、很自私。

[It was Mrs. Baker who drove Holling to the hospital when he was hit by a bus. Mrs. Baker called Holling's father but was told that "since everything seems under control, he will be along as soon as may be convenient". Holling's family didn't care about him, unlike the family in the *Little Town on the Prairie*. Holling would have grown up an indifferent person if it's not for Mrs. Baker.]

Flower-Child Sister

Both the ST and the TT readers made comments on Holling's sister. The ST readers' response to Holling's sister was more embedded in the historical context, and the TT readers' responses were more from a general perspective.

霍林的姐姐为了追求梦想离家出走，背井离乡来到了落基山。我们也要学习她的精神，敢于追求自己的梦想，努力通过自己的奋斗实现自己的梦想。

[Holling's sister ran away from home to the Rocky Mountains to pursue her dreams. We need to learn from her courage to pursue dreams and her hard-work to realize those dreams.]

Like many young people of the late 1960s, Holling's sister embraces hippie culture with enthusiasm and is deeply influenced by the advocacy of love and freedom. Both the ST and TT readers mentioned the flower-child sister of Holling's, but for the ST readers, Holling's sister and the hippie subculture she represents is embedded in the context of the political and cultural uproar of the 1960s, when a group of young people sought to free themselves from societal norms and restrictions. For the TT readers, the sister's decision to run away from home is viewed as a brave and individual move and broadly connected to the cause of pursuing one's dreams. To put in other words, the hippie subculture Holling's sister represents seems to be beyond the TT readers' consideration due to their lack of historical and cultural context.

Friendship.

Friendship, yet another recurring and universal theme in children's and adolescent literature, is a thematic category that both the ST and the TT readers responded to.

当胡佛要演出时、要比赛时，当他遇到困难时、遇到挫折时，当他获得荣誉时，总是他的朋友们和贝克夫人在第一时间出现，鼓励他、帮忙他，而他的家人却从来没有出现过。

[It is always Mrs. Baker and Holling's friends who offer him help and encouragement when he performs, races, encounters difficulties, and gains awards.

His family is never there.]

Holling develops friendships with Daniel Hupfer, Mai Thi, and Meryl Lee while he is navigating the seventh year of school. Friendship is a theme relatable to both the ST and the TT readers, who in turn, applauded the friendships that Holling gleans over the school year when his family is not very much involved.

The power of great literature.

Literature enriches our life. The inspiring power of great literature, due to its smart, witty, thoughtful and informative qualities, has been reflected through Holling's process of learning to contextualize Shakespeare as he sees the words and stories flow in and out of his day-to-day experience at home and in school. Both the ST and the TT readers acknowledged that reading Shakespeare's classics has reaped large rewards for Holling as he grows from an innocent boy into a young man of kindness, wisdom, courage and character. Many readers were actually inspired to read Shakespeare themselves after reading *The Wednesday Wars*.

It's the kind of book that makes you want to read Shakespeare, and more importantly, to curse like Caliban.

(<https://www.goodreads.com/review/show/15178258>)

... as time goes on, both Mrs. Baker and Shakespeare teach Holling how to be a better friend, son, brother, a better person.

(<https://www.goodreads.com/review/show/55052770>)

Mrs. Baker decides to bore Holling to death by reading Shakespeare with him, but the joke's on her- Holling actually likes Shakespeare! It may help him secure the heart of Meryl Lee Kowalski, get Doug Swietek's older brother off his back, and run faster with the cross country team. Or, it may help him right into a pair of yellow tights with feathers on the behind. But maybe, just maybe, it will help him tell his father how he feels.

(<https://www.goodreads.com/review/show/3038849>)

I also love Holling's changing reactions to the words and lessons of the Shakespeare plays that he reads. It makes me think of all of the great works that I've read, that have impacted me in completely different ways at different times of my life. I think that's what great literature does: it speaks across age and experience. It translates for all of us, in different but equally powerful ways.

(https://www.goodreads.com/book/show/556136.The_Wednesday_Wars?from_search=true#other_reviews)

名著不一定只是文字，它是一位无声的老师。

[The classics are not just words, rather, they are teachers without words.]

我发现胡佛一家都很冷漠，只有阅读过莎士比亚的胡佛才有感情，说明贝克夫人让胡佛阅读莎士比亚是有很大的帮助的。

[I found the Hoodhood family very indifferent except Holling who has read Shakespeare. It greatly helps Holling that Mrs. Baker has assigned him to read Shakespeare.]

The fact that the ST and the TT readers mutually identified universal themes echoed what Dowd (1992) posits, “from reading, hearing, and using culturally diverse materials,

young people learn that beneath surface differences of color, culture or ethnicity, all people experience universal feelings of love, sadness, self-worth, justice and kindness” (p. 220). The ultimate goal in translating children’s and adolescent literature is to help the TT readers “simulate” a reading experience as close as possible to what is intended for the ST readers by the original author. Reading of the translated literature should allow the target-culture readers to not only acknowledge cultural diversity but also to identify with universal themes (Fox, 2003).

On the other hand, Copenhaver (2001) argues that students’ “cultural backgrounds provided significant resources for making meaning of story” (p. 347). The readers of the ST and the TT produced markedly different responses as they used their own cultural knowledge and experiences to make sense of the culturally influenced features in the text. By making personal and intertextual connections, the ST and the TT readers exhibited different foci in their responses. Two themes that were only reflected by the ST readers are (1) standing up to authority; and (2) first love. In contrast, the TT readers created three new subthemes and commented respectively on (1) religious diversity and freedom; (2) perceptions of teachers; and (3) inheritance. A culturally oriented discussion on the marked differences between the ST and the TT readers’ reflections is synthesized in the second section of this chapter after I analyze the readers’ responses of all three books in my study.

Themes Responded Only by ST Readers

The ST readers did not create any new themes or subthemes besides the ones that emerged from the CLCD reviews (see Table 8), but their reflections reiterated two subthemes that were ignored by the TT readers.

Standing up to authority.

Standing up to authority is not easy, but the ST readers perceived it as a way of positively attempting to find one's voice. They commented on this subtheme intensely:

On this reading, I appreciated how, in two big moments when Holling tries to stand up to his overbearing father, he is too young and inexperienced to know how to get the better of his dad, which is realistic, but the attempt still means something positive in Holling's development as a person... So many teens and young people are just *unable* to stand up to older people the way they want to, but that doesn't mean that the effort doesn't mean something.

(<https://www.goodreads.com/review/show/199703617>)

By the end of the novel he has learned much about growing up and how to find his voice in his relationship with his father.

(<https://www.goodreads.com/review/show>)

Both the ST and the TT readers recognized the tension in the relationship of Holling and his father. The TT readers commented on the tension from the perspective that the father being distant and not caring enough for Holling, as discussed in the previous subsection. In contrast, the ST readers interpreted the tension more from the father being overbearing and demanding and they applauded Holling for taking actions to change the status quo. The divergence in the two sets of responses reflects the deeper cultural values and perceptions of authority, which will be further discussed in the next section.

Teenage romance.

In this coming-of-age story, the topic of teenage love is inseparable from the story. As a matter of fact, several ST readers mentioned this topic in their reviews.

All the typical characters are here, the bully, the first love, the demanding father, but written with wit and creativity.

The assassinations of Martin Luther King, ... and the unpopular Vietnam War play a part in Holling's seventh grade year but so do two rats; ... a track team ... and disappointment in a first love.

In contrast, partly due to the translator's decision to completely omit the following sentence, none of the TT readers made any comments on the topic of first love in their responses.

“Meryl Lee,” said Miss Violet, “I didn't send Holling up there so that you could flirt with him.

(Schmidt, 2007, p. 58)

The translator probably deemed “flirtation” as inappropriate for the target text readers and therefore omitted the whole sentence in the translated version. The word “flirting” in Chinese has a connotation that usually connects to one's moral decadence, which is seldom used to describe girls at this age. As a sub-theme under the theme of “early adolescence” or “coming of age”, girls as well as frustration in first love was discussed by the ST readers; however, it did not appear in any of the TT readers' responses. The translator's intervention has tailored the ST to the expectations of the receivers of the target culture. As a result, this topic was not discussed by any of the TT readers.

Themes Responded Only by TT Readers

Readers use their own cultural knowledge and experiences to make sense of the culturally influenced features in a text. They constantly make personal and intertextual connections in the reading process. This was also exemplified by the TT readers' creation of new subthemes in reading the translated edition of *The Wednesday Wars*. The TT readers

created subthemes such as (1) religious diversity and freedom; (2) perceptions of teachers; and (3) inheritance.

Religious diversity and freedom.

The fact that half of Holling's classmates went to Hebrew school and the other half went to catechism on Wednesday afternoons intrigued the TT readers and led to a new subtheme on religious diversity and freedom in the United States. None of the ST readers commented on this subtheme.

美国这样一个有着许多宗教信仰的社会中，不同宗教的孩子都坐在同一个学校里学习，学校与社会不仅仅给予他们了尊敬，同样也给了他们宗教信仰的自由和空间…

[In a country like the U.S. where many religions coexist, children of various religious beliefs can sit in the same school to study. They have freedom for their religious beliefs and are well respected by school and society.]

Religion can only be practiced in the designated locations in China, such as temples and government-recognized churches. Religion is never part of curriculum or a school day activity. For the TT readers of Chinese, it is not surprising when they recognized the different status of religion in both societies and expanded their responses to the admiration of religious freedom in the U.S. society. In contrast, none of the ST readers made any comment on this subtheme.

Perceptions of teacher roles.

As discussed in previous section, both the ST readers and the TT readers acknowledged Mrs. Baker's role in helping Holling mature into a young man of wisdom

and integrity. The TT readers, however, have specific expectations on the teacher roles as nurturers and role models of great composure.

Teachers as nurturers

One of the TT readers thought Mrs. Baker's ways of teaching were problematic because she is stern rather than amiable to her student.

看了这本书，我认为贝克夫人对霍林的教育方式是错误的。我们老师就不这样。在同学们说谎的时候，老师会耐心地告诉他说谎的坏处，让他们不再说谎；当同学们之间发生矛盾的时候，老师会细心地开导他们，帮他们化解矛盾；当同学们上课不听讲时，老师会用幽默的语言吸引他们的注意力.....老师和蔼的态度和正确的教育方法，让同学们更乐意地接受老师的帮助，这和贝克夫人的教育方法有天壤之别。通过这本书，我知道了只有老师运用正确的教育方式，才能让师生关系更加和谐。

[I think Mrs. Baker's ways of teaching is problematic. Our teacher would do it differently—if we tell lies, she would patiently explain why lying is undesirable; if conflicts arise among the students, she would help them resolve the conflicts; and if we do not pay enough attention to the lectures, she would try to attract our attention with humorous language... The amiability and appropriate ways of teaching are the keys to a harmonious relationship between teacher and students, which has a world of difference from Mrs. Baker's ways of teaching.]

In the TT reader's eyes, a good teacher needs to be amiable, and his/her ways of teaching need to be through verbal instructions instead of simply letting the students learn through experiencing, as Mrs. Baker did with Holling. Chinese classrooms are more teacher centered. The role of a good teacher can be illustrated in the widely referred simile—

teachers are like the gardeners and the students are like the flowers. Teachers' roles are perceived more as nurturing than punishing.

Teachers as role models of composure

The TT readers showed great appreciation of Mrs. Baker's composure. One of the TT readers wrote:

贝克夫人的丈夫——贝克上尉在三月下旬时在越南一座小山上失踪了，贝克夫人却没能把悲伤的情绪带到课堂上来，这样一直坚持到六月，贝克上尉终于被找到了，可贝克夫人并没有因为激动的情绪而不去上课，我很欣赏这种态度。

[Mrs. Baker's husband, Lieutenant Baker, was MIA in Vietnam since March. But Mrs. Baker didn't bring her sorrow to the classroom. When Lieutenant Baker was finally found in June, but again, Mrs. Baker didn't miss any classes because of her joy. I really appreciate her attitude.]

Teachers are expected to be looked up to in Chinese classrooms. In some extremes they are even deified to be a perfect role model of integrity, intelligence, and great composure. The TT readers saw these qualities in Mrs. Baker and elaborated on this topic while none of the ST readers responded to the same topic.

Inheritance.

Only the TT readers made connections to their lives regarding "inheritance". Below is an excerpt from one of the reader's responses:

可他爸爸因为贝克运动商城要挑一位设计师来设计他们的大厦，要 霍林和贝克夫人的关系好起来，否则胡佛设计协会就要破产，霍林也就别想继承他的财产。因此，霍林必须要和贝克夫人好起来。在一个才年仅 13 岁的七年

级学生 的头脑里，有这样一个想法，很常见，就连像我这样 10 岁这么小的孩子，还在长辈面前提起有关房子长大之后给不给自己。

[In order to win the bid for the Baker Sporting Emporium, Holling’s father asked him to maintain a good relationship with Mrs. Baker; otherwise, the Hoodhood Associate would go bankrupt and Holling wouldn’t be able to inherit the Hoodhood Associate. Therefore, Holling had to be in good terms with Mrs. Baker. I think it is very reasonable for a 13-year old to think that way. Only a ten-year old as myself, I ask my parents whether I can inherit their house when I grow up.]

None of the ST readers made any personal responses to this topic. But the TT readers took it seriously and shared their deep understanding that Holling had to be on good terms with his teacher, Mrs. Baker, because the success of his inheritance of the Hoodhood Associate would be contingent upon his relationship with her. As the reader stated in his reflections, it is a common topic between generations in Chinese culture. According to traditional kinship structure as well as Confucian thinking, only boys can carry on the ancestral lines and receive inheritance. Thus, it was easily and naturally understood among the TT readers that Holling’s father sees him as “The Son Who Will Inherit Hoodhood and Associates”.

Diary of a Wimpy Kid

Similar analysis procedures were performed on *Diary of a Wimpy Kid* and *The Diary of Ma Yan*. *Diary of a Wimpy Kid* is a humorous book that provides entertainment. There is not a slightly condescending adult writer behind the characters trying to teach the readers a moral lesson. In fact, this book was originally intended for adult readers to reminisce about their middle school years and relate to the awkwardness of growing up, but due to its great humor and appeal to reluctant readers, it has caused a great sensation

among young readers as well. "Kinney has a gift for believable preteen dialogue and narration," as described by the Publishers Weekly. This book is relatable to many middle-school aged children by tapping into the common themes of early adolescence, family and friendship. Table 9 illustrates what the ST and the TT readers' responses to *Diary of a Wimpy Kid*. The ST and the TT readers not only responded to all the general and sub-themes that have been identified by CLCD reviewers, but also added new themes and subthemes.

Table 9. *Thematic Categories Responded by ST and/or TT readers (Diary of a Wimpy Kid)*

Diary of a Wimpy Kid			
General Themes (CLCD)	Subthemes (CLCD)	ST readers responses	TT readers responses
Middle School Life	Fitting in School bullies	√ √	√
Family	Controlling parents Siblings	√ √	√ √
Evolving Friendship		√	√

Both the ST and the TT readers resonated with Greg's middle school experience, as they both made connections to their own experiences. While the ST readers connected Greg's story with their own middle school experiences such as how difficult it can be to fit in, the TT readers perceived Greg's middle school days as a fun and joyful experience and expressed their longings for such a fun-filled "childhood". Such cultural differences were reflected in the ST and the TT readers' responses about how they define and perceive the pre- and early teen years. The TT readers adopted the term *childhood* to actually describe early adolescence. I further discuss this in the second section of this chapter. There were themes mutually identified by the ST and the TT readers, as well as themes that were only

recognized by either the ST or the TT readers. In the following I categorize them and analyze them in detail.

Mutually Identified Themes

Both the ST and the TT readers responded to the general themes of middle school life, family and friendship, as identified by the CLCD reviewers.

Middle school life.

Middle school is an easily relatable topic, as a time of transitioning. For some, adjusting to the new rules and trying to fit in are the main themes of middle school days; for others, middle school can be a fun time when one can play pranks on others. Both the ST and the TT readers relate their own middle school days to Greg's first year of middle school:

He [Greg]'s very true to my middle school self: always seeking attention, skipping homework, and making grand plans that never really pan out.

I can relate to the character Gregg because I also go to middle school...

Greg is a regular kid making his way through middle school. He is doing his best to fit in, but this is difficult.

Middle school kids are often all the things in this book, shy, awkward, selfish, lazy, and ruthless. Its a tough time in their life, trying to fit in, adjusting to new rules and changes in themselves.

在生活中，在校园里我们也经常发生、出现与故事里类似的事。比如，有的时候，我们有些淘气的同学就会像格雷一样去“整一整”别人。

[Similar stories also happen in my school. For example, some mischievous students in my class like to play pranks on others as Greg does.]

他为自己的瘦小个子而苦恼，总是担心自己会被同班的“大块头”欺负，他会感慨“为什么分班不是按个头而是按年龄分呢？”这是他心中小小的自卑，可是他又为自己的脑瓜比别人灵光而沾沾自喜，老想投机取巧偷懒。……通过这本书，我认识了一个狡黠、机趣、自恋、胆小、爱出风头、喜欢懒散的男孩，而且发现自己和他竟然还有几分相似。

[He (Greg) feels distressed at his skinny and undersized body and constantly gets worried about being bullied by those “morons” in his class. He imagined “grade levels would be based on height, not age”. On the other hand, he feels smug for his quick wit ... Through this book I got to know a boy who is crafty, funny, smug, sometimes wimpy and lazy, and constantly seeking attention. I found myself to be like him to some extent.]

Greg’s middle school experiences are relatable to both the ST and the TT readers. The ST readers resonated with Greg about their own middle school experiences as a tough time when one constantly tries to fit in and adjust. The TT readers shared their resonance with Greg as well, but from a slightly different perspective to look at the middle school life as a time of having a lot of fun. I will further discuss in next section of this chapter the different perceptions of early adolescence/childhood the ST and the TT readers hold respectively.

School Bullying

School bullying, a prevalent issue among middle school children, was discussed by both the ST and the TT readers:

Greg gets bullied in this book and it shows that even in books it shows that bullies do exist and are everywhere.

书中的主人公格雷，是一个上了中学，还没发育完成的“小屁孩”。在学校他经常受着大孩子的欺负，在家里也逃不过哥哥“罗德里克”的捉弄。

[The main character Greg is a middle schooler who has not quite reached his puberty. He often gets bullied by other big kids at school and at home his brother plays pranks on him.]

It is estimated that in the U.S. 40-80 percent of school-age children experience bullying at some point during their school careers (Nansel et al., 2001). In China school bullying is gaining more and more attention in recent years. Both the ST and the TT readers recognized this issue that affects their lives, and especially, the ST reader used Greg's story as an evidence to prove that bullying does exist everywhere.

Family relationship.

Family is a recurring theme in children's and adolescent literature. *Diary of a Wimpy Kid* also touches on the subthemes of parents and sibling relationships, but from a different angle than *The Wednesday Wars*. Rather than being distant and overbearing, parents in *Diary of a Wimpy Kid* are depicted as protective, involving and even controlling sometimes. Sibling relationship is depicted from a middle child's perspective—constantly being outsmarted by an older brother and tattled by a younger one.

Controlling parents

Unlike Holling in *The Wednesday Wars*, Greg in *Diary of a Wimpy Kid* has parents who are protective, involving and sometimes even controlling. They “force” Greg to join reading groups, attend swimming lessons, and even keep a diary. The readers of both the ST and the TT made comments on, for example, how Greg started his diary/journal writing:

Greg's mother forces him to keep a diary, and in it he loosely recounts each day's events, interspersed with his comic illustrations.

这本日记是他被妈妈逼着写下来的，可是却真实记录了日常生活中的趣事和感受……

[Even though the journal was a result of his (Greg's) mother's pushing, it actually kept an account of the funny events in Greg's everyday life.]

Sibling Relationships

Sibling relationships is an integral part of family relationship. Although many TT readers do not have siblings in their own household due to the “One Child” policy, they imagined themselves in Greg's situation and exhibited great empathy for Greg, as reflected in the following responses:

His family doesn't help--his older brother is a creep and his younger brother tattles constantly. His parents, well, they are simply clueless.

It compares to my own life sometimes because of my older siblings and how protective my parents can be to all of us.

Being the middle child isn't always easy. Greg Heffley is outsmarted by his older brother and gets blamed for things he never did, and his youngest brother can get away with anything.

甚至于格雷的小弟弟曼尼的特小卖小欺负格雷也会让我非常气愤，好像我自己也被小弟弟欺负了一样。

[I even got angry at Manny, Greg's younger brother, who can always get Greg in trouble while he himself can always get away with it. I felt as if I was tricked by Greg's little brother myself.]

我很喜欢这本书的主角格雷，他和我很像，在家里经常被兄弟姐妹欺负，而且他的狡黠、机趣、自恋、胆小、爱出风头、喜欢懒散这些缺点更是让我忍不住喜欢他。可是我讨厌他的哥哥罗德里克。他经常欺负格雷，而且拿他的囧事威胁他。尽管这样，他组织的水不湿乐队还是让人捧腹大笑，幸运的是我身边没有一个像他一样的哥哥。

[I like the protagonist Greg a lot. He is very much like me—the target of trick-playing siblings. I couldn't help but like him more for his being crafty, funny, narcissistic, wimpy and lazy. But I don't like his brother Rodrick, who constantly plays pranks on Greg. However, his band, the Loder Dipers, is very funny. I felt lucky that I don't have an old brother like him.]

Evolving friendship.

Friendship, as another recurring theme in children's books, is depicted as an evolving process in *Diary of a Wimpy Kid*. The following excerpts from the readers' responses put together the picture of the evolving friendship between Greg and Rowley:

I thought the MC [main character] was a bit of a bully, constantly making fun of his best friend and playing all kinds of nasty pranks on him...

A lot of the humor comes from Greg's own naivety towards himself and his place in the world. For example, he sees his best friend Rowley as a loser that would be nowhere without him, all the while Rowley achieves his greatest success in spite of Greg.

In the book Greg is happy to have Rowley, his sidekick, along for all the rides. But when Rowley's star starts to rise, Greg tries to use his best friend's newfound

popularity to his own advantage, kicking off a chain of events that will test their friendship.

他眼红自己的好朋友受伤以后得到女生的呵护，就故意用绷带把自己的手掌裹得严严实实的，装成伤员，反而招来女生的厌恶……

[Greg got jealous of his friend Rowley for the special attention he obtained from the girls after he got injured. Greg thus decided to follow suit and bandaged his hand, but only to cause aversion from the girls...]

比如有一次，格雷在护送幼儿园小朋友回家的时候，由于觉得无聊，便拿着毛毛虫恐吓那些小孩。结果不慎被附近的老太太看到了，由于格雷穿着好朋友罗利的外套，所以那位老太太便到学校举报了罗利。因为这件事，格雷受到了学校的严重处分，而也由此引发了一场友情危机。

[For once, Greg picked up worms to frighten the kindergarteners whom he's escorting home. Unfortunately, a neighbor witnessed this and mistook Greg for Rowley. She reported it to the school. As a punishment, Greg was dismissed from the escort duty and his friendship with Rowley is under test.]

他经常想做好事却弄巧成拙，想捉弄人反被人捉弄，他有点自私，但重要关头也会挺身而出保护朋友。

[In trying to be smart Greg constantly makes himself look foolish. His tricks on others often backfire. He's a little selfish, but at crucial times he steps forward to protect his friend.]

Gregg steps up to his friend's defense and takes credit (blame) for moving the cheese because he was tired of looking at it. He finds out that having the "cheese

touch" is not such a bad thing. Gregg clearly learns empathy for the plight of his best friend, and rises above the concept of obtaining the dreaded "cheese touch".

... But in the end, he realizes that he doesn't need to be tough, funny, or artistic to succeed in middle school. All he need is a great friend.

These readers' responses, by the ST and the TT readers, collectively delineate the evolving friendship between Greg and Rowley. In the beginning Greg sees Rowley as immature and not ready for middle school and decides to take Rowley under his wing; while he is doing so, Greg also entitles himself the "natural rights" to play all sorts of pranks on Rowley. Then a chain of events makes Rowley a rising star and Greg decides to follow suit but only gains criticisms. Their friendship is put to a real test when Rowley is innocently accused of a mischief that is actually done by Greg. To mend their friendship, Greg steps up to Rowley's defense and saves his friend from the dreaded "cheese touch". Eventually, Greg realizes how important a great friend is to him. The gradually evolving friendship between Greg and Rowley resonated with both the ST and the TT readers. Their comments, piece by piece, put the complete picture together.

Themes Responded Only by ST Readers

Middle school life as socialization.

Middle school is a time of great excitement, exploration, and change. The period of middle school roughly marks the period of early adolescence. Rapid biological changes can affect adolescents' emotions as well as relationships with parents and peers. Adolescents experience changes in self-perceptions, cognitive maturity, social interests, and expectations (Holmbeck et al., 1995). Socialization in middle school years is

particularly represented with themes of fitting in and gaining popularity. This was especially reflected in the ST readers' reviews. For example,

The theme of this book is growing up and fitting in. I think this because throughout the book he's [Greg] just trying to be a normal, regular, teenager. He tries to act like everybody else he even says in the book that he observes what everybody else does and he follows whatever they do, like he wears his backpack like everybody else because everybody wears one strap so Greg does to.

He [Greg] is a bit of a loser, and tries to create a better image for himself through attempts at being class treasurer, a cartoonist for the school paper, a safety patrol member...

Greg is a regular kid making his way through middle school. He is doing his best to fit in, but this is difficult.

[H]e finds himself constantly getting picked on because of his puny muscles, hairless pits, and twiggy figure. So he tries to find goofy ways to get to the top of popularity.

Greg wonders about popularity and grades as he tries to figure out who he wants to be.

He is not at all close to "popular" and he is having a pretty bad life during middle school.

The ST readers resonate with Greg by commenting on the middle school days as a time of socialization—fitting in and adjusting to new rules. The young adolescents shift their focus from themselves to self as related to others, that is, how they are perceived by others (especially their peers), and thus gaining popularity becomes an ultimate goal in middle

school. The ST readers share their empathy with Greg's attempts to gain popularity which often end up in vain. In contrast, none of the TT readers commented on the socialization aspect of middle school life. I will further discuss how the TT readers perceive middle school life and make connections to their own experiences in the next section.

Teenage love.

As in *The Wednesday Wars*, teenage love is also a subtheme in *Diary of a Wimpy Kid*, although the author presented it in a more humorous and entertaining way.

Greg also falls for the “popular” girl in his middle school, but she has way more important things to do than be with Greg so he must win her over.

Topics on teenage love and crushes for girls are not separable from Greg's diary entries. Although only briefly touched on in the book, the topics were identified by the ST readers. Again, none of the TT readers commented on this topic.

Themes Responded Only by TT readers

Middle school life as extension of childhood.

In contrast to the ST readers, middle school life is generally depicted by the TT readers more of a fun experience than the tough socialization process of adjustment and fitting in. They made connections of Greg's stories to their own. For example:

在我的日常生活中，在我们班级同学中间也有着许多这样有趣、搞笑的事情，它们都像一颗颗明亮的珍珠，闪耀在我们的记忆长河里……，让我们每回味一次，都禁不住要从心底笑出来。我也想要每天记一篇日记，把我身边的趣事全部记录下来。

[Every day there are also a lot of funny incidents in my class. They are just like many pearls, sparkling in my memory... I can't help laughing it out loud every time

I think of them. I also want to keep a journal so that I can record all the funny incidents happening around me.]

今天我做完作业，看了《小屁孩日记》的中间部分。文中的小主人公他们顽皮搞笑，让我看了再开心得同时不免想到了自己的校园生活，和同学们一起紧张地学习，快乐地玩耍，让我感觉到了班级这个大集体的团结和融洽。

[Today I read the middle part of *Diary of a Wimpy Kid* after I finished my homework.

The funny characters made me think of my own school life—in our class together we work hard and play hard. I like our class as being a collective of solidarity and harmony.]

Similarly, the TT readers related Greg's middle school experience to their own, but from an entire different perspective—instead of worrying about fitting in and growing up, they see middle school life as an extension of childhood, which is supposed to be fun and carefree. However, Chinese students are also aware that school is a place for learning, not for fun. Parents appreciate serious teaching, and teachers “consistently apply methods of comparison and appraisal to arouse children's enthusiasm for learning and for conforming to the rules” (Wu, 1996, p. 13). The Chinese readers of the target text interpret Greg's middle school life as fun and carefree rather than working so hard to fit in.

我觉得格雷的童年生活太丰富多彩了，让我好想拥有这样的童年。

[I think Greg's childhood life is so much fun and I want to have a childhood like that.]

格雷每天是那么快乐，自由自在呀！这让我有些羡慕他了。我也想当一个

“小屁孩”了！因为长大后就没有那么丰富的想象力了，所以我们一定要珍惜我们的童年生活。

[Greg has so much fun and freedom! I'm even jealous of him. I want to be a “wimpy kid”! We should cherish the childhood because our imagination will be lost when we grow up.]

我也想开始写日记了，把我快乐的童年生活记录下来，长大后可以慢慢回味

[I plan to keep a journal too so that I can record the happy childhood days and reminisce when I grow up.]

在《小屁孩日记》这本书里，我深切感受到了童年，是这么的无忧无虑、幸福、纯真和美好……相信大家读了《小屁孩日记》以后，不仅能让你轻松学习英语，开怀大笑，还能勾起你许许多多美好的回忆……

[*Diary of a Wimpy Kid* has made me realize that childhood is such a wonderful time of joy, happiness, innocence and being carefree... I believe that after reading the book, you'll not only learn English in a fun way but also laugh a lot when sweet memories of your childhood keeps coming back...]

The same middle school experience of Greg's, was perceived totally different by the ST readers and the readers of the target text—for the former, middle school is a time of transitioning from innocent childhood to the tough socialization process of adjustment and fitting in; in contrast, for the latter, middle school is seen as an extension of childhood when they can still expect it to be innocent, joyful and carefree. The divergence in their responses may be a result of different historical perceptions and cultural values between the source and the target cultures. I will further expand on this in the second section of this chapter.

The Diary of Ma Yan

The Diary of Ma Yan is written by a young Chinese schoolgirl from ages 13 to 15 who lives in a remote and barren area of China. Within the pages of her diary, Ma Yan speaks passionately about her desire to excel at school so that she will make a better life for her parents in the future and the family will never be hungry again. This book emphasizes the importance of education to those who have to struggle to be included, which can be a novel concept for most American students, and pushes readers to a new understanding of the hardscrabble existence endured by many in the world. Table 10 illustrates the similar and different responses of the ST and the TT readers' to the themes that emerged from the CLCD professional reviews.

Table 10. *Thematic Categories Responded by ST and/or TT readers (The Diary of Ma Yan)*

The Diary of Ma Yan			
General Themes (CLCD)	Subthemes (CLCD)	ST readers responses	TT readers responses
School/Desire for education	Importance of education	√	
	Diligence	√	√
	Drop out of school	√	
Poverty	Hunger	√	√
Family/parents	Sacrificing parents	√	√
	Harsh mother		√
	Guilt for parents' sacrifice	√	

Mutually Identified Themes

As illustrated in the table above, themes and subthemes that are identified and commented upon by both the ST and the TT readers include: (1) diligence in pursuit of knowledge; (2) poverty and hunger; and (3) sacrificing parents.

Diligence in pursuit of knowledge.

The readers of both the ST and the TT used Ma Yan as an example of working hard to realize one's dreams and achieve success, as can be reflected in the following examples:

读了这本书我不仅知道了我们现在能上学是这么来之不易，还知道了一个人有梦想，并不停的为自己的梦想而努力，总会成功的。

[Upon finishing this book, I not only start to appreciate the opportunity we have to go to school, but also to believe that one will eventually succeed if he/she has a dream and works hard ceaselessly to realize that dream.]

Ma Yan really wanted to work hard to get great results for her brother and her family... [If you used the time efficiently to study hard, trying to get a good grade and you will succeed in the future to get into a good high school.

Unbelievable poverty.

Both the ST and the TT readers found the poverty of Ma Yan and her family hard to relate to their own experiences; meanwhile, they expressed sympathy for Ma Yan:

马燕生活在宁夏自治区，住在简陋的房子里，生活非常艰苦，艰苦的让我无法相信自己的眼睛。

[Ma Yan lives in a shabby one-room house in Ningxia Autonomous Region. Her hardscrabble existence is unbelievable to me.]

My kids are fascinated by Ma Yan's life, which could not be more different than theirs. They find it hard to believe that someone can be so poor, can go hungry just to buy a pen, can struggle so hard to go to school.

Sacrificing parents.

Ma Yan's parents work extremely hard and sacrifice a great deal to pay for Ma Yan and her brothers' education. The readers of both the source and the target texts not only recognized Ma Yan's diligence, but also commented on her hardworking parents and the immense sacrifice they made in order to keep their children in school. The following are some examples:

她的父亲在外面干活，很劳累，马燕很听话，妈妈打骂她，她都能体谅妈妈，在她眼中，父母是劳累的，为了子女，他们自己什么都能付出。

[Her father works hard far from home. Ma Yan is very obedient and shows great consideration for her mother when she berates her harshly. In her eyes, her parents are hardworking and ready to sacrifice themselves for their children.]

She works extremely hard to go to school--and her mother sacrifices a great deal in order to pay her school fees.

Themes Responded Only by ST Readers

Both the ST and the TT readers responded to the two general themes of school/education and parent-child relationship; however, their comments are focused on different subthemes under the two general themes. With regard to the general theme of school/education, the ST readers of Chinese commented on the importance of education and the issue of school dropout; in contrast, the TT readers of English focused on punishment in school. In terms of the parent-child relationship, the ST readers' responses emphasized the sacrifice the parents make and therefore centered their comments on (1) guilt for parents' sacrifice; (2) filial piety; and (3) gratitude towards parents and desire to repay their sacrifice. For the TT readers, all comments were focused on harshness of Ma

Yan's mother. In addition, the ST readers created a new theme of the equality of urban and rural life and made comments on this issue. Neither the CLCD professional reviewers nor the TT readers recognized such a topic.

School/education.

Importance of Education

The ST readers resonated with Ma Yan's story and naturally came to the conclusion that education is what lead to future happiness and success. Below are some examples:

马燕感动了世界，也感动着我，努力学习才是唯一的出路。

[The world is moved by Ma Yan. So am I. The only way to change one's fate is through studying hard.]

马燕的妈妈没有受过任何教育，不会看书写字，但是她却明白女儿的幸福取决于教育。

[Ma Yan's mother is illiterate and has not received any education, but she firmly believes that her daughter's happiness is depending on a good education.]

马燕强烈的求学愿望令人肃然起敬！“身在福中”的我们常常觉得读书并不重要，总盼望着更多的假期，上更少的课。马燕的故事重新让我们看到对于一个孩子(尤其是农村孩子)来说，教育是多么重要。

[Ma Yan's desire for education is admirable! Very often the "lucky us" don't take study seriously enough and always look forward to less classes and more vacations. Ma Yan's story helps us realize the importance of education for children (especially for those living in the rural.)

Issue of School Dropout

Only the ST readers brought forth the issue of school dropout and expressed great sympathy for those who had to drop out of school in order to support their families:

他们对走进学校的渴望，从内心深处发出了呼唤——

“我想读书”。可他们为生活所迫，稚嫩的双肩过早挑起了生活的重担，做了童工甚至是“小乞丐”。

[They longed to go back to school. They cried from the bottom of their heart, “I want to study!” However, they have to share the responsibility to support their family and become child labors or even “little beggars”.]

Parent-child relationship.

The parent-child relationship in *The Diary of Ma Yan* is depicted around the sacrifice parents make for their children. The ST readers’ responses revolved around this theme and were expanded to three subthemes: (1) guilt for parents’ sacrifice; (2) filial piety; and (3) gratitude towards parents and a desire to repay their sacrifice.

Guilt for Parents’ Sacrifice

The ST readers easily related themselves to Ma Yan—they shared the same sense of guilt for their parents as Ma Yan does when they do not earn good grades. None of the TT readers commented on this:

虽然只有一次没考好，但她也觉得对不起妈妈。

[Even if she only failed once in the exams, Ma Yan felt guilty for her mother.]

我们有这么好的学习环境，如果成绩还没有她好，那么就太对不起父母了啊！

[We are in such excellent environment to study, but if our grades are not as good as hers (Ma Yan’s), how guilty we should feel for our parents!]

“我要好好上学，长大考上好学校，过上好日子！”马燕的这番话使我感到很惭愧。我的学习环境比马燕好上几百倍，可是我却没有好好珍惜。学习成绩忽上忽下。还让父母为我操心。

[“I must work really hard in order to go to university later. Then I'll get a good job, and Mother and Father will at last have a happy life.” I felt ashamed at Ma Yan's remarks. I'm in a much better studying environment than Ma Yan's, but I didn't appreciate it. My grades are up and down, and I made my parents worry about me.]

Filial Piety

Again, only the ST readers commented on the topic of filial piety Ma Yan has for her parents. They used Ma Yan's example to shame themselves for not treating their own parents well:

我认为马燕是一个又孝顺，又懂事的女孩子，她为了妈妈的病，每周都回家看妈妈，而且为妈妈抓发菜（谐音是发财，很贵）。

[I think Ma Yan is a respectful and obedient girl. She cares for her mother and comes to look after her mother every weekend. She even went to pick *facai* (a kind of seaweed that sells a good price) to share her mother's burden.]

读完马燕的日记，觉得马燕有一颗难能可贵的孝心，在写这篇日记时的马燕只是一个小学生，她都懂得要孝敬父母，而我们呢？

[After reading Ma Yan's diary, I think she has a heart for filial piety. She was only an elementary school student when she wrote the diary and she showed respect, obedience and care for her parents. What about us?]

如果你是马燕，那时的你会如何想呢？如果你的父母连自己的病都不能看供给你读书，你还会嫌你父母亲平时给你的零花钱太少吗？

[If you were Ma Yan, what would you think? If your parents cannot even afford to treat their own illness but still strived to put you in school, would you still complain about the little allowance money they give you?]

读过《马燕日记》后，我才觉的我对爸爸妈妈太不好了，我一定要向马燕学习。

[After reading *The Diary of Ma Yan*, I realized that I did not treat my parents well enough. I will learn from Ma Yan.]

Gratitude towards Parents and Desire to Repay Their Sacrifice

The ST readers connected Ma Yan's story to their own experiences and expressed gratitude to their parents and desire to repay their sacrifice:

我和她比起来可是幸福很多。这些都要感谢我的爸爸妈妈和现在的安定生活。长大以后，我一定要回报爸爸、妈妈和老师。

[I am so much luckier than Ma Yan. I owe the thanks to my parents and the peaceful life. I will work hard and repay my parents and teachers when I grow up.]

Equality of urban and rural.

Urban-rural disparities is a long-existing societal problem in China. The ST reader identified this issue and made comments in their responses:

她和同学去预旺这个小城镇买馒头。可临走时，那个人竟笑话他们。这让我很愤怒！难道城里人就可以不把乡下人当回事吗？我希望城里人和乡下人是平等的。

[She (Ma Yan) went to Yuwang, a small town, to get some bread with her classmates. But when she was about to leave, the guy at the store mocked her as country bumpkin. Why can't city folks take the rural people seriously? I hope they are equal.]

Themes Responded Only by TT readers

The TT readers also made comments on general themes of school life and parent-child relationship; however, they focused on completely different aspects of the themes.

School life.

Punishment as Part of School Experience

Punishment, especially physical punishment, described in *The Diary of Ma Yan*, may cause tension for the TT readers, as one reader got seriously concerned:

Her school life is terrible than our school life as we have it now. Her life is terrible, for example: if you do something naughty in the classroom or talking while the teacher is taking, you will get a punishment immediately by hitting with the belt.

However, none of the ST readers made any comments on this issue.

Parent-Child Relationship.

Harshness of Ma Yan's Mother

Instead of appreciating the parents' sacrifice, the TT readers showed more concerns over the harshness of Ma Yan's mother. In contrast, none of the ST readers found this to be an issue.

There are a couple of harsh passages--not many, just a few--where Ma Yan's mother berates her for not studying harder and even says she is worthless and worse. I skipped over this with my children--my daughter would be deeply bothered by this.

In summary, the ST and the TT readers of the six books not only share similar responses to the mutually identified themes but also each presented their unique responses to specific themes and subthemes. Copenhaver (2001) argues that students' cultural backgrounds provided markedly different responses as they used their own cultural knowledge and experiences to make sense of the culturally influenced features in the text. By making personal and intertextual connections, the ST and the TT readers exhibited different foci in their responses.

In *The Wednesday Wars*, both the ST and the TT readers touch on the general themes identified by the professional reviewers on CLCD, although at different levels of depth. These themes include: (1) war and tension; (2) student-teacher relationship; (3) family relationship; (4) middle school life; (5) friendship; and (6) power of the literary classics. Because of their different cultural knowledge and experiences, the ST and the TT readers made different personal and intertextual connections, and exhibited different foci in their responses. Two subthemes that were only reflected by the ST readers are: (1) standing up to authority; and (2) first love. In contrast, the TT readers created three new subthemes and commented respectively on: (1) religious diversity and freedom; (2) perceptions of teachers; and (3) inheritance.

In *Diary of a Wimpy Kid*, both the ST and the TT readers responded to the general themes of (1) middle school life; (2) family; and (3) friendship, as identified by the CLCD reviewers. The same middle school experience of Greg's was perceived differently by the ST readers and the readers of the target text—for the former, middle school is a time of transitioning from innocent childhood to the tough socialization process of adjustment and

fitting in; in contrast, for the latter, middle school is seen as an extension of childhood when the TT readers still expect it to be innocent, joyful and carefree.

In *The Diary of Ma Yan*, themes and subthemes that are identified and commented upon by both the ST and the TT readers include: (1) diligence in pursuit of knowledge; (2) poverty and hunger; and (3) sacrificing parents. Both the ST and the TT readers responded to the two general themes of school/education and parent-child relationship; however, their comments are focused on different subthemes under those two general themes. With regard to the general theme of school/education, the ST readers of Chinese commented on the importance of education and the issue of school dropout; in contrast, the TT readers of English focused on the practice of punishment in Chinese schools. In terms of the parent-child relationship, the ST readers' responses emphasized the sacrifice the parents make and therefore centered their comments on (1) guilt for parents' sacrifice; (2) filial piety; and (3) gratitude towards parents and desire to repay their sacrifice. For the TT readers, all comments were focused on harshness of Ma Yan's mother. In addition, the ST readers created a new theme of the equality of the urban and the rural and made comments on this issue. Neither the CLCD professional reviewers nor the TT readers recognized such topic.

In the following, an in-depth comparative analysis was conducted to seek to answer the question: what are the connections between the translation strategies and the readers' responses?

Connections between Translation Strategies and Readers' Responses

In the second section of this chapter, I conducted an in-depth comparative analysis of the connections between the translation strategies and the readers' responses. I chose to focus on two main translation strategies, domestication and foreignization, rather than

specific strategies for three main reasons: (1) various translation strategies the translator employed are basically guided by the two general strategies—foreignization and domestication; (2) the extent to which translation strategy takes predominance is mainly in accordance with the translator’s beliefs and the purpose of a translation (aka. skopos), which in turn determines what specific strategy to use; and (3) this study is intended to present a broad picture by linking translation strategies and reader responses. Further studies on connections between specific strategies and reader responses are not within the scope of this study.

In Chapter Two, I discussed Edward Hall’s (1959/1990) iceberg model of culture and Hall’s triad of culture, within which I framed this research. In this section, I examine the connections between translations strategies and the TT readers’ responses at Hall’s three levels of culture respectively. Table 11 illustrates the three-dimensional relationship of culture, translation strategies and readers’ responses, that is, how, at each cultural level, translation strategies affect the TT readers’ responses. I use the notations (↑), (↓) and (↔) to illustrate the connections between the translation strategies and the TT readers’ responses vis-à-vis the ST readers’ responses. (↑) indicates that the specific translation strategy positively helped the TT readers reach a similar understanding of the story to the ST readers, (↓) indicates that the specific translation strategy negatively affected the TT readers’ responses by taking refraction from the ST readers’, and (↔) indicates no connections were observed due to lack of response. Even though presented in a simplistic fashion, the chart below helps to bring forth the broad picture linking translation strategies with the TT readers’ responses.

Table 11. *Three-Dimensional Relationship of Culture, Translation Strategies and Reader responses*

		Translation Strategies	
		Foreignization	Domestication
Levels of Culture	Technical (<i>food, dress, architecture, visible behavior</i>)	<i>Examples:</i> Halloween <i>TT Readers' Responses:</i> Enlarge TT reader's knowledge (↑)	<i>Examples:</i> Rodrick's band, "Loder Diper" → 水不湿乐队 ("Non-leaking Diaper") <i>TT Readers' Responses:</i> Similar humorous effect (↑)
	Formal (<i>appropriacy, rituals, customs, ways/styles</i>)	<i>Examples:</i> (1) Holling's flower child sister (2) harshness of Ma Yan's mother <i>TT Readers' Responses:</i> (1) Refracted responses (↓) (2) skip the passage (↓)	<i>Examples:</i> "flirting" <i>TT Readers' Responses:</i> No response (↔)
	Informal (<i>time, space, power, thinking, values</i>)	<i>Examples:</i> (1) Greg's middle school life (2) MaYan's sacrificing parents <i>TT Readers' Responses:</i> (1) refracted responses (↓) (2) similar responses (↑)	<i>Examples:</i> commitment → connection <i>TT Readers' Responses:</i> No responses (↔)

At the tip of the iceberg model of culture is a technical level of culture that coincides with a humanist concept of culture. The main concern of translators intervening at this level is the translation of "culture-bound" terms that exist in a particular form or function in only one of the two cultures being compared (Vermeer, 1983; Nord, 1997). As having been analyzed in Chapter 3, translation strategies at this level primarily involve a rendition in the target text with minimum loss, that is, a foreignizing strategy is generally adopted to retain what is in the source text as much as possible in the target text. For example, retention of the holidays and customs in the source text culture when translated to the target text

helps enlarge the target text readers' knowledge and experiences that may not exist in their own culture.

主人公格雷是一个淘气的中学生，常常异想天开。他的日记里面讲了许多趣事：体育课时摔跤惨败，跟罗利做了一个鬼屋，万圣节时有趣的冒险……

[Greg, the main character, is a mischievous middle school student. He kept a journal of many funny experiences: wrestling at the PE classes, building a haunted house with Rowley, and the fun adventures on Halloween...]

Yet, there are also cases when a domestication strategy is taken, depending on the purpose of the translation. For example, in *Diary of a Wimpy Kid*, Greg's brother, Rodrick organized a band and named it "Loder Diper". Greg ridiculed his brother by misspelling his band name as "Loaded Diaper". When rendered into Chinese, the translator adapted the source text to "水不湿乐队" (meaning non-leaking diaper), which changed the form in the source text but preserved the same humorous effect as for the source text readers. One of the target text readers responded:

他组织的水不湿乐队还是让人捧腹大笑……

[His (Rodrick's) band, "Non-leaking Diaper", brought me a belly laugh...]

At the technical, or surface level of culture, where food, dress, architecture, visible behavior and etc. can be observed, both translation strategies positively affected the target text readers' responses: a foreignizing strategy helped the target text readers enlarge their knowledge and experiences about a culture that is different from their own, and a domesticating strategy assured the target text readers to enjoy a similar reading effect as intended for the source text readers.

At the second, “Formal”, level of culture, the focus is on what is normal or appropriate within a culture. Translation intervention at this level mainly focuses on the skopos (i.e., the aim or purpose of a translation) of the translation and on tailoring the translation to the expectations of receivers in the target culture. The following example taken from *The Wednesday Wars* illustrates how the translator made adaptations to meet the expectations of readers in the target text culture:

“Meryl Lee,” said Miss Violet, “I didn’t send Holling up there so that you could flirt with him.”

(Schmidt, 2007, p. 58)

As the consequence of her assumption that “flirting” is an inappropriate behavior among middle school adolescents, the translator boldly chose to omit the entire sentence as shown above. The complete omission of the depiction of the adolescent romantic relationship between Holling and Meryl Lee in the target text of *The Wednesday Wars* may partly lead to the target text reader’s zero response to this topic. There may be also concerns about appropriacy by the target text readers which equally resulted in their lack of response on this topic. This is further discussed in the next section as related to cultural factors.

However, sometimes a foreignizing strategy is also taken at this level of culture. For example, when translating Ma Yan’s mother’s “harsh” way of speaking to her children, the translator did not make any adaptations; rather, she retained all that was in the source text, and consequently, aroused a response by the target text reader of English as shown below:

There are a couple of harsh passages--not many, just a few--where Ma Yan's mother berates her for not studying harder and even says she is worthless and worse. I skipped over this with my children--my daughter would be deeply bothered by this. This is an instance of disculturality, indicating that the expectations and aesthetic experience of the TT readers clash with the ideologies of the ST. Alienation is created. A relation between text and reader does not arise because the reader does not show readiness for discussion (Link, 1994).

Another example is from *The Wednesday Wars*, where Holling's sister is described as a *flower child*. Again, without sufficient cultural and historical knowledge, the target text readers easily made responses refracting from the source text readers' under the foreignizing translation strategy. *Flower child*, as a term specifically bundled with the political movement in the 60's and 70's, needed to be situated in its cultural and historical context to make sense of in its full depth. However, without scaffolding with the contextual knowledge, the target text readers simply perceived Holling's sister's running away from home as a brave and individual move and broadly connected it to the cause of pursuing one's dreams. The hippie subculture Holling's sister represents was beyond the target text readers' consideration.

At the third level of culture, which Hall called "informal" or "out-of-awareness", translation is viewed as a bicultural practice requiring "mindshifting"/cultural turn from one linguacultural model of the world to another, and mediating skills to deal with the inevitable refraction between one reality and another. The following example from *The Wednesday Wars* exemplified how a cultural turn was made through translation when

Holling's father boasted about his good chance to win the bid for remodeling Holling's school:

"That's right," he said. "And having a kid in the school is a big plus in making a bid like this. It makes the board members think that we have a deep commitment already..."

(Schmidt, 2007, p. 106)

“很好，对于此次竞标来说，家里有个孩子在那儿上学是个很有利的因素。这样董事会成员会以为我们已经很有交情了”...

(Gao, 2010, p. 108)

[...It makes the board members believe that we have a good connection already.]

The refraction from *commitment* in the source text to *connection* in the target text shifts the meaning of the original, but meanwhile achieves a successful bicultural translating practice. As much as commitment is valued in American culture for a successful business, connections are believed as crucial by Chinese people to ensure business success. The adaptive intervention by shifting *commitment* to *connection* ensures the smooth reading for the target text readers but did not enlarge the target text readers' understanding of different values in the source text culture. By presenting to the target text readers a value they already are too familiar with, the domesticating strategy in this case did not arouse any tension or issues for the target text readers to which they would have responded otherwise.

A foreignizing strategy was also adopted at this cultural level of out-of-awareness. As shown in my data, they produced mixed results in terms of the connections between translation strategies and the readers' responses. For example, in *Diary of a Wimpy Kid*, Greg's middle school life was rendered in the target text the same as it is in the source text,

with no adaptations made; however, the target text readers' responses were markedly different from the source text readers'—the former focused on the fun nature of childhood while the latter dwelled on the socialization process of middle school years as how to fit in. In this case, a negative connection was identified between the translation strategies and the target text reader's responses; in other words, the foreignizing strategy impeded the target text readers' construction of similar responses to the source text readers'. On the contrary, an example from *The Diary of Ma Yan* produced an opposite result. A same foreignizing strategy was taken when rendering Ma Yan's sacrificing parents into the target text, but in this case both the source text and the target text readers responded in a similar way. They both recognized her parents' effort and hard-work in order to keep Ma Yan in school. The foreignizing translation strategy positively helped the target text readers reach a similar understanding of the story to the source text readers.

One may argue that it was not necessarily the translation strategy that helped the target text readers reach a similar understanding to the source text readers', it could be that the target text and the source text readers shared similar values in this case. I found that the majority of the different or refracted responses arising from the target text readers were not necessarily the outcome of the translation strategies taken. Rather, the cultural factors can be the cause for the discrepancies in the target text readers' responses instead of the translation strategies.

Cultural Factors and Readers' Responses

Stephens (1992) argues that children's literature is permeated by social and ethical ideologies. Transactional reader response theorists argue that individual responses are shaped by social and cultural assumptions (Rosenblatt, 1978; Fish, 1980; Bleich,

1988; Beach, 1993; & Bakhtin, 1981). Fish (1980) argued for the centrality of the “interpretive communities” to which readers belong—communities that shape the strategies and assumptions of individual readers. Such an argument resonates with Bakhtin’s (1981) insistence on a dialogic perspective—one in which individual articulation of meaning are always in answer to other response—and, in turn, must always be answered. Reader responses in this view are socially constructed, made up of interwoven assumptions and linguistic formulations that have histories in particular cultures and that carry those histories with them when they are spoken by particular readers. In this study, readers from two distinctly different cultures—one Asian and the other Western—constructed markedly different responses to similar texts. The major discrepancy between the ST and the TT readers’ responses were centered on their divergent perceptions of (1) childhood, (2) education, and (3) authority. In the following, I conducted a content analysis through the lens of cultural studies to examine the differences between the source text and the target text cultures, and therefore made inferences why the ST and the TT readers’ responses differ on themes related to these three aspects.

Perceptions of Childhood

In analyzing the readers’ reviews/reflections, particularly on *Diary of a Wimpy Kid*, an interesting topic was brought to my attention—how the ST and the TT readers differ in their perceptions of childhood. Although the term *childhood* is non-specific and can imply a varying range of years in human development from infancy to adulthood, only the TT readers dwelled on the word by constantly expressing their great “jealousy” of Greg’s *childhood*, which in their eyes is free and fun. None of the ST readers even used the word

childhood. For the TT readers of Chinese, their understanding of the lifespan of childhood seemed to be broader than the ST readers of English, that is, Chinese readers considered childhood as a human developmental period that spans from infancy until before adulthood, with adolescence being part of it; whereas, the English readers' draw a clear demarcation between childhood and adolescence—the latter is a specific period of time in between childhood and adulthood, marked with physiological and psychological changes in all aspects of their lives.

The different orientation to look at the same pre- and early teen years was reflected in the different responses between the ST and the TT readers. For the TT readers of Chinese, those years are considered part of childhood and supposed to be the most fun-filled optimistic time in one's lifespan; whereas, for the ST readers of English, those same period of years marked the onset of puberty and put emphasis on the major developmental changes that prepare them for adulthood. Therefore, the ST readers perceived the early adolescent years, which coincide with the middle school years, more as a time of challenges as one needs to find his/her way out and to fit in. As discussed in the previous section, the ST readers showed either sympathy or contempt for Greg as he walked through the first year of middle school with his wits and tricks. Yet, the TT readers viewed those years as part of childhood, and made connections to their own school life and expressed desire for a more fun and enjoyable childhood in general. There seemed to be a “developmental” gap between the ST and the TT readers with the former concerned more with middle school socialization of fitting in and the latter longing for the innocence of childhood. The great discrepancy in their reflections between the ST and the TT readers inspired me to rethink *childhood* from a cultural perspective.

Definition of childhood.

In European cultures, the concept of “child” did not come into being until after the thirteenth century: before that time, children were perceived as “little adults” (Aries, 1962). Chinese, on the contrary, have since the beginning of written history maintained a conception of child and childhood. The image of children is frequently depicted in Chinese culture as weak, vulnerable and dependent in addition to innocent and carefree. In a study conducted by Feldman and Rosenthal (1991) among Grade 10 and 11 students from China, Australia and the U.S., Chinese youth were found to have later expectations for behavioral autonomy than their western counterparts. Traditionally speaking, Chinese culture defines childhood as a time of playing, being innocent, and “shielded from dangers and temptations in the outer world that could otherwise destroy their emerging lives” (Saari, 1990, p. 8).

However, due to the test-driven education system, many Chinese children nowadays, after reaching school age, are actually deprived of time for playing and instead sent to all sorts of cram schools. Therefore, it is not surprising to see quite a few TT readers expressed that they wanted to be a “wimpy kid” themselves and longed to have a fun, happy and carefree childhood as Greg does. The ST readers may not agree because in their eyes Greg’s middle school days are actually quite painful as he has to work hard against bullies and try to fit in the middle school environment. However, it is the “freedom” to play all the pranks and little tricks that made the TT readers so “jealous” of Greg. It is the “freedom” to just be a child that allures the TT readers. As one of the TT readers reflected:

如今的小孩，基本上丧失了儿童应有的品质，他们在父母的严格教育下，学会了众多才艺，在面对记者采访的时候八面玲珑、神情坦然，活像一个小大

人。他们是众人眼中的“天才”，但他们却失去了儿童生涯中最宝贵的东西——童趣。

[Nowadays, children have been deprived of their right to be a child: their parents forced them to learn many talents and skills; they behave like a miniature adult in television interviews; they have earned themselves names of “prodigies”, however, at the cost of missing out the most precious part of childhood—the fun of being a child.]

The above comments mirror the reality of many children’s lives in China. The pressure of peer competition and parental expectation has stolen the child’s leisure time and replaced it with all sorts of cram school programs and “homework”, such as reading, writing, singing, drawing, playing the piano, and learning English. Even though as it is widely taken for granted that the single children in China are overindulged, they actually enjoy no freedom at school and when they return home they receive further demands and instructions from parents as well as grandparents, as reflected in Wu’s (1996) survey of Chinese families. Chinese children are missing out the most precious part of childhood—simply being a child. The same child reader concluded at the end:

感谢《小屁孩日记》，让我懂得了童真的重要性，以及写日记的快乐。今后我也要尝试写日记，让自己的日记也像《小屁孩日记》一样，值得去看，值得去回味。

[Thanks to *Diary of a Wimpy Kid*, I now understand how important the innocent childhood is and what a joyful experience to keep a diary like that. I will start writing my own diary and make it worth reading and reflecting.]

Most of the TT readers expressed a similar feeling in their reflections on *Diary of a Wimpy Kid*—they wished to have a childhood as fun and joyful as Greg’s. In addition, Chinese culture emphasizes collectivism, group-serving and modesty, and self-effacing is therefore generally encouraged (Hau & Salili, 1996). The need to maintain group harmony might, under some circumstance, override the need to show one’s individual competence. This may explain the TT readers’ lower interest in gaining popularity than having a more fun and free childhood.

Teenage love.

In both books in my study that are originally written in English, teenage love or a crush on girls is one of the subthemes in the stories. The original authors present a rather realistic picture of the adolescent romantic relationships—explorations in love in adolescent years sometimes result in disappointment, disillusionment, or rejection. The ST readers’ responses to this topic echoed their similar understandings about adolescent romantic relationship.

There is a lot going on in this novel... and disappointment in a first love. __

All the typical characters are here, the bully, the first love, the demanding father, but written with wit and creativity.

American culture recognizes teenage love as part of growing up, even though for most American adolescents, romantic relationships begin as a remarkable mystery (Brown, Feiring, & Furman, 1999). For help with such issues, they may turn to friends or family members or even television shows. This is a topic that can be openly discussed. However, in China, teenage love is perceived as a scourge and adults try to evade the topic either at home or at school. A specific term, 早恋 (meaning falling in love at an early age), is even

coined in Chinese to refer to adolescent love relationships. This term carries a strong negative denotation from the adults' perspective and sweeps up any love relationships under the age of eighteen. Adults refer to these relationships with demeaning language, calling them "just puppy love", and these romantic bonds are not taken seriously. In a Chinese ancient folklore a woman is even compared to a tiger, in order to intimidate young people (especially males) who start to long for the opposite sex. It is not an appropriate topic that can be discussed openly or freely between parents and their children. Some parents may try to introduce this topic into their homes as a preemptive action, but in a form that is more like lecturing than free communication.

Overall, teenage love is a topic that Chinese adults cannot entirely ignore because it exists in high schools, middle schools, and even elementary schools; but on the other hand, they do not want to make it more conspicuous than necessary. Therefore, as discussed in the previous section, the translator of *The Wednesday Wars* chose to omit a complete sentence about "flirting" between two seventh-graders. The lack of TT readers' responses to this topic can be explained on two levels: (1) the translation intervention of omitting contents related to adolescent romantic relationships has "sanitized" the target text; and (2) the TT readers of Chinese have already internalized the idea that topics on this regard are simply inappropriate and should be avoided.

Perceptions of Education

The ST and the TT readers exhibited markedly different responses to *The Diary of Ma Yan*, not so much as the consequence of translation strategies but more as the outcome of deeply-rooted, cultural perceptions of education. As a matter of fact, *The Diary of Ma Yan*, written by a twelve-year-old Chinese girl, was translated with the least adaptation

strategies for the sake of retaining the child's voice. However, the TT readers of English only responded to the text to the extent of an inspiring story of how a girl in poverty strives for school. The depth of the poverty that Ma Yan is suffering and the degree of her earnestness for education are beyond the TT readers' current experiences. To bring the TT readers' comprehension of Ma Yan's story to its full depth, the TT readers need to understand how Chinese people perceive the importance of education, value of diligence, and the societal issues of school-dropout.

Importance of education.

As known to many, education has a high status among Chinese traditional values. It has been long held by Chinese people, parents and children, that "all jobs are low in status, except study which is the highest" (万般皆下品，唯有读书高). This value has an origin in Confucian teaching, in which education is believed to be important not so much because of its being a social ladder in the social hierarchy, but as an intrinsic training towards the better development of the whole person (Ho, 1981; Mordkowitz & Ginsburg, 1987).

Mainland China has a test-driven system. Even though educational reforms have been implemented in recent years, the emphasis is still placed by many teachers as well as parents on grades and test outcomes. Education departments give entrance examinations to sort students into schools of different levels. Examinations such as the National Higher Education Entrance Examination (高考) are vital. To a great extent they decide the academic future of the participants.

A study led by Steinberg and his colleagues (1992) has found that students' beliefs about the relation between education and life success influence their performance and

engagement in school. This finding helps explain why Ma Yan is so afraid to fail in school. Her fear that school failure will lead to negative consequences is exactly what motivates her to strive for excellence. She frequently mentions her wish to work hard in order to seek a better life for her family. Some TT readers of English even complained that Ma Yan's repeated expression of her desire to work hard and seek a better life for her family was redundant and a little boring. In comparison, the ST readers of Chinese seemed to resonate with Ma Yan that education leads to success in life as she fights against poverty and strives for continuing her education.

Though frequent restatements of this goal, numerous references to Ma Yan's fear of disappointing her mother and recaps of similar classroom incidents make for rather repetitious reading, they do underscore the girl's extraordinary resolve, generosity of spirit and resilience.

马燕感动了世界，也感动着我，努力学习才是唯一的出路。

[Ma Yan's story has touched the world and touched me personally. Working hard is the only way to succeed.]

Even though not living in the extreme poverty as Ma Yan does, the ST readers of Chinese understand Ma Yan's struggle and the motivation for her to fight so hard and bravely, because the belief has been endorsed to Chinese children that getting good education is the only way to change one's fate and assure a better future. While Western culture associates education primarily with mastering knowledge and promotion of critical thinking, Chinese culture has presented a more linear and causal picture of how education guarantees a successful life.

Although education is an important value in Chinese culture, aspirations for educational achievement are focused on boys rather than on girls. School is not a priority for girls especially when the family is limited in financial resources. Older daughters often have to give up their studies and go out to work to support their younger brothers' schooling (Tang, 1981). Ma Yan has to quit school twice when the family's financial situation is worsened. As the oldest child and daughter in her family, she has to travel long distances and work with other adults at the age of twelve so that her two younger brothers can continue with their education. A ST reader was deeply moved by this and expressed her sympathy for Ma Yan:

翻开这本书，马燕姐姐写的四个大字“我想读书”立即映入我的眼帘，可见马燕是多么的喜欢上学，喜爱读书，可是她家里很穷没有钱，妈妈的身体常年不好，家里只能让马燕下田干活，把上学的机会让给了自己的两个弟弟……失学的马燕内心在呐喊：“我想上学。妈妈，我不想回家种田！”看到这儿，我不禁流下了眼泪。

[Upon opening the book, the four big words “I WANT TO STUDY!” came to my eyes. They were written by Ma Yan. I can see how much she likes school and study. But due to the poverty and her mother's poor health, she has to work in the field and save money for her two younger brothers to go to school... Ma Yan was crying in her heart, “I want to go to school, mother! I do not want to quit and work in the field!” I couldn't withhold my tears any longer when I read this.]

In many rural areas of China, where families are fighting against extreme poverty, educational resources are specifically saved for the sons whom the parents believe will bring honor to the family with a good education (Cheung, 1992).

Emphasis on diligence.

In line with Confucian teaching, Chinese people believe that achievement is possible if they work hard—regardless of their current level of ability (Chen, Lee & Stevenson, 1996). In their interviews led by Chen, Lee and Stevenson (1996) with Chinese children, their parents and teachers, effort was valued to a greater degree than innate abilities among Chinese interviewees. Chinese children are reared in an environment where effort, endurance, and hard work are emphasized. They are taught to work hard even when the probability of success is very low. There are many Chinese proverbs that inspire people to work hard and persevere, such as “if keeping on grinding, one can eventually turn an iron pestle into a needle” and “With perseverance, one can even remove a hill by carrying away the rocks with baskets”. “Knowing the impossibility of accomplishment but still working hard” is a highly praised virtue in Chinese culture. The importance Chinese parents place on hard work encourages their children to endorse this value and to therefore apply themselves in school work. A large amount of Chinese children’s after-school time is taken up by homework and all sorts of academic-related afterschool programs (Chen & Stevenson, 1989).

读了这本书我不仅知道了我们现在能上学时这么来之不易，还知道了一个人有梦想，并不停的为自己的梦想而努力，总会成功的。

[Upon finishing this book, I not only start to appreciate the opportunity we have to go to school, but also to believe that one will eventually succeed if he/she has a dream and works hard ceaselessly to realize that dream.]

School dropout.

Although Chinese students tend to leave a general impression of being academically successful in schools, the rate of illiteracy and drop-out cannot go unnoticed. This is especially true with children living in the remote areas of mainland China. Due to the inadequate educational resources and meager household earnings, countless school-aged children in the rural areas, among whom the majority are girls, are forced to leave school and share the household burdens. City children do not have to experience dropping out of school themselves to know what the rural children are going through because it is everywhere in the news media. Many city children donate books, clothes, school stationary through charity organizations to children living in those remote areas.

他们对走进学校的渴望，从内心深处发出了呼唤——

“我想读书”。可他们为生活所迫，稚嫩的双肩过早挑起了生活的重担，做了童工甚至是“小乞丐”。

[They longed to go back to school. They cried from the bottom of their heart, “I want to study!” However, they have to share the responsibility to support their family and become child labors or even “little beggars”.]

My kids are fascinated by Ma Yan's life, which could not be more different than theirs. They find it hard to believe that someone can be so poor, can go hungry just to buy a pen, can struggle so hard to go to school.

Perceptions of Authority

Different perceptions of authority are also reflected in the readers' responses to both the source text and the target text. The findings reported by Lin and Fu (1990) in a comparative study of child-rearing practices among Chinese, immigrant Chinese, and Caucasian-Americans indicates that Chinese parents and teachers are traditionally

considered authoritative figures in Chinese culture, regardless of the parental values and their social status; whereas in American culture, the relationships of parent-child and teacher-student are being more horizontal than hierarchical: child and student are allowed more self-direction than being required to follow rules set down by someone in authority.

As vividly represented in the readers' responses, the ST and the TT readers exhibited marked cultural differences on how to perceive authority. The ST readers of English of *The Wednesday Wars* raised issues of Holling's overbearing father and Holling's standing up to older people (authority), but the TT readers of Chinese of the same story did not find any problem with those issues. The TT readers of English of *The Diary of Ma Yan* were troubled with Ma Yan's mother's "cruelty", but the ST readers of Chinese of the same story remained calm. I will tackle the culturally different perceptions of authority from the following aspects: (1) authority of parents; (2) authority of teachers; and (3) standing up to authority.

Authority of parents.

Generally speaking, the Chinese parenting style has been described as being restrictive or controlling compared to American parenting practices which are more permissive and democratic (Chiu, 1987). The Chinese tradition of "parental authority and filial piety and the Confucian dictum that 'parents are always right'" has taken deep root among Chinese people, both adult and children (Lin & Fu, 1990, p. 430). Both the ST and the TT readers of *The Diary of Ma Yan* compared Ma Yan's life to their own, but they took different stances and landed on totally different grounds. The ST readers' (Chinese) responses were more of an aesthetic experience by bring in their empathy and making personal connections. The ST readers' reflections mainly fall on two topics (1) filial piety

and (2) repaying parents' hard work, after comparing Ma Yan's harsh life with their own. None of them challenged the right or wrong of the parents' actions in the stories. In contrast, the TT readers' (English) response were more on the efferent side (Rosenblatt, 1995), that is, they focused their reading experience on collecting information that was unfamiliar to them before. Below are some examples extracted from the ST and the TT readers' responses:

读了这本书，我认为马燕是一个又孝顺，又懂事的女孩子，她为了妈妈的病，每周都回家看妈妈，而且为妈妈抓发菜（谐音是发财，很贵）。我看完了这本书，心想：我要像马燕一样，努力学习，让祖国建设得更美好。

[I think Ma Yan is a respectful and obedient girl. She cares for her mother and comes to look after her mother every weekend. She even went to pick *facai* (a kind of seaweed that sells at a good price) to share her mother' burden. After reading this book, I decided to work hard just as Ma Yan does and make our motherland a more beautiful place.]

从现在起，我要好好学习。长大以后，我一定要回报爸爸、妈妈和老师，更要回报祖国母亲，为祖国做出贡献。

[I will work hard from now on. I will repay my parents and the teachers when I grow up and make contributions to my homeland.]

This book will tell us what is happening in their lifetime as they are living in their poor country, what they do, what they will do in the future to lend a better life for them.

Her school life is terrible than our school life as we have it now.

My kids are fascinated by Ma Yan's life, which could not be more different than theirs. They find it hard to believe that someone can be so poor, can go hungry just to buy a pen, can struggle so hard to go to school.

In other words, the ST readers were motivated to work harder and be more respectful and obedient to their parents after reading Ma Yan's story, while the TT readers read it as someone else's story from afar and a typical "poor you, lucky me" mentality was aroused.

Another example is of Holling's father in *The Wednesday Wars*, who is perceived as indifferent and overbearing by many ST readers of English. However, the majority of the TT readers of Chinese seemed to take for granted Holling's overbearing father and subservient mother and only one of them brought it up as an issue. In the story, dinner time served as a frequent scene to observe the tension in Holling's family between an overbearing father, a subservient mother, a rebellious sister and a young adolescent boy who is gaining courage to stand up for himself.

The TT readers of Chinese did not seem to have observed the same level of tension as the ST readers. The only observation about the distant and authoritarian father made by the TT readers was when Holling was hit by a school bus and the father responded to the hospital call that he "will be along as soon as may be convenient". Under Confucian influence, Chinese fathers are particularly known for deliberately keeping an affective distance from their children as soon as they reach the age of about six—an age at which children are supposed to begin "understanding things" (Ho, 1989; Wu, 1981). Traditionally in Chinese culture, a typical dinner table scene can be vividly depicted with a stern, silent father who possesses ultimate authority by not saying much while the rest of the family quietly exchange words. Thus, the TT readers of Chinese might have interpreted Holling's

father's indifference as a distance he intended to keep between himself and the rest of the family in order to preserve his authority. This partly explains why the TT readers took it for granted and only one of them considered it an issue that Holling's father was being distant and demanding, unlike the ST readers, who constantly criticized the authoritarian father figure with strong sentiment. Following are some examples:

有一次，胡佛在马路边被车撞了，第一个送他去医院的是贝克夫人。打电话给他爸爸时，他爸爸却说：“也许方便时能过来。”胡佛的家人一点都不关心胡佛。

[It was Mrs. Baker who drove Holling to the hospital when he was hit by a bus. Mrs. Baker called Holling's father but was told that "since everything seems under control, he will be along as soon as may be convenient". Holling's family didn't care about him.]

Indeed standing up for himself is the real battle Holling is waging, especially at home, where his architect father has the entire family under his thumb.

Best of all is the hero, who shows himself to be more of a man than his authoritarian father.

Holling's father is another example. He is demanding, distant, competitive, and often gets angry with his daughter's peacnik attitude.

Because Holling is mostly ignored by his ghostly mother and his work obsessed father, Holling finds a mentor in Mrs. Baker who listens to his ideas and feelings, while challenging him intellectually with the works of Shakespeare.

The father is an incredible aXXXXXX, more distant than any Dad I knew of while growing up.

Ma Yan's mother set yet another example to examine the parental roles from different cultural perspectives. I selected two excerpts of the readers' responses written by two mothers, one from the ST culture, and the other from the TT culture. They both accompanied their children in reading *The Diary of Ma Yan*, and were deeply moved by the story. However, their different treatment of some "harsh" passages about Ma Yan's mother may reflect their culturally different perceptions of being parents.

There are a couple of harsh passages--not many, just a few--where Ma Yan's mother berates her for not studying harder and even says she is worthless and worse. I skipped over this with my children--my daughter would be deeply bothered by this. 含泪读完了孩子推荐给我的《马燕日记》，和孩子一起接受着爱和感动，… …感动于马燕妈妈为孩子的艰辛付出，困难没有压倒这个没文化女性的意志和精神，虽然疾病缠身，却不向困难低头，不向命运屈服，艰辛劳作，执着地供养自己的三个儿女读书……

[*The Diary of Ma Yan* has left me in tears. My child recommended the book to me and we both were so moved at Yan's mother, a woman without much education who would never succumb to poverty, illness, and any hardship in life and worked extremely hard and sacrificed herself to put her three children in school...]

The mother reader of the source text of Chinese made the reading a co-lived-through experience with her daughter, fully immersed in the story. The occasional "harshness" of Ma Yan's mother did not bother her; on the contrary, she perceived Ma Yan's mother as selfless, sacrificing and brave—not succumbing to poverty, illness or life hardships. For her, the relationship between Ma Yan and her sometimes cruel and unreasonably inconsiderate mother was interpreted as both a very high maternal involvement and

sacrifice. In contrast, the mother reader of the target text of English performed a “sanitizing” task by skipping those “harsh” passages about Ma Yan’s mother that she thought could trouble her child, which reflected concerns deeply rooted in American parents’ psychology and correlated with the long-existing discussion of what adults think as appropriate for children.

In addition, Chinese students, to a certain extent, consider school work as their duty towards their parents (Hau & Salili, 1996). Children’s academic striving is driven by a strong sense of guilt about the sacrifices made by their parents. This is especially reflected in *The Dairy of Ma Yan*, where the protagonist constantly feels guilty for not working hard enough to make her parents’ hard labor worthwhile. Similarly, the ST readers of Chinese in their reflections constantly expressed a same-level of earnestness to work hard to repay their parents’ sacrifice. Ma Yan’s determination aroused great resonation among the ST readers. However, the TT readers of English did not share this earnestness at the same magnitude. One of the TT readers even commented on the redundancy of Ma Yan’s repetitious restatement of the goal to “get a good job” so that “Mother and Father will at last have a happy life”. For example:

虽然只有一次没考好，但她也觉得对不起妈妈。

[Even if she only failed once in the exams, Ma Yan felt guilty for her mother.]

"I must work really hard in order to go to university later. Then I'll get a good job, and Mother and Father will at last have a happy life." Frequent restatements of this goal, numerous references to Ma Yan's fear of disappointing her mother and recaps of similar classroom incidents make for rather repetitious reading...

Authority of teachers.

Chinese teachers and parents have their cultural preference for a classroom of order and conformity (Wu, 1996). At the center is a teacher figure who symbolizes ultimate authority. Criticism can be easily raised by Chinese parents and teachers that American classrooms are chaotic and American teachers are irresponsible. Free choice of activities and allowing children to solve interpersonal problems by themselves can be interpreted by Chinese teachers as the teacher's failure to guide class activities and monitor children's behavior and relationships. Chinese classrooms are teacher-directed, with school regulations and teachers' restrictions that keep children under control at all times. This cultural perspective has been internalized by the children as an educational value. As reflected in *The Wednesday Wars*, several TT readers of Chinese criticized Mrs. Baker for her problematic ways of educating.

看了这本书，我认为贝克夫人对霍林的教育方式是错误的。我们老师就不这样。在同学们说谎的时候，老师会耐心地告诉他说谎的坏处，让他们不再说谎；当同学们之间发生矛盾的时候，老师会细心地开导他们，帮他们化解矛盾；当同学们上课不听讲时，老师会用幽默的语言吸引他们的注意力.....老师和蔼的态度和正确的教育方法，让同学们更乐意地接受老师的帮助，这和贝克夫人的教育方法有天壤之别。通过这本书，我知道了只有老师运用正确的教育方式，才能让师生关系更加和谐。

[I think Mrs. Baker's ways of teaching is problematic. Our teacher would do it differently: if we tell lies, she would patiently explain why lying is undesirable; if conflicts arise among the students, she would help them resolve the conflicts; and if we do not pay enough attention to the lectures, she would try to attract our attention with humorous language... The amiability and appropriate ways of

teaching are the keys to a harmonious relationship between teacher and students, which has a world of difference from Mrs. Baker's ways of teaching.]

The Chinese cultural tradition underlines the authority of the teacher as the “superior in learning” (Rohlen, 1983, p. 30). Learning is expected to be through teacher lecture rather than through student experiences. As the reader commented in the above, the teacher “would patiently explain why lying is undesirable, help them resolve the conflicts, and ... try to attract our attention with humorous language”. Teaching is done in a didactic nature through teacher's explicit input of what one should do and what should not. It is easy for the TT readers of Chinese to reach a negative conclusion on Mrs. Baker's ways of educating because she gives too much autonomy to her students, which the TT readers interpreted as the teacher's failure to be approachable and involved in the students' learning process.

Another example to support the teacher's authoritative image from the TT readers' perception is the teacher's ability to keep composure, which the TT readers considered as a great virtue possessed by someone in authority. For example, one TT reader especially expressed her appreciation of Mrs. Baker's composure:

贝克夫人的丈夫——贝克上尉在三月下旬时在越南一座小山上失踪了，贝克夫人却没把悲伤的情绪带到课堂上来，这样一直坚持到六月，贝克上尉终于被找到了，可贝克夫人并没有因为激动的情绪而不去上课，我很欣赏这种态度。

[Mrs. Baker's husband, Lieutenant Baker, was MIA in Vietnam since March. But Mrs. Baker didn't bring her sorrow to the classroom. When Lieutenant Baker was

finally found in June, but again, Mrs. Baker didn't miss any classes because of her joy. I really appreciate her attitude.]

Standing up to authority.

Chinese children have internalized the value of showing respect to parents, teachers, and anyone who is in a more senior or authoritative position. The demand of obedience to adults or superiors continues to play an important role in the patterns of child training in China (Wu, 1996). Thus, standing up to someone who is senior or in authority is regarded as inappropriate and disrespectful and strongly discouraged in Chinese culture. The ST readers of *The Wednesday Wars* seriously criticized Holling's father as being bombastic and indifferent and expressed their great consent of Holling's courage to stand up to his overbearing father. The TT readers of the Chinese edition also exhibited their disagreement of Holling's cold and demanding father, but none of them took a step further to applaud Holling's finding his own voice and standing up for himself.

Holling is an innocent boy who by the end of the story becomes a wiser young man, ...standing up to his unreasonable father and confronting bullies.

On this reading, I appreciated how, in two big moments when Holling tries to stand up to his overbearing father, he is too young and inexperienced to know how to get the better of his dad, which is realistic, but the attempt still means something positive in Holling's development as a person.

有一次，胡佛在马路边被车撞了，第一个送他去医院的是贝克夫人。打电话给他爸爸时，他爸爸却说：“也许方便时能过来。”胡佛的家人一点都不关心胡佛。

[It was Mrs. Baker who drove Holling to the hospital when he was hit by a bus. Mrs. Baker called Holling's father but was told that "since everything seems under control, he will be along as soon as may be convenient". Holling's family didn't care about him.]

The refraction in the TT readers' reactions may have resulted from the different cultural perceptions of whether young/junior people should stand up to some who is their senior or have authority. For the ST readers, it is regarded as exhibition of courage and growing up and therefore greatly encouraged, while in the TT readers' culture, it is deemed as disrespectful and thus seriously discouraged.

Summary and Discussion

In this chapter, I analyzed the readers' responses to the six books and attempted to seek the connections between translation strategies and the readers' responses. The analysis of this chapter was divided into two sections. In the first section, I first conducted a discourse analysis of the professional book reviews on CLCD of the English editions of the books. General and sub-thematic categories emerged from the analysis and were used as semi-predefined categories for analyzing the readers' responses. Then, I carried out a discourse analysis of the ST and the TT readers' responses to the original and translated books by examining English book reviews on *Goodreads.com* and Chinese book reviews on individual reader's blogs and educational websites. Since book reviews are defined as "one-way mediated communication" by literary scholars (Sung, 2009, p. 233), in this study I consider book reviews and reflections as one form of the readers' responses to literature. The ST and the TT readers' responses were analyzed in terms of (1) whether the readers responded to the thematic categories identified by the CLCD professional reviewers; and

(2) what new thematic categories the ST and the TT readers, collectively or separately, created and responded to. There were themes mutually identified and responded to by the ST and the TT readers. There were also themes that only the ST or the TT readers created and responded to.

In the second section, I administered a constant comparative analysis to seek connections between translation strategies and readers' responses. A relational chart was produced to link the translation strategies with readers' responses within the frame of Hall's triad of culture. The findings are (1) at the technical, or surface level of culture, where food, dress, architecture, visible behavior and etc. can be observed, both translation strategies positively affected the TT readers' responses: a foreignizing strategy helped the TT readers enlarge their knowledge and experiences about a culture that is different from their own, and a domesticating strategy assured the TT readers to enjoy a similar reading effect as intended for the ST readers; (2) at the formal and informal levels, where culture becomes intangible and even out of awareness, the connections between translation strategies and readers' responses were presented in a more complex picture: domesticating strategy produced a neutral result, where the TT readers made zero responses. The case for foreignizing strategy is a mixed result. When there were shared values or perceptions of the themes the TT readers responded to, the TT readers produced similar responses to those of the ST readers; where there were themes or subthemes that were unique to the source culture, the TT readers' responses were refracted from those of the ST readers'.

Therefore, I suggested that at deep cultural level, it is the cultural factors, rather than translation strategies that affect the TT readers' responses. This is not to say that the translators cannot do anything to help readers. On the contrary, it is to say, rather, that the

translators need to come up with new ways to effectively help the TT readers enlarge their knowledge about the cultural differences, especially at the intangible level. For example, the translator can provide more background information in the teacher's guide or make analogy to similar phenomena that the TT readers are familiar with in order to help them broaden their understanding of a culture that is different from their own. In addition, some cultural values are untranslatable. They can be learned only through extensive reading of global literature and experiencing many cultures.

CHAPTER 5: CONCLUSIONS AND FUTURE RESEARCH

Today, as the world is shrinking into a “village” with the convenience of modern transportation and easy access to information, our young citizens frequently find themselves at the interface of multiple cultures. How competent they are in intercultural interactions is, to a large extent, determined by how well they are equipped with intercultural knowledge and experiences. Since intercultural knowledge and understanding is to be acquired rather than inherited, educators may seek to use translated literature to compensate for the lack of direct exposure to a foreign culture, given that it is not feasible to offer each student an experience living abroad.

Originally articulated in a monolingual setting but highly portable into a multilingual environment, Rosenblatt (1995) advocates that literature provides a “lived through” experience for readers. During reading and reflection, the reader engages in a dialogue between him/herself and the text (Holquist, 1981). In this transactional and dialogic process, “new understanding about a different culture is conveyed to the young readers dynamically and personally through literature” (Rosenblatt, 1995, p.38). Fox (2003) also contends that literature can be used to produce a level of simulating experience, which will fill the gap in the intercultural learning process. Derivable from these findings, translated literature should provide readers with a “lived through” experience in a culture different from their own. In reality, however, it is not uncommon to observe richness of source culture lost in translation. For example, readers may take a cursory perspective about a different culture and end up fixating on superficial aspects of culture such as food, fashion, festival, folklore and famous people. By examining the approaches to a cultural translation and investigating the influences on the target text (TT) readers’ responses to the

translated text, this study bridges an important gap and provides insight for educators, publishers, translators, and parents, in how to promote intercultural understandings among young readers and how to prepare our young generations for world citizenship and developing an education that is international.

The purpose of this study is to gain insight into strategies utilized in translating children's literature through two dimensions—readers' responses and cultural factors. The study aimed to answer the following key research questions, by adopting a qualitative methodology: (1) what are the cultural and linguistic shifts in the translated books and the strategies used by the translators for making these shifts; (2) what are the responses of the source-text and the target-text readers to the same stories; and (3) what are the connections between the translation strategies and the responses of the target text readers of the translated books vis-à-vis the source text readers of the original books. This study was informed by the theoretical framework of cultural studies, translation studies, Bakhtinian dialogism and reader response theories. This study was designed to examine primarily the texts of children's books as well as book reviews and reflections on those books to answer questions related to translation of children's and adolescent literature. A qualitative research method was thus appropriate and adopted for this study. A content analysis of the texts (i.e. children's books in English and Chinese), a discourse analysis of the ST and the TT readers' written responses and an in-depth constant comparative analysis of the cultural perceptions between the ST readers and the TT readers were conducted for this study.

Findings and Contributions

By conducting qualitative content analysis on a collection of six children's books (two originally written in English and one in Chinese along with their translated editions)

and discourse analysis of the readers' responses to the source text and the target text respectively, I reached the following key findings in correspondence to the research questions:

For the first research question—what are the cultural and linguistic shifts in the translated books and the strategies used by the translators for making these shifts?, seven categories of culture-specific references emerged from the data set that may cause cultural and linguistic shifts in the translated texts. They are (1) proper names, (2) idiomatic expressions, (3) specific linguistic features, (4) allusions, (5) life and style, (6) rituals and customs, and (7) values and thinking.

The strategies in making the cultural and linguistic shifts in the target text involve: (1) addition; (2) omission; (3) alteration, including generalization, purification, refraction, and changes made for rhetorical purpose; (4) paraphrasing; (5) literal translation; (6) retention; and (7) recreation. The extent to which a translator should intervene (i.e. interpret and manipulate rather than operate a purely linguistic transfer) is in accordance with his/her focus on the meaning of the source text or on the intended effect on the target text readers.

For the second research question—what are the responses of the source-text and the target-text readers to the same stories?, the readers responded to the themes that were identified by the professional reviewers on CLCD. However, there were themes mutually identified and responded to by the ST and the TT readers. There were also themes that only the ST or the TT readers created and responded to.

For the third research question—what are the connections between the translation strategies and the responses of the target text readers of the translated books vis-à-vis the source text readers of the original books?, I administered a constant comparative analysis

to seek connections between translation strategies and readers' responses. A relational chart was produced to link the translation strategies with readers' responses within the frame of Hall's triad of culture (see Table 11). The findings are (1) at the technical, or surface level of culture, where food, dress, architecture, visible behavior and etc. can be observed, both translation strategies positively affected the TT readers' responses: a foreignizing strategy helped the TT readers enlarge their knowledge and experiences about a culture that is different from their own, and a domesticating strategy assured the TT readers to enjoy a similar reading effect as intended for the ST readers; (2) at the formal and informal levels, where culture becomes intangible and out of a person's awareness, the connections between translation strategies and readers' responses were presented in a more complex picture: domesticating strategy produced a neutral result, where the TT readers made zero responses. The case for foreignizing strategy is a mixed result. When there were shared values or perceptions of the themes the TT readers responded to, the TT readers produced similar responses to those of the ST readers; where there were themes or subthemes that were unique to the source culture, the TT readers' responses were deviated from those of the ST readers'.

My dissertation makes unique contributions in the following areas:

1. It enriches understanding of intercultural translation in an English-Chinese context by systematically
 - taxonomizing cultural translation approaches and strategies
 - discovering latent cultural themes in source and target text
2. It also fills a critical gap in previous literature by linking translation strategies and cultural themes with reader responses. We are now in a better position to explain

the success and failure of various translation strategies as well as to make real-world-relevant recommendations to practitioners and educators.

3. Methodologically, qualitative content analysis was applied on two genres of text, raw literature (original and translated) and reader reviews, to decipher two latent phenomena (cultural themes and reader responses) that are hard to codify in absence of primary instruments. As a result, I was able to triangulate the complicated relationship among three key variables: cultural facets, main approaches to translation, and reader responses. The novel methodology renders itself a good candidate for future qualitative studies that feature rich data yet lacking direct measurement.

Implications and Recommendations

Research indicates that it is easier for children and young adults to assimilate new information when presented within the structure of a story (Xeni, 2006). International and translated children's and adolescent literature provides young readers an invaluable opportunity to experience the benefits of what has been written in another language and culture. However, although translations satisfy a unique information need, few are published, especially in children's books market. Tomlinson (2002) states that translations probably make up no more than 1% of US children's book production. The situation in China can be misleading—on one hand, according to China's General Administration of Press and Publication, over 9,000 children's book titles have been published in China since 2005, with a total of over 20 million copies, half of which are translated from other languages; on the other hand, however, this large volume of translated books witnesses problems such as mixed translation quality, multiple inconsistent translated editions of the

same original books, just to name a few. Quality translated international children's literature is in great demand.

My study informs translation practitioners as well as the publishers in international children's book industry. The translator, as a mediator with multiple roles in the process of creating a book, shares a great deal in common with the author, the publisher, and even the reader. They need, thus, to constantly keep the target readership in mind and be equipped with both interlingual aptitude and intercultural knowledge/sensitivity in order to provide quality translated literary work for the young readers that is as good as the foreign publisher originally claims (Balcom, 2006). However, in fact, translators are generally in a weak position—they stand in the center of conflicting interests on all sides and have to make frequent compromise in finding a translation solution that satisfies everyone in the chain. In addition, current translation studies of children's literature in dealing with intercultural transfer have been focusing on the translators' perception (and the publishers' as well) of child image—what a child can handle and what s/he cannot (Venuti, 1995). Children have a limited world view and life experiences which must be taken into consideration when writing and translating for them. This perception results in adults modifying texts to match their view of children's knowledge.

Generally speaking, every text bears the characteristics of the culture in which it was written. Transferring it to another culture means adaptation is inevitable. The contentious issue is to what extent texts need to be modified. In the case of children's literature, it becomes the translator's individual choices—individual translators make adaptations according to their own personal image of childhood. Translators who take a domesticating approach tend to adapt the text to a greater extent than others who propose

a foreignizing approach. As shown in the examples from this research, too many alteration of this kind is problematic. A large number of scholars view these “alteration procedures” as negative and consider texts with such unnecessary modification as second class. Also as Klingberg (1986) argues, children are denied of the right to learn about other cultures and international and multicultural outlook if cultural peculiarities are removed from the translated texts. However, not all adaptations are unnecessary or undesirable. In many circumstances texts need to be modified to be understood by the child reader in the target cultural context and thus to avoid stereotypes. These adaptations are made out of love for children, as opposed to those made out of disrespect and disregard (Thomson-Wohlgemuth, 1998).

Generally speaking, translators do not choose the books they translate and are often subject to editorial whimsy. Hence, my study also informs the publishers of the urgency to become multilingual and multicultural as well, so that their choice of which children’s books to be translated would be more concerned with educational and aesthetical properties than simply market-driven. The publisher should, therefore, invest in recruiting professionals who are bilingual and bicultural so that more foreign quality children’s literary work would likely be recognized and published.

Previous research has focused on translation scholars and practitioners; little attention has been given to the child readers’ responses themselves. My study, by bringing in the target reader’s perspective in the translation process, provides insight in cultural translation approaches that have been discussed among translating practitioners and theorists. My study also helps answer questions such as whether what was intended for the source text readers by the original author will emerge in the target text reader’s reading

experience, and the degree to which a child reader of the translated text can accommodate cultural differences in their reading. As shown in this research, the TT readers identified and responded to the same major themes in the texts as the ST readers did, but their responses were made to a different extent from the ST readers'; also, the ST and the TT readers exhibited different foci on particular cultural sub-themes, as a result of the readers' familiarity with the culture they are embedded in.

This study about the impact of various translation strategies on children's construct of intercultural understandings has educational implications for both translators of children's literature and educators of a global perspective. For example, at surface level of culture where culture is usually represented in the form of food, dress, architecture, visible behavior and etc., a foreignizing strategy helps the TT readers enlarge their knowledge and experiences about a culture that is different from their own, and a domesticating strategy assures the TT readers to enjoy a similar reading effect as intended for the ST readers. At the deeper level of culture where culture becomes intangible and even out of awareness, a foreignizing strategy may alienate the target text readers whereas a domesticating strategy may not broaden the TT readers' understanding of a different culture. Therefore, recognizing the similar and different perceptions on core cultural values is especially significant for the translators and educators when introducing global literature to young readers. Scaffolding by the translators and educators is sometimes necessary.

Teachers need to be aware of the danger of a single story. It is important to provide young readers with multiple stories about a particular culture. This will help them understand that culture in its full spectrum of complexity and diversity rather than create yet another stereotype. When readers read two or more texts that are related to a specific

culture and present multiple perspectives, they are encouraged to share and extend their understandings of each text differently than if only one text had been read and discussed. For example, by pairing *The Wednesday Wars* and *Diary of a Wimpy Kid*, the target readers of Chinese can have a more comprehensive understanding of the life of American middle schoolers as it changes over time. Also, *The Diary of Ma Yan* and *Mo's Mischief* (Yang, 2008) paired together help the target readers of English portray the school life both in rural and urban China.

In addition, the study has implications for educators, classroom teachers, curriculum developers, school administrators, and so forth, when designing a curriculum that is international by incorporating translated children's books of diverse cultures into the curriculum. Therefore, children will be able to develop an awareness and respect of different cultural perspectives and the commonality of human experience; value the diversity of cultures and perspectives within the world; critically examine issues with personal, local and global relevance and significance; demonstrate a responsibility and commitment to making a difference to, and in, the world; and develop an inquiring, knowledgeable, and caring perspective toward taking action to create a more peaceful and just world.

Future Research

I envision the following extensions to the current study:

Due to the limited volume of books under my study, the list of taxonomy of translation strategies is not exhaustive. Certain strategies that are used in particular genres, for example poetry, may not be included in this study. Further study on various genres of

children's literature will provide a more complete and finer-grained taxonomy of translation strategies applicable to intercultural translation of children's literature.

The goal of this research is to gain insight in the three-dimensional relationships of culture, translation strategies and readers' responses. Table 11 provides a prototype of the relationship, with limited data collected from the six books. With the support of larger and richer data, a clearer culture-strategies-reader responses picture can be depicted.

This study is conducted in the cultural and linguistic context of English and Chinese. Future study can be expanded to other language/culture pairs, in order to ensure the validity of findings in a broader context.

Conclusion

The primary aim of this research has been to examine the influence of translation strategies in understanding culture-specific references through the source and target readers' responses. The prevailing question in this research thus boils down to "What makes a good translation of a children's book?" Or to be more specific, "Are adaptations necessary? If so, what and how much should be altered when translating for children?" and "How do those changes influence the understandings of readers?" As manifested in the data under analysis in this study, these are difficult and complicated questions to answer. There is no universal answers to the problems. Everyone has to decide for him/herself and reach a subjective conclusion.

This research has shown that much of the adaptation results from the adults' wish to manipulate and from societal constraints to preserve ethical and moral values. Children are "educated" in a way that adults see "best" for them. A good translation from an adult's point of view, is the one they consider most suitable for children. However, suitability is

another factor where opinions differ. Some insist that children have limited world views and life experiences and thus translating for children needs to “talk down” to them; others argue that adaptation and removal of cultural peculiarities deny children of the opportunity to learn and understand the intercultural outlook and thus retention of the foreignness when translating for children is appropriate. In my opinion, both schools of thoughts have reasonable groundings—the former focuses on what children already know and the latter focuses on what children can potentially reach. Whether to alter or to retain, should be a decision made out of translator’s love and respect for children, rather than disregard and disrespect.

In addition, in many cases it is not the child’s ability that hinders his/her understanding of a different culture presented in children’s books, but the lack of experiences about that culture. I think we need to create a context of a specific culture by using other related books and images along with the translated text. Text sets present a wide range of perspectives as young readers start an inquiry of a specific culture. This way multiple facets of that culture are presented to the target readers and stereotypes that easily arise from any single story are prevented.

Thus far, no one single theory for the translation of children’s literature has been established to guide all the translation practices. Or, it may not be even possible to develop a generally applicable theory to reconcile the many diverging beliefs and practices. However, several useful approaches have been proposed and practiced in translating for children. Further research on young readers’ responses in real classroom settings may shed light on the many aspects under debate.

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