

https://dspace.org/

The celestial track of the green field two chinese translations of: The wonderful wizard of Oz

Han, Luyao Luna

2014-08-26
http://hdl.handle.net/10539/15284

Downloaded from a DSpace repository. https://dspace.org/

UNIVERSITY OF THE WITWATERSRAND

SCHOOL OF LITERATURE AND LANGUAGE STUDIES

Masters Research Study:

The Celestial Track of the Green Field

two Chinese translations of

The Wonderful Wizard of Oz

Date: 31/07/2014

Supervisor: Christopher Fotheringham

Student Name: Luyao (Luna) Han

Student No: 570042

Tel: 0744967697

Contents

Chapter 1: Introduction 3
Aim 3
Rationale 3
Chapter 2: Literature Review 8
Definition of Children's Literature 9
Historical Development of Children's Literature 12
The Historical Development of Western Children's Literature 13
The Historical Development of Chinese Children's Literature 15
Translating Children's Literature 20
Cultural Elements in Translations of Literature 24
Chapter 3: Theoretical Framework and Methodology 28
Methodology 28
Theoretical Framework 28
Relevance Theory: 29
Reception Theory: 34
Reader's Reception 37
Horizon of Expectations 38
Indeterminacy of Text 40
Descriptive Translation Studies 42
Shifts 44
Shifts Analysis 46
Baker's Translation Strategies 49
Monday's Model of DTS 51
Chapter 4: A Comparative Analysis 53
Segment 1 53
Segment 2 63
Segment 3 68
Segment 4 70
Segment 5 75

Segment 6 80
Chapter 5: Conclusion 83
Reference List: 88
Primary Sources: 88
Secondary Sources: 88
English Sources: 88
Chinese Sources: 94

Chapter 1: Introduction

Aim

My research report examines two Chinese translations of *The Wonderful Wizard of Oz* (1900). The original story was written by L. Frank Baum, an American author of children's literature. The first Chinese translation that I have chosen was translated by Chen Bochui (陈伯吹 chén bó chuī) in 1953. It was the very first translation of the novel into Chinese. The other Chinese translation which I examine is the 2012 version, adapted and translated by Xiao Huahua (肖化化 xiāo huà huà), and edited by Ji Jianghong (纪江红 jì jiāng hóng). In this report, the texts are examined from a Translation Studies perspective, focusing on the translation strategies used for translating for children in different periods of time in Chinese history. This research report discusses these two Chinese translations in terms of relevance theory and reception aesthetics, and explores the shifts that occurred because of cultural differences prevalent at the different times when the translations occurred. This research paper compares the two Chinese translations, emphasizing their reception by children, the implied readers of the text. I map the translation strategies used for the translation of this famous work of children's literature. The report shows how the translation of a literary work can differ over time as a result of changes – cultural, political, educational, and so on – that take place in society over time, emphasizing the importance of the target reception of a translation in determining its form.

Rationale

The Wonderful Wizard of Oz is a children's novel by L. Frank Baum. The original novel was published by the George M. Hill Company in Chicago in 1900, and was very well received by the public. It has been reprinted numerous times. In 1902, it was

adapted into a play called *The Wizard of Oz*, which was written by American director, screenwriter and producer Otis Turner. The well-known film adaptation of the same name was released in 1939. The story chronicles the adventure of a little orphaned girl named Dorothy, who lives with her Uncle Henry and Aunt Em on the Kansas prairie. One day, she and her little dog Toto are swept away, along with her house, by a tornado. The tornado takes her to a wonderful place called Oz. There, she meets three friends: the Scarecrow, the Tin Woodsman, and the Lion. Together, they travel to the Emerald City to visit the great wizard, in the hope that he will be able to help them get the things they most want. The Scarecrow wants a brain, the Tin Woodsman wants a heart, the Lion wants bravery, and Dorothy wants go back home to Kansas. On the way to the Emerald City, they encounter many difficulties and dangers. They overcome these difficulties, defeat the evil witch and succeed against overwhelming odds. This novel is one of the best known in children's literature and American popular culture, and has been widely translated into different languages. Translations of *The Wonderful Wizard of Oz* have existed in Chinese for a long time, and because of its fame and its important position in the history of American children's literature, it is well-known to Chinese children of different eras.

China has one of the largest populations of children in the world, and as such it is hardly surprising that the book, so successful with American children, was translated into Chinese. The first Chinese translation version of this fantasy story was done by Chen Bochui (chén bó chuī 陈伯吹) and published in 1953. Ever since then, the translations of this famous American story have been geared toward the needs of the Chinese reading public. Because of the story's fantastic plot, and its popularity and prestige in American children's literature, Chinese people compare it with one of the *Four Great Classical Novels* of Chinese literature, *Journey to the West*, which was written by Wu Cheng'en (wú chéng ēn 吴承恩, 1505-1580CE) in the Ming Dynasty. It has been 60 years since *The Wonderful Wizard of Oz* was first translated in 1953, and many different

translations have been published within that time. The second translation of this story I have chosen to examine was translated in 2012. Its popularity with a modern Chinese audience makes it an excellent version to compare with the original translation, because this translation has clearly been done in a way that appeals to modern audiences. This version was adapted by Xiao Huahua (xiāohuàhuà 肖化化), and edited by Ji Jianghong (jì jiānghóng 纪江红). In 2012/3, the translation was at the top of the list of bestsellers on the Chinese online book store Jing Dong Shang Cheng[1], showing the story's enduring popularity.

Children's literature is often overlooked in traditional literary and translation studies. As children's literature is at the periphery of the literary system, it has received little public attention from critics and little scholarly study. This can also be seen in the lack of analyses of the translation of children's literature. With the emergence of Polysystem Theory in the 1970s, translation scholars paved the way for a new conception of the literary system in which the importance of children's literature came to be more appreciated by scholars. Along with the study of translation phenomena and translation theory, scholars are paying more attention to translation theory which applies to the translations of children's literature in particular. As a country of more than 1.3 billion people, China has a huge market of child readers. However, some of the books which have been translated may no longer be appropriate for child readers, because the specific needs of a child reader may not have been considered.

For this reason, studies on the reception of literary works by child readers are valuable. This research report considers how relevance theory and reception aesthetics theory apply to the study of children's literature translation. Relevance theory and reception aesthetics are two theories, one from pragmatics and the other from literary theory, which have useful applications in translation research. The reason for using these two

[1] "京东商城" is the written Chinese name of Jing Dong Shang Cheng

theories in my research report is that both of them turn the focus onto the reader of the literary or other works, rather than on the author's intention or on the text itself, which is thus suited to the purpose of my research.

Children's literature refers to those literary works specially created for child readers. The reception of children is quite different from the general adult group, and therefore is an important consideration in any analysis of a work of children's literature. In order to understand how both the literary work and its translations have been made relevant to their target audience of children, these two theories form the theoretical underpinning of my analysis. Although children's literature and the translation of children's literature are booming, representing a mass market for books, children's literature and its translation is still on the periphery of academic inquiry. One of the reasons for this is the fact that children are often marginalised within our society, and are still not at the centre of cultural attention. Considering the peripheral status of children's literature, it is necessary to expand the field of study on children's literature, including within the field of translation studies.

There exist a large number of translated versions of *The Wonderful Wizard of Oz* in Chinese. A specific number is very difficult to ascertain because there are few statistics available on this subject. Furthermore, a number of these translations are not conventional because these versions are actually the result of a combination of different translations. There have also been several instances of plagiarism, where writers or publishers have merely changed the covers.

Some versions of the text are more easily understood by children, whereas some are not. Many scholars, such as Sin-Wai and David Pollard (2001), Davis Edward (2005), and Shelby Anne Wolf, Karen Coats and Christine Jenkins (2010), claimed that in China and the rest of the world, the field of translation studies of children's literature had been marginalised in the past because it was not seen as being of great importance.

However, because of the increased production and development of, and demand for, children's literature in China, this area of study should be given more attention by scholars. To address these problems, I have made this the focus of my research report, in order to expand the body of knowledge in this area.

Chapter 2: Literature Review

This literature review first considers several different definitions of children's literature, showing how people's concept of children's literature has changed over time. This helps define the object and scope of my study and below I motivate for the appropriateness of the definition I have chosen to use. The historical development of children's literature both in the Western world and in China is then reviewed. Over the centuries, Chinese children's literature has been influenced by translations of English stories. By comparing the history of children's literature in the West and China, I analyse the link between Western and Chinese children's literature.

Then I consider children's literature in translation. Translation is the means by which Chinese literature travels to the West, and Western literature is introduced to Chinese audiences. This study aims to examine the development of Western and Chinese children's literature from a translation perspective. The literature review then deals with the translation of children's literature.

The translation of literature does not only require faithful transference of information, but also the engagement of the target audience's imagination. Another important approach to translating children's literature which I examine is adaptation, where radical changes are made to the source text to create a more natural and acceptable target text. Adaptation is the outer limit of what can be defined as translation and often consists of freely recreating the bare facts of a story in a new language and cultural context.

This literature review also discusses how cultural elements are dealt with in translations of literature in different countries. This emphasizes the importance of being aware of the receptions of different audiences, and of studying how translators have previously dealt with the different factors impacting on the reception of the

target audience. The literature review then describes the analysis of shifts from a descriptive translation studies (DTS) point of view.

In this research report I am using two important theories, relevance theory and reception theory, as my theoretical framework. In chapter three, I shall explain the emergence and development of each theory. If translators wish their translation to be accepted by the target readers, they tend to move the focal point to the target audience and the target culture. They keep the expectation of target audiences in mind, pay attention to the background knowledge of target readers, and make sure the target text is relevant within target culture and accepted by the target audience. However, if possible, they can also challenge the audience's expectations in order to expand their experience and knowledge. When it comes to translating for children readers the concepts of 'ideal reader' and 'relevance' are especially important for reasons that are discussed.

Definition of Children's Literature

Children's literature is comprised of literary works which have a particular target audience: children. Generally, this has been considered to include stories, books, and poems that are enjoyed by and targeted primarily at children. However, this simple definition bears interrogation. One must consider the three questions proposed by Peter Hunt in *The International Companion Encyclopedia of Children's Literature*: "What does it mean to write a book for children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What if 'adult' books are also read by children — are they 'children's literature?" (Hunt, 1996: 2) To answer these three questions one must first examine the various definition of children's literature.

Nodelman (2008: 4) defines children's literature more generally in *The Hidden Adult:*

Defining Children's Literature, as "whatever literature children happen to read", while Nancy Anderson (2006: 2) offers a more refined definition by asserting that children's literature is all books which are written for children, "excluding works such as comic books, joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopaedias, and other reference material". Arbuthnot (1964) thought that the general idea of children's literature was probably centred around books, or at least printed works; however, he argued that before the printing press was invented, some of the best-known children's tales were passed down orally from generation to generation.

In her book *Translating for Children*, Ritta Oittinen (2000) defines children's literature as being "literature produced and intended for children or as literature read by children" (Oittinen, 2000: 61). Peter Hunt (1990) in his collection of essays *Children's Literature: The Development of Criticism*, asserts:

> [Children's literature] cannot be defined by textual characteristics either of style or content, and its primary audience, 'the child reader' is equally elusive. As an outsider to the academic world, it does not fit neatly into any of the established 'subject' categories and has been positively snubbed by some of them.
>
> (Hunt, 1990:1)

Hunt considers children to be a special group of readers, whose literature is hard to define by textual characteristics. If one were to examine their academic world as an outsider, it would not fit into any of the established subject categories. In other words, anyone who wishes to understand or create literature for children must first explore the context in which the child lives and the way in which they understand their world, consider their linguistic abilities, examine the literary world from a child's point of view, and thus create works which are relevant to their target audience. A Swedish children's author, Lennart Hellsing (1963), defined children's literature from a

"sociological" or "psychological" angle: children's literature is anything the child reads or hears, anything from the newspaper, series, TV, shows, and radio presentations to what we call books. Oittinen considers the genre from a very broad perspective, positing that children's literature "could be anything that a child finds interesting" (Oittinen: 2000: 62).

Anderman (1999) argues that "the enormously inclusive scope and potentially vague nature of the semantic fields covered by the concepts referred to using the nouns 'children' and 'literature' is one of the reasons why the term 'children's literature' still lacks specificity" (Anderman, 1999: 206). In other words, children's literature can be deemed to be any literary work, regardless of the format, that children read and appreciate. Göte Klingberg (1972), another specialist and pedagogue in children's literature, described children's literature as being produced specifically for children. Pu Manding (1991) defined children's literature from a reception aesthetics perspective, asserting that "children's literature is suitable for the psychological characteristics, aesthetic needs and reception level of children" (Pu 1991).

Children have their own sociological and psychological point of view which is informed by their surroundings. Klingberg and Pu take into account the child readers themselves, and pay attention to their reception of texts in particular. This makes their definitions of children's literature especially useful for any research examining the accessibility of translations to child reader. Relevance and reception are important factors in translation; translations of children's literature in particular should be studied from this perspective. As a result of the differences between definitions of children's literature, the translations of children's literature performed in the past and those produced in modern times vary widely. That is why research such as this is important. For the purpose of this research report, children's literature can be defined as all kinds of literary works which are produced for the child reader and written specifically with children's interests and experiences in mind, fosters children's

passion for reading, and entertains them while also giving them access to the accumulated experience and wisdom of the ages. It has unique artistic features and distinctive aesthetic value. Children's literature is usually simple, straightforward, optimistic, and depends on action to maintain interest. Children's literature often features child characters, and it often expresses a child's point of view.

In this report, I am going to use Göte Klingberg's definition of children's literature, because children are a special group of readers; they have their own cognitive world, and the literature for children should be geared towards children's reception and attractive to the child reader. I am also going to use Pu's definition of children's literature, which emphasizes the importance of being aware of children's reception of texts, especially relevant to the production of a translation. Awareness of the child's cognitive environment and reception level are critical in producing children's literature. This awareness is equally important in translating children's literature and is complicated by the mediation of the text into another culture. In my descriptive analysis, I use relevance theory and reception aesthetics to account for both translators' strategies in terms of producing a cognitively relevant and easily accessible Chinese text for children.

Historical Development of Children's Literature

According to Mar á Nikolajeva in her *Aspects and Issues in the History of Children's Literature (1995)*, the development of children's literature all over the world has followed the same basic path. Children's literature began with spoken stories, songs, and poems. In the beginning, the adults created the tales for the purpose of educating, instructing, and entertaining their children. Many things have influenced the development of children's literature, such as social, educational, political, and economic resources and development of the country or ethnic group. By examining the historical trajectory of the two literary systems, Western and Chinese, I will be

able to place the texts I examine into their proper context. This will also enable me to gain some insight into how the translations of *The Wonderful Wizard of Oz* were received into the Chinese literary system.

The Historical Development of Western Children's Literature

Before the late 17th century, children only had access to traditional verbal lore and some adult literature which could be read and enjoyed by a child reader. Literary works specifically aimed at children were first produced in the mid-17th century. In Czechoslovakia, an illustrated informational book *Orbis Pictus*, which was written by Jan Ámos Komenský (John Amos Comenius), is regarded as the first picture book published specifically for children (Comenius, 2009: no page number). In Europe, Charles Perrault, a French author, laid the foundations of the Western fairy tale with his collection of stories, such as *Little Red Riding Hood*, *Sleeping Beauty*, *Puss in Boots*, and *Cinderella*.

The 19th century was when Western children's literature truly began to flourish. In the early 19th century, two German scholars, Jacob and Wilhelm Grimm – more commonly known these days as the Brothers Grimm – collected and retold many folk tales and fairy tales, such as *Snow White*, *Rapunzel*, and *Hansel and Gretel* (1812). In Denmark, the author and poet Hans Christian Andersen was also writing children's literature at this time. His best known fairy tales are *The Little Mermaid (1836)*, *The Emperor's New Clothes (1837)*, *The Ugly Duckling (1844)*, and *The Snow Queen (1845)*. His tales have been translated "into over 125 languages, a feat bested only by the Bible" (Wenande, 2012). Jack Zipes noted in *The Oxford Encyclopedia of Children's Literature, Volume 1* (2006) that

> Andersen's impact on children's literature cannot be overestimated. His fairy tales are translated into dozens of languages, often in a horrendously corrupted and oversimplified manner, and his most famous characters…are

> known all over the world…Many children's writers have acknowledged their debt to Andersen as model and inspiration.
>
> (Zipes, 2006: Volume 1, 60).

In 1865, an English clergyman and children's author, Charles Lutwidge Dodgson published *Alice's Adventures in Wonderland* (1865) under the pen name Lewis Carroll. When it was published, Carroll's story became hugely successful with both children and adults. Since its debut, this novel has been published many times and has been translated into more than a hundred languages in over 2600 editions. There are hundreds of different versions, and the story has also been reworked and adapted into plays and movies. This story is not only popular with children, but it also much loved by its adult readers. During the same period, the Irish author and poet Oscar Wilde published two collections of stories for children named *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891).

The third period of prosperity started at the beginning of the 20th century, with a great wave of excellent works from Western writers. L. Frank Baum's novel *The Wonderful Wizard of Oz* was published in 1900, the first year of this 20th century. This children's book has received much critical acclaim and was a financial success (Rogers, 2002). In this research report, I focus on this particular work of children's literature, and I examine this story in greater detail below.

Although this is only a small selection of the many great works of Western children's literature that have been produced in the last hundred years, it is not hard to see that through the ages children's childhoods have been enriched by many different kinds of literature, such as folklore, legends, myths and fairy tales. The stories produced for children have a commonality in their magical elements, whether the fairy magic of *Sleeping Beauty*, the magic of the lion Aslan in C.S. Lewis's Narnia series, or, indeed, the magic of Glinda the Good Witch in *The Wizard of Oz*. With every new generation,

children's attentions move to a series of newer fantastical tales in which what Baum referred to as the "stereotyped genie, dwarf and fairy" or other magical creature often feature, but the story has a wider breadth than a simple fairy tale (Baum, 1900: I). Represented by *The Wonderful Wizard of Oz*, children's literature opened a gate for those works which were written "solely to please children", without an overt overriding moral or lesson (Baum, 1900: I). Because of this, *The Wonderful Wizard of Oz* became a special fairy tale, one which is still being read by modern children. It is worthwhile to examine how this story became a modern fairy tale, and why this story has retained its ability to bring wonderment and joy to children's hearts.

The Historical Development of Chinese Children's Literature

Having examined the historical development of children's literature in the West, certain questions arise concerning the development of Chinese children's literature. It followed a similar trajectory to its Western counterpart, although it only started to develop much later. Despite the distance and ideological separation between the two cultures, Western children's literature did enter China through translation, and certainly had an impact on the development of children's literature in China.

Zhang Xiang pointed out in her *History of Chinese Children's Literature (Modern)* that for a long time in the past, 'children's literature' as a concept did not exist within the Chinese literary system (quoted in Fan 1996). However, children's literature has in fact existed for a long time as an integral part of Chinese oral literature. Stories aimed at children have been passed down, often through song and dance, from generation to generation within communities. Since the invention of the Chinese system of writing, around the pre-Qin period[2] in Ancient China, there has been much literature recorded, such as ballads, epics, legends, and fables, which can be accepted and enjoyed by

[2] The pre-Qin period denotes the time before the Qin dynasty. The Qin dynasty lasted from 221BCE to 206 BCE.

children. These records show stories which are full of imagination, which react to and comment on social realities, and continue to have currency with Chinese children (Fan, 1996). Fan also believes that because of the long tenure of the feudal system in China, the healthy development of children's personalities and their education was sidelined, and the study of children's physiology and psychology and the advocacy of literature specifically for children were impeded. As a result, children's literature was ignored, and fell into what Fan terms an "unconscious state" (Fan 1996). In other words, the late birth and the long-term neglect of Chinese children's literature were caused by the long-lasting reign of the feudal system in China since ancient times. According to Fan, the advent of Chinese works like poetry, novels, and plays specifically for children was in the late Qing dynasty[3].

Although Chinese children's literature had existed before 1919, it was hard to distinguish it from other forms of literature, and it was not considered an independent literary genre. Chinese children's literature was stimulated by the large scale translation of foreign children's literature in the May Fourth Movement[4] of 1919. From the May Fourth Movement in 1919 until the birth of communist China in 1949 is considered the first period of Chinese children's literature, namely the period of Modern Chinese Children's Literature[5]. The publishing of outstanding works aimed at child readers blossomed after the movement. Liang Qichao (梁启超 liáng qǐ chāo, 1873-1929CE) is recognized as the earliest initiator of Chinese children's literature, having written a number of poems for children, such as *Patriotic Song*《爱国歌 ài guó gē》, *Huang Emperor Poesy* 《黄帝歌 huáng dì gē》, and *Song of Graduation Ceremony* 《终业歌 zhōng yè gē》.

[3] The Qing dynasty lasted from 1636 to 1912CE.

[4] The May Fourth Movement was an anti-imperialist, cultural, and political movement growing out of student demonstrations in Beijing on May 4, 1919, protesting the Chinese government's weak response to the Treaty of Versailles, especially the Shandong Problem. It marks the end of the Old Democratism and the beginning of the New Democratism.

[5] Modern Chinese Children's Literature: "中国现代儿童文学 zhōng guó xiàn dài ér tóng wén xué"

A fairy tale, *The Scarecrow* 《稻草人》 (1922) is well known as the foundational work of the modern children's prose literature in China. It was produced by a famous writer, Ye Shengtao (叶 圣 陶, 1894-1988CE). Ye Shengtao was an outstanding writer, and a pioneer of the creation of literary works aimed at a child audience. *The Scarecrow* was one of Ye Shengtao's masterpieces, and is still read in China today. Lu Xun[6] (1973) commented that *The Scarecrow* "给 中 国的童话开了一条自己 创 作的路" (has opened … a creation road for Chinese fairy tales) (Fan 1996). Fan believes that *The Scarecrow* was an important milestone, and marked the beginning of a new era in Chinese children's literature.

Another representative writer of modern Chinese children's literature in the 1930s was Zhang Tianyi (张 天翼, 1906-1985CE), who is famous for his full-length fairytale *Da Lin and Xiao Lin* 《大林和小林》 (1933). Sun Jianguo (2010) commented that "the beginning of the Chinese full-length fairytale *Da Lin and Xiao Lin* cemented the pre-eminent position of Zhang Tianyi amongst the pioneers of modern [Chinese] children's literature. The artistic achievement of this classic children's fairytale has demonstrated its significance in Chinese children's literature" (Sun, 2010). At this time, Western children's literature was flourishing, just entering the third period described above. As a result, many translated works of Western children's literature made the 'big leap' into the Chinese children's literature market, and became familiar to Chinese children.

When Western children's literature was reaching its peak, however, the second period of Chinese children's literature was only beginning. Texts produced in this period are known as, 'Contemporary Chinese Children's Literature'. This period began in the

[6] Lu Xun (鲁迅, 1881-1936CE) is, by common consent, the greatest Chinese revolutionary writer. He is one of the pioneers of vernacular writing.

year 1949, and includes current Chinese children's works. Chinese children's literature was changing and being affected by the popularity of translated Western children's literature. The content and style of Western children's literature had a marked effect on the development of modern Chinese children's literature. In 1953, when the first translation of *The Wonderful Wizard of Oz* was published, most Chinese children's literature was still in the form of didactic fairy-tales, stories that were designed specifically to teach a lesson rather than to entertain. One can only speculate as to the extent of the influence of such a relatively revolutionary text on the Chinese children's literature system, but it undoubtedly made a significant impact on the next generation of Chinese writers. The Chinese literary system also affected how the original was translated: in order for the text to be accepted into the system, the translator took the target audience's horizon of expectations into account, and tailored his translation accordingly.

With the founding of the People's Republic of China, Chinese children's literature was paid more attention, and producing works for children was encouraged by the government. A large amount of excellent works emerged during this period. As a model form in that time, the novel was one of the most developed forms of children's literature. The elder generation writers, such as Ye Shengtao, Zhang Tianyi, and Bing Xin (1900-1999CE), continued to create many illustrious children's works. For instance, *Resistance* *《抗 争》* (Ye Shengtao, 1959), *The Summer Vacation Dairy of Tao Qi* *《陶齐的暑假日记》* (Bing Xin, 1956), and *The Story of Luo Wenying* *《罗文应的故事》* (Zhang Tianyi, 1952). Fairy-tales, such as *The Secret of the Magic Gourd* *《宝葫芦的秘密》* (Zhang Tianyi, 1958) and *The Coastal Port named 'Next Time Set Sail'* *《"下次开船"港》* (Yan Wenjing, 1958) were called 'two flowers of Chinese fairy-tale in the 1950s' (在劫难逃, 2001: online). Building on these great works, Chinese children's literature has both been influenced by translations and grown from

within into a thriving genre.

In the ten-year period of the Cultural Revolution movement, which lasted from 1966 to 1976, Chinese children's literature suffered a temporary slowdown under the influence of this movement. A large number of writers were barred from writing. At this time, no Chinese children's literature was being produced. After 1978, with the recovery of political situation, Chinese children's literature entered into an overall revival and developing stage – the 'New Period [in Chinese] Children's Literature' (新时期儿童文学 xīn shí qī ér tóng wén xué). Zheng Yuanjie, one of the most famous modern Chinese children's literature writers in China, has brought his Pi Pilu series to young Chinese readers since 1985, and also created a wild, fantasy world which has captured their hearts ever since. When China was finally opened to outside literature and other influences, Western literary works swarmed into China to fill the gaps in the Chinese literary system – and translations of Western literary works still play a large role in the Chinese fiction market today.

The second translation which I chose to examine was produced in this context, and it differs quite sharply from the original translation, even in the form in which it was published. As China now has a more established system of children's literature, the 2012 translation of *The Wonderful Wizard of Oz* is expressly geared towards younger readers, including the pinyin characters to help them read the story for themselves. It has more illustrations than were included in the original translation, and they are more cartoonish and appealing to a child's eye. The translator clearly appreciated the modern target audience's horizon of expectations concerning children's literature – vastly different from the expectations when Chen produced his translation so many years ago. It is clear that using relevance and reception theory will broaden understanding of the motivations behind the shifts I shall identify in my analysis of these texts, as each was affected by the unique context in which it was produced.

Translating Children's Literature

Children's literature, and translated literature have not traditionally been considered significant literary genres worthy of scholarly attention. Even where translation research has flourished, scholars have paid more attention to the translation of adult literature than to that of literature aimed at children. In China, the translation of English children's literature into Chinese has been an important part of translation practices since the 1900s, especially after the May Fourth Movement of 1919. The May Fourth Movement marked the beginning of an era of ideological emancipation in China. During that time, a huge amount of Western children's literature was translated into Chinese. Although many literary works have been translated, the theoretical study of children's literature translation remains relatively untouched, and no single book concerning children's literature can currently be found in China (Zhang, 2006).

Despite the undervalued status of children's literature in China, the study of the translation of children's literature in the West has been more comprehensive and has attracted greater attention. Anderman (1999) mentions the five potential research areas of research into the translation of children's books, which Göte Klingberg listed as:

- Statistical studies on which source language yields translations in different target languages or countries;
- Studies on economic and technical problems associated with the production of translations;
- Studies on how books are selected for translation;
- Studies of current translation practice and specific problems encountered by translations; and
- Studies concerning the reception and influence of translations in the target language

(Klingberg, 1986: 9 in Anderman, 1999: 208)

My research fits into the last two categories of translated children's literature studies.

The first is the study of current translation practice and specific problems encountered by translations. As the second translation I have chosen was translated very recently, the analysis thereof reveals relevant information about the translation techniques used by the translator to solve any problems arising in the production of the translation. The second refers to studies concerning the reception and influence of translation in the target language. As the two translations analysed in this report were produced in very different times in China, the more modern text may offer some insight into the effect of the recent influx of translated literature into the Chinese literary system. The reader's reception will also prove important in my investigation of the motivations behind the shifts I have isolated in the texts. Some of these topics have still not been investigated thoroughly more than a decade after Anderman's book was published, but they remain a valid guide for anyone with an interest in broadening their understanding of children's literature, an often undervalued or neglected area of translation studies.

Zohar Shavit argued, in her book *Poetics of Children's Literature* (2009), that the challenge of translating an adult-oriented text into a children-friendly book often involves "an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child' and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child' ability to read and comprehend" (Shavit, 2009: 113). In other words, Shavit considered that translator has great liberty while translating the text for children, due to the marginal position of children's literature within the literary system. Put another way, the translator is able to use his or her discretion in choosing how best to shift the content, style and language-use (as noted by Shavit) to best attract, educate and entertain a child audience.

Therefore in the translation of children's literature, what Toury defines as a text's "acceptability" – its subscription to the norms of the target culture – is paramount

(Toury, 1995: 57). It is obvious that no matter the kind of translation – even the most adequacy-oriented translations – involves shifts from the source text. He considered it impossible to focus only on one of the two extremes – producing a completely faithful translation or a completely adequate translation – as most translations are somewhere in the middle of these two extremes. In other words, the translator can decide to translate following the norms realized in the source text or to the norms of the target culture or language, but there will always be some cross-pollination. Every translator needs to find an intermediate point for the translation to make sure that the translation is acceptable, but not to the point of being an entirely different text. By the same token, if the translation is too faithful to the original text, the target reader will not be able to accept the information or narrative very well. If the translation is too 'adequate', many subtextual and other features of the text may be lost. When it comes to translating for children, a special group which is quite different to adults, making the text acceptable is especially important. The text must be translated in such a way that the child reader in the target language can identify with and enjoy the narrative.

Oittinen (2000) emphasizes what she terms the "dialogic transaction" between the adult translator and the child readers. She writes that translators should be aware when translating children's literature that they need to translate for children, who understand the stories in their own ways, and adjust accordingly. Translators should pay more attention to the "readability" of the target language text rather than conveying all of the source text messages word-for-word. Anyone translating a literary work should consider how readable the translation work will be for the special group of readers. To make the text readable, one must link the ideas of reception and relevance. By considering the reception of the target readers and how to make the text relevant to their ideological and cultural context, the translation is geared towards maximum readability for its target audience. Readability is a somewhat vague concept, but reception and relevance theories also provide workable models for testing and evaluating it in a given text as is shown below. Oittinen believes that "translation is

always an issue of different users of the texts, which involves rewiring for new target-language audiences… a retelling of a children's story would not be a translation but an *adaptation*" (Oittinen, 2000: 75). She considered adaptation to be, like the concept of equivalence, both "ill-defined" and "self-evident" (Oittinen, 2000: 73). In other words, although the translation of a text will be different dependent on many factors, such as the time, the prevailing culture, the intended audience, and the background of the translator, a translation still needs to remain faithful to the original to a certain extent, while an adaptation does not.

According to Oittinen, an adaptation is made for several reasons: some of them are made for children, with the purpose of helping them to "understand better", whereas some of them are made for parents, with the purpose of being "more appealing to national and international audiences and to improve sales" (Oittinen 2000: 77). Children's literature is in a double bind, as it has to be both appealing to children and acceptable to their parents. The points of penetration of children and their parents are different. Children prefer literary works which are entertaining, imaginative and fascinating. On the other hand, parents choose the ones with moral lessons and values: books that will teach their children while they are being entertained. In this particular research report, the two translations of The Wonderful Wizard of Oz were created for different groups of readers. In Chen's version, there are hardly any pictures and illustrations in the book, which thus seems to be more geared toward parents reading to their children. The second version, however, not only has colourful pictures and illustrations, but also has pinyin on the top of the characters, which can help young children to read by themselves. Thus even a cursory analysis of these texts shows how each one has been adapted for a different functionality, despite having the same original source text.

Eugene Nida and Jan de Waard also turned their attention to the problematic subject of "versions and adaptations", and suggested that translations of the same source text

"may differ radically, all the way from an interlinear word-for-word correspondence to a radical transformation" (Nida and de Waard, 1986: 40). Christiane Nord also pointed out that "the function of the target text is not arrived at automatically from an analysis of the source text, but is pragmatically defined by the purpose of the intercultural communication" (Nord, 1991: 29). In other words, target texts (translations) are not only transferring a text from one language into another one, but also transferring the function from one culture into another culture.

The Chinese language is very different from English, not only on the lexical level, but also on the syntactic level. In addition to this, the cultural milieux of China and the Western world are very different. It is interesting to examine the differences between the two Chinese translations of an English story and the original text itself, and why these shifts happened.

The Wonderful Wizard of Oz was published in 1900, and it was translated into Chinese for the first time in 1953. Ever since that time, with every translation that was produced, translators have adapted the story to make it relevant to children from a different country with a vastly differing language and culture to the original English text. The modern adaptation, produced more than a century after the source text was published, is in turn different from the earlier translations. Thus this research report not only compares each translation to the original text, but also contrasts them.

Cultural Elements in Translations of Literature

Different social, political and geographical contexts give rise to great cultural differences. One cannot translate without taking the target culture into consideration. Bassnett and Lefevere discuss this in their work *Translation, History and Culture* (1990), noting that at the time when they were writing "the study of the practice of translation had moved on from its formalist sphere and was beginning to consider

broader issues of context, history, and convention" (Bassnett and Lefevere, 1990: 2). They focused on the relationship between language and culture, noting that "in the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril" (Bassnett and Lefevere, 2001: 136-139). They named this new approach to translation "the cultural turn in translation studies" (Bassnett and Lefevere, 1990: xi). Today, translation practitioners acknowledge that their work concerns both linguistic elements and cultural elements. Culture and language are in an inextricable relationship with one another.

Xu Yuanchong agrees with this approach as, to some extent, "[translation is a] competition between two languages as well as two cultures" (Xu, 2003: 33-38). In other words, culture and language are two parts of translation, which cannot be considered separately. On one hand, translation cannot exist without considering the context, as language is a part of culture and works within a certain cultural system. On the other hand, language is a reflection of culture and it is impossible to separate the text from the omnipresent culture. Additionally, language is the reservoir of culture. A translation cannot just transfer the surface meaning of a text; a translation cannot be produced without touching on the deeper meanings and the background of the text. In summary, translation is not merely the translating of a source from the source language text into the target language, but rather a cross-cultural communicative activity.

As a result of globalization, Chinese children at present have much more knowledge of foreign cultures than in previous times. Culture is not a static entity, and as such neither is language. Many new words have been coined in order to articulate new ideas and concepts, which have been incorporated into Chinese culture, and some words are either no longer used or have taken on new meanings. Although the cultural exchange has been happening for a long time, the differences between Chinese and Western cultures remain significant.

Symbolism can vary drastically between China and Western countries. For example, the colour ‘red’ is associated with good fortune in China. This colour is used during celebrations, such as weddings, festivals, and other important events. Chinese brides always dress in red on their wedding day to invoke good luck. However, the association which people living in the West often have with the colour red is images of blood, murder, anger, passion, lust or violent revolution.

Another example of this divide between cultural perceptions is the dragon. Dragon mythology exists in both the Western and Eastern worlds. However the connotations that dragons have for different cultural groups are completely different. In Western culture, dragons have long been considered as the embodiment of Satan – in other words, the embodiment of evil – and they are generally regarded as monsters (Zhao, 1999: 24). The dragons of Western mythology have huge wings and sharp claws. They are said to breathe fire and are usually portrayed as unwanted, a threat which must be defeated by a hero. These dragons kill people, destroy houses and farms, and hoard all the gold and treasures they come across. The dragon Smaug in J.R.R. Tolkein’s *The Hobbit* (1966) is just one example in Western literature of dragons being painted as the villain of the piece, an obstacle which the hero must overcome.

However, in Chinese mythology dragons are typically portrayed as long, scaly, serpentine creatures with four legs. The Chinese dragon is able to spit water, and symbolises power and majesty. This is the reason why Chinese emperors wore clothes which were embroidered with dragons, and called themselves the ‘heir of the dragon’ (Zhao, 1999). In Chinese, there is an idiom used by those who have great ambitions for their child, “望子成龙 (wàng zǐ chéng lóng)”, which means “to hope one's children will become a dragon [and have a bright future]”. Normally, this Chinese idiom is translated to “ambitious for one’s children” or “want [one’s] children to be successful” in English

(词海句海 cí hǎi jù hǎi CiHai Online Dictionary). Rather than being feared and vilified, dragons are thus seen as being positive beings in China.

These two examples show how different Chinese culture and Western culture can be. The difference in the audience's reception of the same concept shows the importance of taking the target context into account to make the target text relevant for the target audience. In other words, only translating the meaning of the text will not work well, especially not for children, who are not yet widely exposed to different cultures. Adaptation is needed in the process of translating to cross the culture divide.

In my particular research topic, the older translation is no longer appropriate for modern child readers because it was aimed at a more insular, traditional and rural China: the China of more than sixty years ago. The modern Chinese child is very different from this version's target reader. The new version needs to explicate fewer Western concepts because modern Chinese children are more globally integrated. However, certain deep-seated cultural elements remain distinct. The modern translator thus needs to know both cultures intimately in order to be able to mediate the foreign culture in such a way as to render it readable by and acceptable to children – and their parents.

Chapter 3: Theoretical Framework and Methodology

Methodology

In order to achieve my aim, I analyse how the translator translated the source-text segments into idiomatic Chinese easily understood by children and how the two Chinese versions differ. I attempt to ascertain the appropriateness of the translations in terms of children's literature, based on reception theory and relevance theory. Moreover, I use descriptive translation studies approach to examine the shifts in the translations, using a model of shifts analysis based on Vinay and Darbelnet's seven translation procedures to find out how relevance theory and reception theory explain the shifts which have occurred in the different translations. In the analysis, I first list the original sentences and then the two Chinese translations with the transliteration (pinyin) as well and give the back translations of the two Chinese translations, to aid non-Chinese speakers in understanding the locations of the shifts and the meaning of the target translations. During the process of comparison, I discuss the differences between the two Chinese translations and try to determine why the translators chose to translate the same text in different ways. By examining the shifts using reception theory and relevance theory, I shall attempt to explain the motivations behind the changes which have occurred. I also look at what the advantages and disadvantages of the two Chinese translations based on the reception of their respective child readers and its relevance to them.

Theoretical Framework

In this study, I pay particular attention to the aspects of the relevance theory and reception theory which apply to the translation of children's literature. According to

Zhang Luyan in her article *Brief Introduction to Children's Literature Translation* (2007), children have their own way of processing and understanding texts, which is very different to the way that adults do so. She posits that the translator should take into account the target audience and create a stylistic form, which would be suitable for different audiences.

This research report takes the form of a case study, in that I examine two specific translation cases, both of a particular English children's story. Through the analysis of the two translations and the original story, I isolate and examine the shifts which occur between the different versions. In addition, I explore how the Chinese language has changed in the almost one hundred years between the two translations. This study is a descriptive comparative analysis of the source and each of the target texts, and also a diachronic analysis of the two translated texts from distinctly differing time periods. In other words, I compare the Chinese translations with the original English version, and also compare the two Chinese translations. My analysis of these three texts is grounded in relevance theory and reception theory. In the process of analysis I use Jeremy Munday's systemic model for descriptive translation studies, Mona Baker's and Vinay and Darbelnet's procedures to analyse the shifts between two languages, Chinese and English, and also the shifts which occur between the translations, which were written in the same one language but at different points in history.

Relevance Theory:

Relevance theory was first introduced by Sperber and Wilson in their book, *Relevance: Communication and Cognition* (1986). It is a theory of communication which foregrounds pragmatics, or context, as a central component of effective communication. Previously, more traditional theories tended to believe that people use a single model of strict coding and decoding, explicitly using symbols, rules, and

language. This is called the *code model* (Sperber and Wilson, 1986: 2). However, relevance theory proposed that hearers rather make interpretive inferences that communicate information that is left implicit (Sperber and Wilson, 1986: 2). According to Sperber and Wilson, "the human mind instinctively reacts to an encoded message by considering information thought to be relevant". This means that, rather than simply deciphering a set code, each message is understood individually, in terms of what is most relevant for the context in which the message is received.

Drawing on relevance theory, Gutt published *Translation and Relevance: Cognition and Context* (1991), which adapted relevance theory to the field of translation studies. In this book, Gutt proposed a new way of looking at translation, through relevance theory. He proposed that relevance theory should be used in translating, as "relevance theory approaches communication from the point of view of competence rather than behaviour" (Gutt, 1991: 20). In other words, he suggested that relevance theory offers a clear explanation of how the internal information processing faculties of our mind allow us to communicate with others. He also points out that, from the perspective of relevance theory, the process of communication is most focused on what he terms "information-processing" (Gutt, 1991: 20). Moreover, the domain of relevance theory is based within the analysis of "mental faculties" rather than texts or "processes of text production" (Gutt, 1991: 20). Thus Sperber and Wilson considered the key to human communication to be the inferential capability of human beings; our ability to understand the unspoken and thus make meaning of the world (Gutt, 1991: 26).

Gutt explained the concept of context in relevance theory as "the set of premises used in [interpretation]" and "a psychological construct, a subset of the hearer's assumptions about the world" (Gutt, 1991: 25). Therefore, in relevance theory, the context does not only mean the immediate environment in which the communication occurs, such as the "utterance", "situational circumstances" or "cultural factors" (Gutt, 1991: 25). It also includes both parties' "assumptions about the world", and what Gutt

refers to as their "*cognitive environment*" (Gutt, 1991: 25). Therefore, the crucial question for successful communication is "how do hearers manage to select the actual, speaker-intended assumptions from among all the assumptions they could use from their cognitive environment?" (Gutt, 1991: 26).

Translation is a special form of communication, occurring between two languages, which also follows the normal rules of communication. In other words, translation is a process of inference. Due to the fact that English-Chinese translation occurs between two different languages, and the contexts between English speaker and Chinese reader are different, the transference of meaning becomes more complicated. Gutt posited that "in relevance theory, the notion of 'context of an utterance' is 'a psychological construct, a subset of the hearer's assumptions about the world'; more specifically, it is 'the set of premises used in interpreting [that] utterance'" (Hickey, 2001: 42). In this research report, I examine the source text and the two target texts using Gutt's theory.

According to Gutt, relevance is a relative concept. There are two factors that can decide the dynamics of relevance: processing efforts and contextual effects. The contextual effect is the relationship between the supplied information and the language environment. The utterance is the necessary and sufficient condition of contextual effects (Sperber and Wilson, 1986: 122). Sperber and Wilson noted that "other things being equal, an assumption with greater contextual effects is more relevant; other things being equal, an assumption requiring a smaller processing effort is more relevant (Sperber and Wilson, 1986:125)." In other words, in a contextual assumption, if a proposition has greater contextual effects, this proposition has relevance in the context. If a proposition needs a smaller processing effort in a contextual assumption, then the proposition has relevance. Therefore, low processing efforts and high contextual effects are two elements which ensure relevance.

According to Gutt (1991), the relevance theory point of view is built on the

expectation of optimal relevance – the assumption that the speaker or writer is producing enough contextual effects to allow the receptor to understand their intended meaning, and, at the same time, ensuring a minimal processing cost. Relevance theory also advances the idea that every person has potential context within their minds, which changes constantly. There is a lot of information in the potential context, but in a particular situation, not all the information can be accessed using the same amount of processing effort. Contextual effects are the assumptions that people make about meaning based on their experience and knowledge, which can develop the communication context. (Lin, 1994: 7). Co-text is also called linguistic context, which is included within the broader context in which the receiver is receiving any stimulus. It refers to the "actual text surrounding any given lexical item" (McCarthy, 1991: 64). The meaning of words are often affected and defined by the surrounding lexemes. The co-text helps the reader build the interpretive context which is relevant to the main purpose of the text, and thus contributes to how they understand it.

The responsibility of the translator is to find a way to reach optimal relevance for the target reader, aligning the original text with the target readers' expectation. As one of the important principles of relevance, Sperber and Wilson emphasize that "every act of ostensive communication communicates the presumption of its own optimal relevance" (Gutt, 1991: 30). Thus they formulated the relevance theory concept known as the "presumption of optimal relevance" (Sperber and Wilson, 1986: 158). In other words, the stimulus needs enough relevance to make it worth the effort required for the receptor to attempt to process it.

Secondly, the stimulus needs to be in correspondence with the abilities and preferences of communicator. This is especially relevant to the study of translation for a child audience, as children have certain limits on their abilities, such as their developing vocabulary, yet have also usually formed their own preferences, which should be acknowledged in order to produce an acceptable text. As relevance theory aims to

explain how the receptor infers the communicator's intended meaning, the process of relevance theory is rooted in an account of cognition. Unger summarized this by noting that "it is because of the link this provides between communication and cognition that this [theory] can be at the same time a study of the pragmatics of genre and of its cognitive role" (Unger, 2001:1).

According to Gutt, "in verbal communication the derivation of the speaker-intended interpretation depends not only on correct decoding, but just as much on the use of the right, that is, speaker-intended contextual information" (Gutt, 1991:72). In other words, translators need to find the communicative clues in the original text, in order to understand the real intention of the communicator. Simple "coding" is not enough to understand the content; the receptor must draw on his own internal resources in order to reach comprehension at optimal relevance. For example, if a shop assistant says, "We are about to close", generally people will assume that the shop assistant is asking the customer(s) to leave. However, if said shop assistant says this sentence to his or her friend(s) the same phrase might be asking the friend(s) to wait for him or her, and they are going to leave together. The method for deciphering has "the [different] meanings from decoding would be the same in both instances – the contextual information used in the interpretation process" (Gutt, 1991: 73).

Therefore it is important for the translator to know the cognitive environments of both the source communicator and the target receptor. In other words, the translator must find out if the meaning of the source communication exists in the receptor's potential context. If the content exists in the potential context of the receptor, the translator would then need to determine whether the content can be easily exported and, if so, whether the content would have the same effect as it had in the original content. Gutt pointed out that:

> If the amount of contextual effects in that other context is less than adequate, the audience will not be able to recover the intended interpretation, and may

> even lose interest in the communication. Thus the view that a 'message' can be communicated to any audience regardless of their cognitive environment is simply false.
>
> (Gutt, 1991: 97)

This is of particular relevance to literary translation because of the nature of fiction. Even when a story is being told to teach a lesson or express an opinion, it has been cloaked in narrative for a specific reason. The text must be engaging and entertaining to the reader, in order for her to connect to the work and understand its message. Thus it is important for the translator to assure the relevance of a literary work to their target readership, in order to maintain the entertainment value of the work in a way that is acceptable in a target context. A translation of a literary text which is not tailored to its target readers' cognitive environment will struggle to be relevant and may not be acceptable within the target culture. I shall examine the shifts I identify in the two translations of *The Wonderful Wizard of Oz* from the perspective of relevance theory in order to understand the translators' motivations behind the shifts.

Reception Theory:

Reception Aesthetics as a branch of literary criticism has had an important impact on translation studies. It was founded by Han Robert Jauss and Wolfgang Iser in the 1960s, who were the best known scholars in "German aesthetics of reception" (Makaryk, 1993: 14). Reception theory is also well known as audience reception. It was built on the basic principles of phenomenology and hermeneutics, and developed during the late 1960s and early 1970s at the University of Constance. The essentials of reception theory were first expounded in Han Robert Jauss's *Literary History as a Provocation to Literary Scholarship* (1967).

In this work, he denied the then-current constructionist mode of considering literary

history. He posited that literature can only be understood as collaboration between the author and the addressees, with reading considered as essential as writing in the realization of literary text. He explored the production of literature from a macro-view, describing the relationship between the author, text and reader in the following way: "[in] the triangle of author, work and the public, the last is no passive part, no chain of mere reactions, but rather itself an energy formative of history. The historical life of a literary work is unthinkable without the active participation of its addressee" (Jauss, 1982:19). In other words, the reader is not the passive receptor of the author's intention; the reader plays an active role in creating his/her own understanding of the text, within their broader context.

Jauss also emphasized the active role of the receiver in the development of literary history. In his opinion, reception theory "opened a view toward the possibility of renewing literary history, exhausted and mired in positivism, by giving the task of seeking a new understanding of the history of literature as a communication process between all three parties," namely the author, the text and the readers (Jauss, 1989:117-118). According to Jauss, reception aesthetics provides a new understanding of literary history as a communication process between the author, the readers and the text. It is evident that this theory is quite easily transferrable from a general literary point of view into the more specific field of translation, as the translator must be aware of their source text author and the target text reader, as well as the text itself, when producing a translation.

As another significant representative of the German Constance School of Reception Aesthetics, Wolfgang Iser researched this field from a 'micro' point of view. In other words, he focused on the text itself and the effect on receptors. Iser turned his attention to the relationship between the text and readers, and concentrated on the response of the readers. He developed the notion of the "implied reader" (Iser, 1974). He elaborated this point in his work *The Implied Reader* (1974), also suggesting the

use of the analysis of a literary work and its text structure to analyse the reading process, and focus on the connotations of the literary work. He considered literary work to have two poles: the artistic and the aesthetic. The artistic pole "is the author's text". In other words, it is the text created by the author. On the other hand, the aesthetic pole is the "realization [of the text] accomplished by the readers" (Iser, 1978: 20). He also considered literary works as not only texts, but also texts with this realization which lies halfway between the two poles. To put it another way, he thought that a literary work does not exist before it is read; it is created by the reader during the act of reading. This concept of balancing author (the artistic pole) and reader (the aesthetic pole) is again easily applied to translation, especially literary translation – the translator must 'anticipate' the target reader's reception aesthetics without sacrificing the author's artistic expression.

According to Iser, "a text can only come to life when it is read, and if it is to be examined, it must therefore be studied through the eyes of the reader" and the comprehensions of individual readers will "appear with a slightly individualistic touch" (Iser, 1974: 3-4). Based on this, he claimed that a literary work is the result of a cooperative effort between the writer and readers. This indicates that the readers should be the main focus in translation of a literary work. During the process of reading, the reader builds an "illusion" (Iser, 1974). This illusion is the connection between the text itself and the text which the reader is receiving. On the other hand, the illusion helps the reader take what is unfamiliar in the literary work and connect it to that which the reader is familiar with in order to create a bond with the work, and thus be able to connect to and identify with it.

As a turning point of Western literary theory, reception theory has caused a shift from "text-centred" and "author-centred" approaches to a more "reader-centred" approach. The three main principles of reception theory are "reader's reception", "horizon of expectations", and "indeterminacy of text" each of which are discussed below.

Reader's Reception

From the reception aesthetics point of view, literary works are produced for the reader, appreciated by the reader, and received by the reader. It differs from other theories, which focus attention primarily on the author or the content and form of the work itself. The value of a literary work is rather created by the reader, and achieved by the reader's aesthetic experience. As the most important concept in reception aesthetics, the primacy of the reader's reception makes sense. The dynamic role of the reader, the creativity inherent in the act of reading and the subjectivity of reception are emphasized by reception theory. The important role of the reader is reflected in two aspects. Firstly, the reader creates the literary work. If there is no reader, there is no literary work. The process of reading is a dynamic one, and without the participation of the reader a literary work is meaningless. Secondly, the reader is not passive in receiving the text; the acceptance of the reader can be called a kind of creation.

Iser stresses that "if the virtual position of the work is between the text and the reader, its actualization is clearly the result of an interaction between the two, and so exclusive concentration on either the author's techniques or the reader's psychology will tell us little about the reading process itself" (Iser, 1978: 21). The reader's reception is focused on the readers and their experience of a literary work. Iser (1974) presented the concept of the "implied reader" as "both the restructuring of the potential meaning by the text, and the reader's actualization of this potential though the reading process" (Iser, 1974: xii). He also noted that, in pursuing consistency, the reader subconsciously builds an "illusion", because of the polysemantic nature of the text. The reader needs to see into and connect with the text in order to read it at all. The creation of this illusion helps readers to read and connect with the text. Normally, the world rendered by literary works is unfamiliar to the reader, but the reader needs to feel some familiarity in order to keep reading. The self-created illusion can help the

reader identify the feelings that make it familiar. According to reception theory, the readers are the decisive factor that helps construct literary history. Readers' understanding and reception of a text are directly influenced by their horizon of expectations and aesthetic appreciation.

Horizon of Expectations

As a fundamental idea in reception theory, horizon of expectation refers to the readers' previous accumulated knowledge, the readers' reading experience, psychology and prior social experience. It was considered a set of cultural, ethical, and literary expectations that the readers of a literary work have for it in the historical moment of its appearance. The readers always bring their horizons to the process of interpreting a text. The concept of a horizon of expectation was influenced by the concepts of "fore-knowledge", in other words, the knowledge of an event before it occurs. This was presented by Heidegger (Schwartz, 2006:2), and "prejudice" or "preunderstanding" which was presented by Gadamer (Schwartz, 2006:2). Gadamer supported the idea that "the interpreter's own horizon is decisive as an opinion and a possibility that one brings into play and puts at risk, and that helps truly to make one's own what the text says" (Gadamer, 1979: 350). Holub pointed out that this is "an inter-subjective system or structure of expectations, a 'system of references' or a mind-set that a hypothetical individual might bring to any text (Holub, 1984: 59)". Holland explained this by observing that "the specific norms and assumptions brought to bear by the audience of a specific period—norms and assumptions derived from previous literary encounters and socio-cultural determinations generally" (Holland, 1975: 211). The concept of the horizon of expectations is similar to relevance theory's concepts of context, because personal interpretations differ depending on contexts. For example, any utterance or text's contextual effects can be said to be determined by the receptor's 'system of references', as mentioned by Holub above.

Jauss believed that during an event of comprehension, the readers' understanding is widened through the dialogue and the dialectic of question and answer can lead to a shift in the reader's horizon of expectation. The reader's horizon of expectation is able to adjust, adapting to changes between the horizons of past and present. The previous aesthetic experiences of the reader affect both their narrower horizon of expectations and the wider horizon of expectations based on the readers' previous life experiences. The previous expectations become the past experiences and during the process of understanding, the new expectation is gradually produced. Consequently, the reading process becomes dynamic and moves forward consistently. As a result, if the meaning of the text adequately surpasses the reader's horizon of expectation, they will be stimulated and willing to read. However, on the other hand, if the meaning of the text is the same as the reader's horizon of expectation they might become bored and lack stimulation.

According to the information above, the three characteristics that make up the concept of the horizon of expectations are: firstly, the horizon of expectations comes out before the realization of the literary work; secondly, the horizon of expectations is a dynamic concept which is in the process of constant alteration and reconstruction; and thirdly, the distance of certain aesthetics only exists between the horizon of expectation and the literary work. As a result, a new interpretation of a text is always affected and determined by the expectations of the readers, just as in relevance theory. Any reader has his own understanding and knowledge before reading a new text. The new work cannot be accepted within the horizon of expectations without understanding, and the reader cannot begin any literary reading without prior knowledge; their cognitive context affects how they will interpret the text. To the historical understanding of a literary work, the reconstruction of the horizon of expectation is crucial. The distance between the horizon of expectations and the literary work, between the familiarity of previous aesthetic experience and the horizontal change demanded by the reception of the new work determine the artistic

character of a literary work.

This idea is closely connected to the translator's responsibility to provide context by building a co-text that leads to an adequate interpretive framework. In a text, the co-text from the previous pages will affect the readers' understanding of what happens next, and thus, may change the expectation of the readers. From a translation perspective, this is particularly important to keep in mind when producing a translation for the readers who come from two very different cultures, such as a translation from English to Chinese. Chinese readers may not have the same context with the English readers. Their expectation is generally different with each other. The translator can help the target readers to build a co-text from the beginning of the story and try to build similar expectations to the source receptors as the story progresses. Moreover, this provides the target readers with the ability to more fully enjoy the literary works, as shifting their expectations of the narrative will make its unfolding more relevant them.

Indeterminacy of Text

As a representative of the phenomenological branch of reader-response criticism, Iser was influenced by phenomenology, and put forward the concept of indeterminacy of the text. According to Jauss, indeterminacy is "the absence of an exact correlation between phenomena described in literary texts and objects in the world of real life" (Jauss, 1982: 145). Ingarden presented indeterminacy as "the aspect or part of the portrayed object which is not specifically determined by the text... Each object, person, event, etc., portrayed in the literary work of art contains a great number of places of indeterminacy, especially the descriptions of what happens to people and things" (Ingarden, 1973: 50). Reception theory posits that the meaning of the literary work arises from two aspects, the reader and the text. The literary text is constituted by its determinate segments and the blanks or gaps between them, known as the

indeterminate segments. Therefore, the text cannot completely determine its meaning by itself, only the reader's act of reading can make meaning of the text. The indeterminacy of the text is created by the indeterminate segments, gaps and blanks in the text which lead the reader to comprehend the meaning, and help the reader to fill in the gaps and actualize the indeterminate segments in the text during the reading process.

According to Iser, literary works are the works devoted to reflecting life or imaginary worlds and representing human feelings. A characteristic of literary works is the existence of indeterminacies, which force readers to fully use their imagination in the search for the meaning of the text. This is how the meaning of a literary work is formed, during this collaboration between reader and text. Despite the static words and sentences set down by the author, the text's meaning changes and renews with every reading. It is the result of the interaction between the text and readers. The indeterminacy of the text lets readers search for the meaning of the text, thereby engaging with it. Therefore, their aesthetic response is analyzed in terms of the relationship between text, reader, and their interaction. In the process of reception, the imagination of the readers causes the variation of the meaning of the text in different times and places. This relates to relevance theory in that the reader's understanding of the text will differ depending on their cognitive content at the time, as they seek the meaning with the minimum processing effort and maximum contextual effects within that context.

According to the reception theory, once a reader reads a text, the text can be regarded as endless chains of interpretations that take on a new life in accordance. This is also true in children's literature. Children are the target recipients of children's literature, and cannot be overlooked; moreover, it is impossible to clearly explain children's literature without mentioning children. Reception theory emphasized the importance of the reader's reception of a literary text. This also applies in translation, especially

the translation of children's literature; the translator cannot disregard the reception of their particular reader group – children. Therefore, the child reader's response to translated works is very important for translators. Aside from the readers' reception, the child reader's 'horizons of expectations' is also important when translating children's literature. As Jauss noted, there can be "no reception or understanding without fusion of horizons" (Jauss, 1983: 30). The 'horizons of expectation' is the key to the communication between the translator, the original text and the target readers.

According to reception theory, the text itself cannot produce an independent meaning: only the reader's act of reading can make meaning of the text. The translator is the first reader of the text, but he is different from an ordinary reader; his interpretation of the text must be adapted to the reception of the target child reader, in order to produce a target text which is acceptable to this special reader. In this particular research report, I am going to look at three texts which come from different countries and different times. Different culture and educations makes the reception and horizons of expectations of the various readers very different, and this challenge has resulted in many of the shifts I shall discuss below.

Descriptive Translation Studies

Descriptive Translation Studies (DTS) was defined by Toury, in his book *Descriptive Translation Studies and Beyond* (1995), as a descriptive-explanatory and interdisciplinary translation approach. Toury commented that "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper descriptive branch" (Toury, 1995:1). In other words, DTS broadens the scope of the research field greatly, and allows translation studies to be more meaningful by setting it within a larger structure of research. He stresses that it is commonplace that a suitably systematic descriptive branch of the discipline should develop, to replace isolated free-standing studies (Toury, 1995: 3).

Toury considered empirical research, rather than theoretical discussion, to be the centre of DTS – its main characteristic is that it is, in fact, *descriptive*, not prescriptive (Toury, 1995: 1). The discipline of translation studies is not only concerned with hypotheses and theoretical models. DTS provides a reasonable attempt to understand and explain described realities. Another characteristic of DTS is that it allows for a focus on culture and history; DTS encourages researchers to "delve into translations as cultural and historical phenomena, to explore their context and their conditioning factors, to search for grounds that can explain why there is what there is" (Hermans, 1999: 5). This method is suitable for this research report, because I examine three existing literary works, with the focus not on the intention of the author, but rather no examining the works from a broader cultural and historical viewpoint.

Toury defined three types of studies within a DTS framework: product-oriented, function-oriented and process-oriented. Product-oriented DTS is focused on the description of a particular translation, or contrasting a few translations to analyse the different translation choices made in the translation of the same source text into the same language. It aims to reconstruct the possible motivations for changes (or 'shifts') between the source text and the target text, and then account for them, using a chosen theoretical framework and considering the context (Holmes, 1972 in Venuti, 2000: 177). Function-oriented DTS is not a study of text, but rather a study of context. It concentrates on the description of the function of the texts within the recipient socio-cultural situation, rather than describing the translations themselves (Holmes, 1972 in Venuti, 2000: 177). The last type of DTS is process-oriented DTS. Holmes describes this type of DTS as "[concerning] itself with the process or act of translation itself…admittedly, the process is an unusually complex one" (Holmes, 1972 in Venuti, 2000: 177). In other words, this type of DTS study focuses on the process the translator uses to produce a translation. In DTS, shift analysis is descriptive rather than prescriptive: the aim is not to create rules, but rather to observe how and why

people translate texts in different ways.

In DTS, shift analysis is descriptive rather than prescriptive: the aim is not to create rules, but rather to observe how and why people translate texts in different ways. This research paper focuses mainly on product oriented DTS, with some input from the other two types, as I examine the two Chinese translations of the same English original text – *The Wizard of Oz*. DTS uses a functional-relational, empirical, historical and descriptive concept of equivalence, which is different from traditional translation studies. Toury suggests that "a translation will be any target language text which is presented or regarded as such within the target system itself, on whatever grounds" (Toury, 1995: 27). Between the source text and target text, a kind of equivalence exists. The target text has a variable profile, which was determined by the target context. The process of translating acknowledges that "features are retained and reconstructed in target language material, not because they are important in any inherent sense, but because they are assigned importance, from the recipient vantage point" (Toury 1995:12). In other words, each translator produces an 'equivalent' translation, based on their own perception of what elements of the text in question are most important to the target audience and their reception of the translation. This analysis falls into the category of a product-oriented study because it examines two translations into Chinese of the same English text at two distinct historical moments and attempts to account for the differences between the two versions in terms of the historical and cultural milieu in which they were each produced.

Shifts

The term shift was first used by John Catford in his *A Linguistic Theory of Translation: An Essay in Applied Linguistics* (1965). He defined shifts as "departures from formal correspondence in the process of going from the source language to the target language" (Catford 1965: 73). The occurrence of shifts is necessary during the

process of translating from one language to another language, because there are differences in the structure and lexical makeup of different languages.

Although Catford coined the term shifts and was instrumental in bringing idea of translation shifts as an inevitable result of the passage from one grammatical system to another into translation studies, his framework of shifts was too rigid and has largely been left behind. The study of shifts based on cultural differences rather than grammatical differences is more appropriate and interesting and leads to research that is grounded in realities of intercultural communication rather than stale comparative linguistics.

Toury warned against "the totally negative kind of reasoning required by the search for shifts" in which error, failure and loss in translation are highlighted (Toury, 1995: 84). He believed that shifts are inevitable, because of the differences between the source and target languages. The first kind of shift is the obligatory shift, which occurs during the process of translating at word or sentence level, when the source grammar does not exist within or cannot be translated into the target language. These shifts are necessary or unavoidable. Without these shifts, the target text would be confusing and nonsensical to the target reader. The second kind of shift is the non-obligatory shift. This refers to the changes which are made to ensure the text can be accepted by the target audience. These are changes which are not necessary, but, if the translator makes them, following the rules of the target language and having an understanding of the target audience's reception, they are designed to improve the target reader's understanding of the text (Toury, 2001: 56-57).

Analysing the first kind of shifts, obligatory shifts, is more in line with a study focused on comparative linguistics. My study is concerned with cultural mediation and acceptability of reception of children's literature. My study therefore focusses on describing the non-obligatory shifts that occur in the two translations in order to

compare and contrast them and reveal insights into the evolution of Chinese cultural norms regarding the translation of children's literature.

Shifts Analysis

In this report, the analysis of shifts is done according to the different translation strategies and 'procedures' which Vinay and Darbelnet identified in their comparative stylistic analysis of French and English. These are adapted to fit the peculiarities of Chinese and English in my analysis. Vinay and Darbelnet identified two general translation strategies, as quoted in Munday: *direct translation* and *oblique translation* (Vinay and Darbelnet, 1995: 31). Direct translation is also known as *literal* translation, and oblique translation can be recognized as *free* translation. Vinay and Darbelnet divide these two strategies into seven procedures; direct translation covers three: *borrowing*, *calque*, and *literal translation*. They define these techniques as follows:

> - Borrowing: would not even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect.
> - Calque: is a special kind of borrowing whereby a language borrows an expression from of another, but then translates literally each of its elements.
> - Literal translation: [or word for word translation] is the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the target language.
>
> (Vinay and Darbelnet, 1995: 31-34)

In other words, borrowing describes the use of source-language words in the translation where the target language does not offer an adequate equivalent. Calque is the transference of the source language expression or structure into the target language using a literal, word-for-word translation. Vinay and Darbelnet noted that sometimes, with some semantic changes, borrowings and calques often correspond to the target language completely (Vinay and Darbelnet, 1995: 32-33). However, this is

generally in the case of two closely related languages in the case of languages with completely different structure, like English and Chinese, calque and borrowing are less effective strategies. Literal translation amounts to 'word-for-word' translation, which is widely used between languages in the same culture or family. It is the so-called "author's prescription" for good translation as "literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved" (Vinay and Darbelnet, 1995: 33-34). However, the translator might think direct translation is "unacceptable" because it either

- Gives a different meaning;
- Has no meaning;
- Is impossible for structural reasons;
- Does not have a corresponding expression within the metalinguistic experience of the target language;[or]
- Corresponds to something at a different level of language.

(Munday, 2008: 57)

Some cases of literary translation can use literal translation, but for the cases where literal translation is not possible, Vinay and Darbelnet suggest that it is possible to use the strategy of oblique translation. The four procedures of oblique translation are *transposition*, *modulation*, *equivalence*, and *adaptation*. Transposition can be divided into obligatory transposition or optional transposition, both of which can be defined as a change that is made without altering the sense (Vinay and Darbelnet, 1995: 36). Munday noted that is "the most common structural change undertaken by translators" (Munday, 2008: 58). Modulation is a "variation of the form of the message, obtained by a change in the point of view" (Vinay and Darbelnet, 1995: 36). This change can be justified when, although a literal translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the target language. Modulation has the same format as transposition and is a justified procedure. Equivalence is used by Vinay and Darbelnet to refer to "cases where languages

describe the same situation by different stylistic or structural means" (Vinay and Darbelnet, 1995: 37- 38). Equivalence in Vinay and Darbelnet's terms refers to the same meaning being conveyed by a different expression by using different words, grammar or different code of language. This is particularly useful in translating idioms and proverbs. For English and Chinese, two so vastly different languages, it is not easy to find a word or phrase with the same meaning in the two languages and cultures, so equivalence as a procedure becomes important. The last procedure is adaptation. When the source-language narrative does not make sense in the target language, the translator can adapt the story to be acceptable to their target audience by, for example, changing the cultural references.

The procedures of Vinay and Darbelnet were designed for the comparison of two very closely related languages – in their examples, English and French. In other words, not all of them will be suitable to examine two entirely different languages, such as English and Chinese. However, the ideas of calque, borrowing and literal translation as direct procedures are useful as a way of contrasting the oblique procedures. More frequent use of direct procedures may point to greater cultural affinity between the source culture and the target culture whereas greater use of oblique procedures may be indicative of a distance that needs greater explication on the behalf of the translator. This makes a useful tool in comparing the shifts of the two historically distinct texts of The Wonderful Wizard of Oz.

With regard to comparing the two texts back to the source text, English and Chinese are two distinct languages. The procedures of literal translation are not as useful when translating between a synthetic language and an isolating language. I will use the idea of literal translation only insofar as it is reasonable, given the distance between the two grammars. Moreover, my research focused on cultural shifts more than on the grammar shifts. I choose to adapt the above-mentioned literal translation strategies to refer to segments where the ideas are expressed using the same vocabulary set, on the

same register level with no cultural adaptation. In my research report, I am focusing on equivalence and adaptation, rather than the strategies of modulation and transposition, which are clearly only helpful when describing grammatical shifts between two synthetic languages.

Baker's Translation Strategies

The translation procedures that Vinay and Darbelnet outlined, which I have discussed above, are based on French and English. However, there are many more differences between Chinese and English, which are lanugages with completely different cultural and lingiuistic roots. For this reason, I incorporate some of the strategies of Mona Baker, which shall prove more helpful for the analysis of translation between non-homologous languages, such as English and Chinese. In her book *In Other Words: A Coursebook on Translation*, Baker summarized some strategies commonly used by professional translators to deal with various types of non-equivalence as follows:

- Translation by a more general word (superordinate)
- Translation by a more neutral/less expressive word
- Translation by cultural substitution
- Translation suing a loan word or loan word plus explanation
- Translation by paraphrase using a related word
- Translation by paraphrase suing unrelated words
- Translation by omission
- Translation by illustration

(Baker, 2011: 23-43)

For the purposes of this research report, the strategies of translation by *cultural substitution*, *paraphrase* and *omission* will come into play and shall be considered oblique procedures.

Translation by cultural substitution refers to the strategy of using a culture-specific item or expression in target language to replace the source text world or expression.

This culture-specific item or expression in target language may not have the same propositional meaning with the original ones, but has a similar impact to the target reader. This translation strategy gives the readers a concept with which they can identify, something familiar and appealing. According to Baker, a translator can be motivated to use this strategy on both an individual and a general level. On an individual level, the translator's decision to use this strategy depends on the licence of translation given by the commissioner, the purpose of the translation, and the judgement of the translator himself or herself. Then, on a general level, the decision will also reflect "the norms of translation prevailing in a given community" (Baker, 2011: 29). In other words, this strategy of changing the item from the source text into an item which is better understood by the target reader, depends on the cultural context in which the target text is being produced.

There are two types of paraphrase listed by Baker. The first is paraphrase using a related word, and the second is paraphrase using unrelated words. The strategy of paraphrase by using a related word tends to be used when an expression in the source language is "lexicalized" if translated into target language but in a different from, and the form in the target text is less natural than in the source text. For instance, the word "农历(the calendar of agriculture)" is widely translated into English as the "Chinese lunar calendar". On the other hand, if the concept expressed by the source item is not lexicalized at all in the target language, the translator may likely to use the strategy of paraphrase by using unrelated words. Baker cited an example in her book, as the word "accessible" in target text was translated into "人类最容易进入 (where human beings enter most easily)" (Baker, 2011: 41). The main advantage of the paraphrase strategy is that it is kept a high level precision of the meaning in the target text of specifying propositional meaning.

rén lèi zuìróng yì jìn rù

The third strategy I discuss in this research report is translation by omission. Although this strategy may sound rather "drastic", in fact, Baker posits that in some contexts

there is no harm in omitting a word or expression when producing a translation. Professional translators often simply omit translating the word or expression, if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with length explanations. For instance, *"He was thin and haggard and he looked miserable."* If translated this sentence into Chinese will be "他消瘦而憔悴，看上去一副可怜相 (He is thin and haggard, looks miserable)". The translation omits the second "he" in source text. This makes the target text sounds smooth, readable, and clearly understood by the target readers.

tā xiāoshòu ér qiáocuì kànshàng qù yī fù kělián xiāng

To sum up, in this particular research report I am using some of the procedures of Vinay and Darbelnet and the strategies of Baker to examine the three texts. The strategies can be summarized as follows:

Direct Procedures	Oblique Procedures
Borrowing	Equivalence/ Cultural substitution
Calque	Paraphrase
Literal translation of cultural elements	Omission

Monday's Model of DTS

Within the framework of descriptive translation studies, Munday's systemic model (2002) is a systematic and replicable model designed to overcome the shortcoming of comparing source text and target text couple pairs in Toury's studies, and to interface text and context into a coherent method. This method puts three analytical tools together within the tradition of descriptive translation studies. They are systemic functional linguistics, corpus linguistics and sociocultural framework. Munday's model advocates that both source text and target text should be located within their

own sociocultural contexts before the comparative analysis. The aim of sociocultural contexts is discuss the motivations behind the translation shifts. Munday (2002) stresses it should not be limited only to the target text context as proposed by Toury. Both the source text and the target text contexts should be taken into account in translation analysis (Munday, 2002: 78).

Based on descriptive translation studies and elements of Monday's model, I devise my own model for this research report, and use it to analyze original *The Wonderful Wizard of Oz* and the two Chinese translations of the story. First, I establish the texts in their individual socio-historical contexts. Then, I isolate segments that correspond, and analyze shifts that occur between the three versions Finally, I relate these shifts to the socio-historical context described above. I explore the source text and the target text within their historical and sociocultural contexts of production in an attempt to find out if there is a relation between the two. I also explore what may have caused the difference between the two translations of the same text.

Chapter 4: A Comparative Analysis

Segment 1

Although the contents page is often ignored, it plays an important role in both the source and target text. Even the translations of the same source content page can be different, with interesting shifts occurring. The contents page serves as the introduction to the whole story; it provides a peek into the main event of the chapters that follow, and also a kind of skeleton structure for the story as a whole. Some translations of contents pages are very confusing when read by the target reader, especially for children. A good quality contents page makes the main ideas and trajectory of the story easier to understand. Shifts in the table of contents aid the translator in producing a translation which is both faithful to the source text and acceptable to the target readers. From the perspective of reception theory and relevance theory, providing a context for each chapter is very important in terms of the way the children are expected to interpret the chapter. To sum up, it is worthwhile to analyse the oft-neglected chapter titles.

In the first segment, I list the table of contents of each of the three texts in tables and identify the shifts between the original and the two translations, and between the first translation (Chen's version) and the very new translation (Xiao's version). I identify these shifts in terms of the procedures from Vinay and Darbelnet, Baker, and then analyse and explain these shifts using relevance theory and reception theory.

The list of three context pages of three versions:

CHAPTER	SOURCE-TEXT	CHEN (1953)	XIAO (2012)
1	The Cyclone	xuànfēng lái le 旋风 来了 [The] Cyclone is Coming	lóngjuǎnfēng lái le 龙卷风 来了 [The] Tornado is Coming
2	The Council with the Munchkins	huìjiàn máng qí jīn rén 会见 芒 奇金人 To Meet [the] Munchkins	máng qí jīn rén de guódù 芒 奇金人的国度 [The] Munchkins' Country
3	How Dorothy Saved the Scarecrow	jiùchū le dàocǎorén 救出了稻草人 [The] Straw Man saved	dājiù dàocǎorén 搭救稻草人 Saving [the] Straw Man
4	The Road Through the Forest	chuānguò sēnlín qù de lù 穿过 森林去的路 Through [the] Forest's Road	chuānguò sēnlín 穿过 森林 Cross [the] forest
5	The Rescue of the Tin Woodman	jiùchū le tiěpí rén 救出了铁皮人 Saved [the] Iron Skin Man	jiùzhù tiěpí rén 救助铁皮人 [To] Help [the] Iron Skin Man
6	The Cowardly Lion	yī zhī dǎnxiǎo de shīzi 一只胆小的狮子 A Cowardly Lion	dǎnxiǎo de shīzi 胆小的狮子 Cowardly Lion
7	The Journey to the Great Oz	jīngxiǎn de lǚchéng 惊险的旅程 [A] Thrilling Journey	jīngxiǎn de lǚchéng 惊险的旅程 [A] Thrilling Journey
8	The Deadly Poppy Field	sòngmìng de yīngsùhuā tián 送命 的罂粟花田 [A] Get Killed Poppy Flower Field	yàomìng de yīngsù huācóng 要命的罂粟 花丛 [The] Fatal Poppy Flowers
9	The Queen of the Field Mice	tiánshǔhuánghòu 田鼠 皇后 [The] Field Mouse Empress	tiánshǔnǚwáng 田鼠女王 [The] Field Mouse Queen
10	The Guardian of the Gates	shǒuwèichéngmén de rén 守卫 城门 的人 The Gate's Guard	dàodáào zhīguó 到达奥芝国 Arrive in Oz
11	The Emerald City of Oz	shénqí de fěicuì chéng 神奇的翡翠 城	shén qí de fěi cuì chéng 神奇的翡翠 城

		[The] Magical Emerald City	[The] Magical Emerald City
12	The Search for the Wicked Witch	zhǎoxún è nǚwū 找寻 恶女巫 [To] Seek [the] Evil Witch	xúnzhǎo xīfāng è nǚwū 寻找 西方恶女巫 Looking for [the] West Evil Witch
13	The Rescue	jiùzhù 救助 Salvation	yuánzhù 援助 Help
14	The Winged Monkeys	fēi hóu 飞猴 [The] Flying Monkey(s)	huìfēixiáng de hóuzi 会飞翔的猴子 Monkey[s] Which Can Fly
15	The Discovery of Oz the Terrible	mìmìbèi chāichuān le 秘密被拆 穿 了 [The] Secret Has Been Exposed	ào zhī de zhēnmiànmù 奥芝的 真面目 Oz's True Self
16	The Magic Art of the Great Humbug	dà piànzi de móshù 大骗子的魔术 [The] Big Liar's Illusion	dà piànzi de mófǎ 大骗子的魔法 [The] Big Liar's Magic
17	How the Balloon Was Launched	qīng qìqiú zěnyàng fēizǒu de 轻 气球 怎样 飞走的 How does the Light Balloon Fly Away	qìqiú fēi le 气球飞了 The Balloon Flew Away
18	Away to the South	dàonánfāng qù 到南方去 Go to [the] South	dàonánfāng qù 到南方去 Go To [the] South
19	Attacked by the Fighting Trees	huìzhuō rén de shù 会 捉 人的树 [The] Tree Which Can Catch People	huìzhuō rén de shù 会 捉 人的树 [The] Tree Which Can Catch People
20	The Dainty China Country	měilì de cíqì chéng 美丽的瓷器 城 [The] Beautiful Porcelain City	jīngzhì de cíqì guó 精致的瓷器国 [The] Exquisite Porcelain Country
21	The Lion Becomes	shīzi chéngwéi shòuguózhī wáng 狮子 成为 兽 国之 王	dǎnxiǎo shī chéng le shòuguózhī wáng 胆小狮 成 了兽 国之 王

	the King of Beasts	[The] Lion Becomes the King of the Beasts	[The] Cowardly Lion Becomes the King of [the] Beasts
22	The Country of the Quadlings	guì tè lín de guójiā 桂特林的国家 Quadlings' Country	kuí dé lín guó 奎德林国 Quadlings Country
23	Glinda The Good Witch Grants Dorothy's Wish	gān lín dá mǎnzú le duōluóqiàn de 甘林达满足了多萝茜的 yuànwàng 愿望 Glinda Satisfies the Wish of Dorothy	duōluóqiànshí kiànyuànwàng 多罗茜实现 愿望 Dorothy Achieves [her] Dream
24	Home Again	zài huídào jiālǐ lái 再回到家里来 Come to Home Again	

These are the table of contents which list all the names of every chapter in each of the three versions of the story. Even the most cursory of examinations reveals that some of the chapter names have been translated in both Chen and Xiao's versions using direct translation procedures, in order to remain faithful to the original work. As the names of the chapters are quite short and summarize the events which will occur in each specific chapter, making it easy for Chinese child readers to understand, the translators have not needed to make many changes above the linguistic level in order to make them acceptable to the Chinese child reader, whether sixty years ago or today. These simple chapter titles help the readers to follow the general arc of the story and incite their excitement and wonder about what will happen next. A notable use of calque occurs in the title of chapter two, where the two Chinese translators have transferred the name "Munchkins" into Chinese characters and sounds as "芒奇金人" (máng qí jīn rén). As this is just the name of the people who come from a wonderful imaginary country, the use of borrowing does not change the reader's understanding of the story and inspires the same sense of fantasy as the original.

In some chapter titles, Xiao seems to have translated the names of the chapters based on Chen's translations thereof. For example:

Original	Chen's version	Xiao's version
The Journey to the Great Oz	jīngxiǎn de lǚ chéng 惊险的旅程 [A] Thrilling Journey	jīngxiǎn de lǚ chéng 惊险的旅程 [A] Thrilling Journey
The Emerald City of Oz	shén qí de fěi cuì chéng 神奇的翡翠城 [The] Magical Emerald City	shén qí de fěi cuìchéng 神奇的翡翠城 [The] Magical Emerald City
The Magic Art of the Great Humbug	dà piàn zǐ de móshù 大骗子的魔术 [The] Big Liar's Illusion	dà piàn zǐ de mó fǎ 大骗子的魔法 [The] Big Liar's Magic
Away to the South	dàonánfāng qù 到南方去 Go to [the] South	dàonánfāng qù 到南方去 Go To [the] South
Attacked by the Fighting Trees	huìzhuōrén de shù 会捉人的树 [The] Tree Which Can Catch People	huìzhuōrén de shù 会捉人的树 [The] Tree Which Can Catch People
The Dainty China Country	měilì de cíqì chéng 美丽的瓷器城 [The] Beautiful Porcelain City	jīngzhì de cíqì guó 精致的瓷器国 [The] Exquisite Porcelain Country

In the chapters above, it is evident that the two Chinese versions have given the chapters names which are very similar to another one, in some cases identical. This shows that Chen's version still has some influence on modern translators. In these cases, little or no further explanation was needed to make the chapter titles clear for modern Chinese child readers. Relevance and reception theories make it clear that no translator produces a translation in a vacuum, but sometimes the impact of preceding

translations is overlooked. Chen's translation still holds a place in the Chinese literary canon, and even as Xiao translated the original story for his modern child readers, he was also adapting Chen's seminal work for a new audience to appreciate. Chen's translation is still read today, and so a Chinese audience would be more familiar with his versions of the chapter titles than the original English ones, in the cases where he adapted them. Xiao chose to tailor the text to his audience's horizon of expectations, allowing them to understand the chapter titles with the minimum processing effort possible.

However, in the two Chinese translations, there are a few instances of little different translation choices having been made. For example:

	Chapter Three		Chapter Five	
	Texts	Back translation	Texts	Back translation
Original	How Dorothy Saved [the] Scarecrow		The Rescue of the Tin Woodman	
Chen's version	jiù chū le dào 救 出 了 稻 cǎo rén 草人	Saved [the] Straw Man	jiù chū le tiě 救 出 了 铁 pí rén 皮人	Saved [the] Iron Skin Man
Xiao's version	dā jiù dào cǎo 搭 救 稻 草 rén 人	Saving the Straw Man	jiù zhù tiě pí 救 助 铁 皮 rén 人	[To] Help [the] Iron Skin Man

Both of these chapters tell the stories of how Dorothy helps the Scarecrow and the Tin Man. In the two Chinese versions, the translators both choose to translate the title of these two chapters in a similar way. In Chen's version, he translated the two chapters by using the word "了(le)". This character has no specific meaning in Chinese, but when using this character after a verb or a verb phrase, it means the action is done. However, in Xiao's version, he did not translate the names of chapters in the past tense. This

results in some uncertainty which can encourage the child reader to continue reading, to discover if and how the Scarecrow and Tin Man are saved. Thus it could be said that Xiao's version is more appealing to the children who read this book.

Another interesting shift, in a case of cultural substitution as defined by Baker, is the English names of the Scarecrow and the Tin Woodman being translated into "稻草人 (dàocǎorén) (Straw Man)" and "铁皮人 (tiě pírén) (Iron Skin Man)". By translating the Scarecrow and the Tin Woodman's names with "人 (rén)" (human being) an emphasis on their humanity the translator have made the characters more familiar to a child reader. In this way, the child reader is subtly helped to understand that the Scarecrow and the Tin Woodsman will behave like human beings in the world of Oz, not like inanimate objects. The Chinese texts also use simpler language to describe these characters, referring to them by their composite elements (*straw* in the shape of a *man*, etc.), which helps the child reader to form a picture of these characters in their mind. By catering to the vocabulary and limited experience of a child reader, the translators have made the text more relevant to them.

	Texts	Back translation
Original	The Guardian of the Gates	
Chen's version	守卫城门的人 (shǒuwèichéngmén de rén)	[The] Person Who Guards [the] Gate
Xiao's version	到达奥芝国 (dào dá ào zhīguó)	Arrive in Oz

The back-translations show the subtle yet important differences between Chen and Xiao's word choices for the titles of the above chapters. The first example of this is Chen's literal translation of the title of chapter ten, which he called "守卫城门的人 (shǒuwèichéngmén de rén) (Person Who Guards [the] Gate)". In the narrative the people who guard the gates are

not a particularly important aspect. The important thing that happens in that chapter is that Dorothy and her friends manage to travel to the other side of the gate. Thus, Xiao translated into "到达奥芝国 (dào dá ào zhīguó) (Arrived in Oz)". He chose to include the name of the city, Oz, in his translation of this chapter name. This makes the content of the chapter clearer to the child readers and maintains their interest in the unfolding story. Chinese children reading the story will become curious about what Oz is and what will happen once Dorothy and her companions arrive in Oz. This shows that Xiao's translation has taken into account the reception of his target audience, where Chen has simply translated the original in a literal way.

	Texts	Back translation
Original	The Discovery of Oz the Terrible	
Chen's version	秘密被揭穿了 (mìmìbèi jiē chuān le)	[The] Secret Has Been Exposed
Xiao's version	奥芝的真面目 (ào zhī de zhēnmiànmù)	Oz's True Self

In the fourteenth chapter, "The Discovery of Oz the Terrible", both Chen and Xiao chose did not translate the word "terrible", because the implication in Chinese would make the reader worried that perhaps in this chapter something will happen that will scare the reader. Instead, Chen chose to call the chapter "秘密被揭穿了 (mìmìbèi jiē chuān le) ([The] Secret Has Been Exposed)", which loses some of the drama of the English original but gives a little more information about what will happen. The word "秘密 (mìmì) (secret)" is appealing in Chinese, enticing the child reader to read on and find out what the secret is. On the other hand, Xiao called this chapter "奥芝的真面目 (ào zhī de zhēnmiànmù) (Oz's True Self)". Like Chen, he has simplified the title somewhat, but the wording he chose retains more of the drama and intrigue of the original English version. Modern

Chinese child readers are more sophisticated than those of sixty years ago, having been exposed to much more of the world, and therefore Chen's simpler title may have seemed boring to them. This shows that both Chen and Xiao chose to adapt this chapter's title in order to make it more acceptable to their child readers. Moreover, in the story, the so-called Great and Powerful Oz is not really great or powerful at all. Thus there is a certain degree of irony in the English chapter title. However, both of the Chinese translations lose the irony and the sense of anti-climax when translating the chapter title, in favour of a simpler title that makes more direct reference to what happens in the chapter. According to reception theory and relevance theory, this is catering to the Chinese children's horizon of expectations and avoiding confusing Chinese children on their understanding of the main purpose of the chapter.

	Texts	Back translation
Original	The Magic Art of the Great Humbug	
Chen's version	dàpiàn zi de móshù 大骗子的魔术	[The] Big Liar's Illusion
Xiao's version	dàpiàn zi de mó fǎ 大骗子的魔法	[The] Big Liar's Magic

In chapter sixteen, the original story the name of the chapter is "The Magic Art of the Great Humbug". Literally in English, a humbug is a kind of sweet, but people use this word to describe someone who tricks and deceives people. It is a fairly old-fashioned way of speaking, although it is still occasionally used in modern writing. It is thus unsurprising that to Chinese children, both sixty years ago and today, this word is not familiar. Chen and Xiao both used Baker's translation strategies of culture substitution in order to retain the meaning of the English while making the wording accessible to Chinese child readers. They both use the term "大骗子 (dàpiàn zi (Big Liar)", words which Chinese children can understand easily, using a minimum of cognitive effort, which also have a similar meaning to the English original. Another difference between Chen

and Xiao's versions of the name of this chapter is their translation of the word "magic". Chen chose the word "魔术" (móshù) and Xiao chose the word "魔法" (mó fǎ). On the one hand, "魔术" (móshù) refers to the kind of magic that a magician does, which people know is just an illusion and not real. However the word "魔法" (mó fǎ) means magic that is real, the kind imagined in many different fairy tales and books. As the readers of this book are children, the concept of magic is easy for them to accept in many different guises. As the fantasy genre of children's and young adult literature has grown drastically over the past few decades, modern children would find the concept of real magic to be easy to accept, as they have been exposed to more of it. However, it could be argued that Chen's translation is more faithful, as the Wizard of Oz's magic does indeed turn out to be nothing more than trickery.

	Texts	Back translation
Original	How the Balloon Was Launched	
Chen's version	qīng qì qiú shì zěnyàng fēi zǒu de 轻气球是怎样飞走的	How does the Light Balloon Fly Away
Xiao's version	qì qiú fēi le 气球飞了	[The] Balloon Flew Away

The original name of the seventeenth chapter is "How the Balloon Was Launched". As usual, Chen translated this name quite literally into "轻气球是怎样飞走的" (qīng qì qiú shì zěnyàng fēi zǒu de) (How does the Light Balloon Fly Away)". However, Xiao simplified the sentence to "气球飞了" (qì qiú fēi le) ([The] Balloon Flew Away)", which is easier to read quickly and understand, especially for a child reader, requiring less cognitive effort to appreciate the meaning. According to relevance theory and reception theory, each of the two translations of the table of contents try to consider their particular target readers, and have aimed for an acceptable text, whether through the use of direct procedures or

oblique procedures. As the same language and culture is developed and changed over the sixty years between the productions of the two translations, each one has been designed to be understood by their particular target readers.

Segment 2

Children are at the threshold of language proficiency development, so the words used in children's literature should be simple enough for them to understand, deriving mainly from children's standard spoken language. Translation for child readers is very different from translation for adults. Along with the many other factors, the translation should take the language reception level of the child reader into consideration, and use simple language in the translation process. If the text is too difficult for children to understand, their interest in continuing to read the text will diminish. Thus it is important to choose language that they can understand easily and will still entertain them. In this segment, I have selected a sentence which uses changing an abstract concept into something the child reader can easily visualise. Then I look at how the two Chinese translations dealt with the translation of the said metaphor.

Original text:

Toto did not like this addition to the party, at first. He smelled around the stuffed man as if he suspected there might be a nest of rats in the straw, and he often growled in an unfriendly way at the Scarecrow. (Baum, 2001: 47)

qǐchū tuō tuō bù xǐhuan zhège yǐwài de dōngxī cānjiā jìnlái tā sìchù xiùzhe zhège
Chen's version: **起初**，托托不喜欢这个**以外的东西**参加进来。它四处嗅着这个
dàocǎorén fǎngfú yíxīn zài dàocǎo lǐ yěxǔ yǒu yī cháo lǎoshǔ chángchángyǒudiǎn er bùyǒuhǎo dìduìzhe dàocǎo
稻草人，**仿佛疑心在稻草里也许有一巢老鼠**，常常有点儿**不友好地对着稻草**
rényǐnyǐn dìfèizhe
人狺狺地吠着。(Chen, 1979: 18)

Back translation: At first, Toto did not like this outsider (excluded thing) joining in. it smelled this Straw Man, as if it suspected that there was a nest of rats in the straw, and often barked at the Straw Man in an unfriendly way with the sound yinyin.

gāng kāishǐ tuōtuō kěbù xǐhuan zhège tūrán jiārù de jiāhuo bùtíng dì zài tā shēnshàng
Xiao's Version：**刚开始**，托托可不喜欢这个**突然加入的家伙**，不停地在他 身上
xiùlaixiùqù shíbùshí chōng tā kuángjiào
嗅来嗅去，时不时**冲 他 狂叫**。 (Xiao, 2012: 35)

Back translation: At beginning, Toto did not like this guy, who joined them suddenly, at all, [it] smelled him around all the time, and often barked furiously at him.

Both these two translations translated the original text in the similar meaning. In the two translations, "起初" and "刚开始" both mean "at the beginning or at first". However, "起初" is widely used in old-fashioned texts or in formal texts. "刚开始", on the other hand, is more current and informal. Xiao clearly has the new readers of this story in his mind, and chose a word which is more easily accepted by children who live in modern society.

	Texts	Back translation
Original	he suspected there might be a nest of rats in the straw	
Chen's version	fǎng fú yí xīn zài dàocǎo lǐ yě xǔ yǒu yī cháo lǎo shǔ 仿佛疑心在稻草里也许有一巢老鼠	it suspected that there was a nest of rats in the straw
Xiao's version	omitted	

Omission

In the original version, the sentence describes what Toto thinks about the Scarecrow. In the older Chinese translation, Chen translated this sentence directly into Chinese. However, in Xiao's version he omitted this sentence and did not translate it at all. The reason Xiao omitted this sentence could be a number of things. It may be that he felt that modern children, who live in cities, are less likely to know what a scarecrow is, or know that it is made of straw, so the reference to straw would confuse them, or

because of the target reader for Xiao is a young child who would read this story for themselves, Xiao omitted this metaphor to make the text simpler for them. On the other hand, the literal back-translation of "稻草人 (scarecrow)" is in fact 'straw man'. Another explanation could be that, since rats are perceived negatively in Chinese culture, the suggestion that the Scarecrow has rats living in his straw could impact on the way the child readers perceive him. The readers of both Chen and Xiao's translations are children. However, they were translating for children from different periods of time, which results in their readers having widely divergent horizons of expectation and cognitive environments.

	Texts	Back translation
Original	…growled in an unfriendly way at the Scarecrow.	
Chen's version	不友好地对着稻草人狺狺地吠着。	barked at the scarecrow in an unfriendly way with the sound yinyin
Xiao's version	冲他狂叫。	Barked furiously at him (the scarecrow)

Equivalence

The two Chinese versions both show that the little dog Toto does not like the Scarecrow at all. The first version directly translates as Toto barking at the scarecrow in an unfriendly way, which follows the original version quite faithfully. To make it more clear, Chen used the onomatopoeia "狺狺", which refers to the sound of a small dog barking aggressively. Onomatopoeia refers to "words containing sounds similar to the noises they describe" (牛津高阶英汉双解词典 Oxford Advanced Learner's English-Chinese Dictionary, 2001: 1203-1204). In other words, onomatopoeia is the imitation sounds that are made by an object or associated with or suggestive of some

action or movement. In Chinese, onomatopoeia can add rhythm and beauty to the language, and enrich the child reader's aesthetic reception of the images and sounds created in their mind by the text. However, instead of using onomatopoeia, Xiao instead made use of an adjective – "狂 kuáng" which means "furiously" – to describe how Toto barked at the Scarecrow, and thus show that Toto does not like him. Although the use of onomatopoeia makes a text more easily accepted by children, the word "狺狺 yínyín" is an old-fashioned word and would be unfamiliar to children who live in the modern world. Today, the onomatopoeia "旺旺 wàngwàng" is most commonly associated with the sound of a dog barking, not "狺狺 yínyín". Thus Xiao translated this segment in a simpler way, using an adjective to describe how little dog was barking, which would require less processing effort on the part of the child and thus make the text more relevant to them.

	Texts	Back translation
Original	…addition to the party…	
Chen's version	以外的东西 yǐ wài de dōng xī	Outsider(excluded thing)
Xiao's version	突然加入的家伙 tū rán jiā rù de jiā huo	Guy who has joined suddenly

Omission

These two translated versions follow the original text's content quite faithfully; describing how Dorothy's dog Toto does not like the scarecrow, and barks at him in an unfriendly way. In the original version, the word "party" means the group, which consisted of Dorothy and Toto. The first part of the sentence tells the reader that Toto does not like the scarecrow, the "addition" joining their group. However, in the two target texts, the translators all did not translate this word directly into Chinese. As a result of the need to follow the rules of Chinese grammar, they do not clearly state

“the party”; however, the audience still can understand very well. This shows the use of the Baker’s strategy of omission, which can be justified because a cognitive environment has been built, so children understand implicitly that the scarecrow joined the party.

Modulation

In the original text, “addition” is a noun, whereas in both of the two Chinese versions the translators shifted the “addition” into an adjective. This is modulation according to Vinay and Darbelnet and is simply a subscription of the target text to the grammatical norms of Chinese. More interestingly, we can see differences of a cultural nature between these two target texts. First, in Chen’s version, he used “东西 (dōngxī) (thing/something)” to describe the scarecrow; but Xuao’s version use the word “家伙 (jiāhuo) (guy)” instead. The word “东西 (dōngxī) (thing/something)” in Chinese has the meaning of “expressing a feeling of affection or hatred for a person or animal” (牛津高阶英汉双解词典 (niú jīn gāo jiē yīnghàn shuāng jiě cídiǎn) Oxford Advanced Learner’s English-Chinese Dictionary, 2001: 131). Compared with the word “家伙” (jiā huo), “东西” (dōng xī) is impolite and does not show respect for a person. In the first translation, the Scarecrow is called a “thing”, which is an inanimate object, whereas in the newer one, he is called a “guy”, which acknowledges his humanity, even if he is made of straw. The second sentence may be more easily accepted by modern children, as it makes it easier for them to relate to the character of the Scarecrow. Calling the Scarecrow a “东西 (dōng xī)(thing)” may be more accurate, but it is also more impersonal; calling him a “家伙 (jiā huo)(guy)” is more informal and friendly, making the character more likeable for the modern reader. This is also shows that the Scarecrow is a living character in the story.

The second, more recent translation took the language reception level of the modern

child reader into consideration, and used modern and simple language. By using relevance theory and reception theory, the reason for the differences between the two versions of the same story translated into the same language become clear. The readers of Chen's translation may have been familiar with scarecrows, and would have found it odd to refer to them as "家伙(jiā huo)", which implies a person. However, the modern reader is less likely to be familiar with scarecrows in general and thus would prefer to relate to the Scarecrow as a person who happens to be made of straw rather than as an inanimate object made animate. Once again one can see shifts which have occurred as a result of the vastly different times in which these two translations were produced and the changes to language and society in that time span.

Segment 3

The description of action is indispensable to children's literature. The translation should maintain a clear explanation of the event or situation and guide children in their understanding of it. In this segment, I have chosen one sentence from the part of the story when the lion meets Dorothy and her friends. When the lion tries to scare the little dog, Toto, Dorothy is prompt in coming to his rescue. The action in this scene is quick, and so it is important to keep this clear, especially for young readers. Thus it is worth examining how each of the Chinese translations handled this segment.

Original text:

Little Toto, now that he had an enemy to face, ran barking toward the Lion, and the great beast had opened his mouth to bite the dog, when Dorothy, fearing Toto would be killed, and heedless of danger, rushed forward and slapped the Lion upon his nose as hard as she could, while she cried out: (Baum, 2001: 80)

Chen's version

xiànzài xiǎo tuōtuō miàndu ìzhège chóudí pǎoshàngqiánqùxiàng shīzi fèi zhe zhèzhī dà yěshòu jiùzhāngkāi tā de zuǐ
现在，小托托面对这个仇敌，跑 上前 去向狮子吠着，这只大野兽就 张开 他的嘴

qùyǎozhèzhīxiǎogǒu zhèshíhòu duōluóqiàn hàipà tuōtuō huìbèi yǎosǐ búgù wēixiǎn chōngxiàngqiánqù jìnlì
去咬这只小狗。这时候，多萝茜害怕托托会被咬死，不顾危险， 冲向 前去，**尽力**

猛 捆着它的鼻子， 她 高声 喊起来：(Chen, 1979: 32)

Back translation: Now, little Toto was facing this enemy; he ran forward and barked at the lion. This big beast then opened his mouth to bite the little dog. At this time, Dorothy was afraid that Toto will be fatally bitten. She is heedless of danger and surges forward. She tried to slap his nose with a rush and shouted loudly:

Xiao's version:

jiùzài shīzi zhāngkāi dà zuǐbā xiǎngyàoyǎo tuōtuō shí duōluóqiànmèngdechōngshàngqù shǐchū quánshēn lìqi
就在狮子 张开 大嘴巴 想 要咬托托时， 多罗茜猛地 冲 上去， **使出 全身 力气**，

duìzhǔn shīzi de bízi hěnhěn dìzòu le yī quán zuǐ lǐ hái dàjiàodào
对准狮子的鼻子**狠狠地**揍了一拳， 嘴里还大叫道：(Xiao, 2012: 56-57).

Back translation: Dorothy rushed hastily forward when the lion opened his mouth and wanted to bite Toto. She gathered all her strength to beat the nose of the lion hard, yelling [to him].

	Texts	Back translation
Original	…as hard as she could…	
Chen's version	jìn lì měngguāizhe 尽力 猛 捆着	try her best with rush to slap
Xiao's version	shǐchūquánshēn lì qi hěnhěn dì 使出 全 身 力气，狠狠地	summon all her strength, hardly

Equivalence

In this sentence, Dorothy is angry with the lion, who is bullying the little dog Toto. As she wanted to protect her little dog, she "rushed forward and slapped the Lion upon his nose as hard as she could". Both of the translations use the strategy Vinay and Darbelnet refer to as equivalence to show that the little girl is enraged with the lion. In

the first Chinese translation, Chen translated this feeling into "尽力 猛 掴着 (jìn lì měngguāizhe)" which means she try her best to haste forward to slap the nose of the lion. The second Chinese translation translated this feeling into two colloquial expressions, "使出 全身力气 (shǐ chūquán shēn lì qi) (summon all her strength)" and "狠狠地 (hěnhěn de) (hard/powerful)".

To compare these two Chinese translations, the first translation is more literary than the second one, whereas the modern version easier to understand for the modern child reader, because the second translation uses two expressions which sound much more interesting and render a lively picture to the child readers. At the same time, they are exposed to the familiar colloquial expressions from their everyday life, making the text more relevant to them. As children often access text by having an adult read to them, it is also important for children's literature to engage its listeners with the sound of the language used. Everyday phrases and colloquialisms are easily recognised by children's ears, are simple enough to engage their minds, and yet lively enough to inspire their imaginations. According to reception theory, the second translator has in this way narrowed the distance between the child's horizon of expectations and that of the intended readers of the source language text, in order to facilitate the children's reception of the target language text.

Segment 4

Children live in a colourful world with their imagination full of colour and beauty. To use language with rhythm and beauty when translating is very important for the reception of children, this special group of receptors. In this segment, I have chosen a sentence from the description of Dorothy's arrival in the wonderful Land of Oz. It is useful to examine how the translation makes the resonance of the imagery for to its target readers.

Original text:

There were lovely patches of green sward all about, with stately trees bearing rich and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and sparkling along between green banks, and murmuring in a voice very grateful to a little girl who had lived so long on the dry, gray prairies. (1987: 22)

Chen's version:

nàlǐ mǎn shì kěài de yī kuàikuài lǜ cǎo dì yǐjí gāodà de shùlín shùlín lǐ guàzhefēngráo de tiánměi de guǒzi
那里满是可爱的一块块**绿**草地，以及高大的树林，树林里挂着**丰饶的甜美的**果子。

xiépō shàngdàochùzhǎngzhe qíyìde huācǎo niǎoér men pī shànghǎnjiàn de huīhuáng měilì de yǔ fú chàngzhe gēer
斜坡 上 到 处长 着奇异的花草，鸟儿们披 上 罕见的 辉煌 美丽的羽服 唱 着歌儿，

bìngqiě zài shùlín lǐ hé guànmùcóngzhōng gǔ yì fēiwǔ líkāi bù duō lù yǒu yī tiáo xiǎoxī yánzhe lǜ de xiépō
并且在树林里和 灌木丛 中 鼓翼飞舞。离开不多路有一条小溪，沿着绿的斜坡

zhōngjiānchōng liúzhe qǐ zhepào fāchū cóngcóng de shēngyīn lái xiǎo nǚháizi duìcǐ shífēn yuèyì yīnwèi tā
中间 冲 流着，起着泡，发出**淙淙**的 声音 来，小女孩子对此十分悦意，因为她

zài nàqiánzào de huī sè de cǎoyuánshàngzhùdé tài jiǔ le
在那乾燥的、**灰色的**草原 上 住得太久了。(1979: 5)

Back translation: It was full of lovely green grassland and tall woods. In the woods there are hanging bountiful sweet fruits. On the slope, there are fantastic flowers everywhere. The birds are singing with rare, glorious and beautiful feathers and fluttering in the trees and bushes. There is a small stream not far from there. The stream flows along with the middle of the slope with bubbles and the sound "tsongtsong". The little girl was very happy because she had been living too long in the gray dry prairie.

Xiao's version:

zài yī dàpiàn lǜyóuyóu de cǎo dìshàng shēngzhǎngzhe xǔ duōgāo dà de shùmù shùshàngmǎnmǎn dìguàzhehóngtōng
在一大片**绿油油**的草地 上，生 长着许多高大的树木，树 上 满满地挂着**红 通**

tōnghuòhuángdèngdèng de guǒshí shùzhījiān pī zheměi lì yǔmáo de niǎo ér zài fān fēi gēchàng zài zhèkuàicǎo
通或**黄 澄 澄**的果实；树枝间，披着美丽羽毛的鸟儿在翻飞、歌唱；在这块草

dì de zhōngyāng yī xiǎo gǔ xuànfēngzhèngzài mànmàn dìxiāoshī pō xià bùyuǎnchùyǒu yī tiáoxiǎo xī xī shuǐ bō
地的 中 央，一小股旋 风 正 在慢 慢地消失；坡下不远 处有一条小溪，溪水波

guāng lín lín zài lǜ cǎo dì shàng chán chán liú dòng zhe fā chū dīng dīng dōng dōng dòng tīng de gē shēng duì yú cháng qī
光 粼粼，在绿草地上**潺潺**流动着，发出**叮叮咚咚**动听的**歌声**。对于长期

jū zhù zài gān zào huī méng méng de cǎo yuán shàng de duō luó qián lái shuō yǎn qián de jǐng xiàng shí zài shì tài měi lì dòng
居住在干燥、**灰蒙蒙**的草原上的多萝茜来说，眼前的景象实在是太美丽动

rén le
人了。(2012: 17)

Back translation: On the large shining green grassland, there were a lot of high trees. In the trees there was full of bright red and glistening yellow fruits. In the branches, the birds with beautiful feathers were flying and singing. In the middle of the grassland, a little wind has made the grass ripple. Not far from the slope, there was a small stream. The sparkling water of the small stream flowed on the green grass with a fair-sounding "ding ding dong dong". For Dorothy, who had been living in the dry and dusky gray grassland, the scene was so beautiful and moving.

Original		Green	Rich and luscious		Gray
Chen's version	Text	lǜ 绿	fēng ráo de tián měi de 丰饶的甜美的		huī sè de 灰色的
	Back Translation	green	Rich and melting		gray
Xiao's version	Text	lǜ yóu yóu 绿油油	hóng tōng tōng 红通通	huáng dèng dèng 黄澄澄	huī méng méng 灰蒙蒙
	Back Translation	Shinning shining green	Bright bright red	Glistening glistening yellow	Dusky dusky gray

This part describes the little girl Dorothy arriving in the wonderful land of Oz for the first time and how she loses herself in the beautiful scenery. The author wrote in detail about what the fairy land looks like, including the sward, the trees, the fruits, the flowers, the birds, the bushes, and the brook. He used a lot of adjectives to show how lovely the scenery is. In the description, he also used many words to describe colour for his small readers. Colour words can improve the attractiveness of the described scene in a child's imagination. The use of colour words encourages a child to visualise

the place being described.

Literal Translation/Cultural Substitution

The two Chinese versions both use the same method to translate this part. They both used beautiful language to represent the picturesque scenery. However, Chen and Xiao used different methods of translation to translate the colour words when producing their respective translations. In Chen's version, he remained very faithful to the original text's description, following Baum's use of colour closely. According to Vinay and Darbelnet, he translated all the words above by using the method of literal translation. However, Xiao translated the words above using one of the Baker's translation strategies – cultural substitution. He chose the special form of Chinese words which is called the "ABB" form adjective, such as "绿油油(lǜ yóuyóu shining shining green), 红通通(hóngtōngtōng bright bright red), 黄澄澄(huángdèngdèng glistening glistening yellow), 灰蒙蒙(huīmēngmēng dusky dusky gray)". The main characteristic of this form is that there are usually three characters in the adjective, the last two of which are the same. In Chinese literature, these adjectives evoke a sense of music, innovation, and energy when they are read aloud. They are often used in the poems for poetic effect and to add lyricism, rhythm and musicality.

Adaptation

Moreover, when describing the fruit, in the original text the author chose words which describe the quantity and taste of the fruit. However, Xiao chose to use another two "ABB" form adjectives which describe colour to translate this description. In Vinay and Darbelnet's strategies, this is called adaptation. Children, this special group of readers, live in a vibrant world full of colourful images. Xiao chose these vivid words in order to narrow the distance between the child readers' personal experience and the information in the texts. These rich descriptions help the reader to imagine a colourful picture of the scene, which is entertaining and satisfies the young readers' horizon of

expectations.

	Texts	Back translation
Original	murmuring in a voice	
Chen's version	fāchū cóngcóng de shēngyīn 发出 **淙淙** 的声音	Make a sound "tsong tsong"
Xiao's version	zài lǜcǎo dìshàng chánchán liúdòng zhe fāchū 在绿草地上 **潺潺** 流动着，发出 dīngdīngdōngdōngdòngtīng de gēshēng **叮叮咚咚** 动听的**歌声**。	[the brook] flows on the green grass, with the sound "ding ding dong dong" like a song.

Cultural Substitution

This sentence is a description of a colourful brook which brings Dorothy and the children readers of the original text great aesthetic enjoyment in both visual and audible ways. When the original author wrote about the brook, he described its sound as being like a "murmuring in a voice". This is a metaphor which compares the sound of the moving water to a person's voice murmuring. Metaphor is one of the most common literary tools, which is widely used in children's literature. A child's cognitive world is simple and thrives on immediateness. By comparing more complicated ideas to simple things, which they encounter in daily life, the author makes these ideas easier for children to accept and understand. In Chen's version, he translated this sentence using onomatopoeia, using "淙淙 (cóngcóng) (tsong tsong)" to imitate the sound of the brook.

In Xiao's version, he also made use of onomatopoeia; however, he chose a different onomatopoeic word, "叮叮咚咚 (dīngdīngdōngdōng)", which is usually used to describe a beautiful sound of musical instruments. These two words, "淙淙 (cóngcóng)" and "叮叮咚咚 (dīngdīngdōngdōng)" both have a repetitive form. The rhythm created by repetition of sounds can strengthen the emotional force of the text so as to engage the attention of child readers. Children can take great aesthetic delight in reading the repeated patterns in their reception process.

The use of repetition shows both translators' concern for the aesthetic needs of their respective child readers.

Xiao also used the same method as the author, the metaphor, as he compares the sound of the brook to melodious singing. Both of the Chinese translators translated the sentence in a way which shows their attention to the needs of their target audiences, especially with regard to relevance theory and reception theory. They maintain and strengthen the rhythmic effect in the target language text, which is an integral element of the aesthetic delight which children can get from their reception process. Both of them added rhythm and lyrical beauty to the text and bringing the same rhythmic delight to the target audience child readers as to the children who read the original.

Segment 5

Idiomatic expressions can vary widely even between closely-related languages. A translation which brings in target-language idioms adds colour and brings an element of familiarity to the target text for the reader. Four-character idioms are one of the most important, quintessentially Chinese, linguistic expressions in the Chinese language. They represent a rich literary culture and history, presented in a concise format. They are not only used in literary texts, but also used in daily life. In English-Chinese translations, many translators like to use four-character Chinese idioms in the translation, as the four-character Chinese idioms have a profound impact and render literary text vivid and enjoyable. The use of four character idioms in translation can improve the aesthetics of a text for Chinese readers and is indicative of how target language literary norms frequently effect the translation process and are used to produce acceptable target texts.

Children, as the group of language users are still learning and developing their

language use. By bringing in Chinese idioms, a text not only introduces a more literary language, but also offers a gateway to their learning many fables, historical stories and excellent poetry. In this segment, I have chosen a segement in which Dorothy walks with the Scarecrow on the way to Oz. As they journey, the Scarecrow encounters many troubles because he has no brain. Through my analysis of this paragraph, I discuss how the shifts between English and Chinese, and also from the old Chinese version and the new Chinese version, can be explained from the point of view of relevance theory and reception theory and how four character idioms appear as a clear distinguishing feature of translation into Chinese for children.

Original text:

A few hours the road began to be rough, and the walking grew so difficult that the Scarecrow often stumbled over the yellow brick, which were here very uneven. Sometimes, indeed, they were broken or missing altogether, leaving holes that Toto jumped across and Dorothy walked around. As for the Scarecrow, having no brains he walked straight ahead, and so stepped into the holes and fell at full length on the hard bricks. It never hurt him, however, and Dorothy would pick him up and set him upon his feet again, while he joined her in laughing merrily at his own mishap.

Chen's version

zài jǐxiǎoshí yǐhòu lù kāishǐ biànde huài le hěn bùpíngtǎn zhújiànzhújiàn dìnánzǒu qǐlái dàocǎoshícháng diē
在几小时以后，路开始变得坏了，**很不平坦**。逐渐逐渐地难走起来，稻草时常跌

dào zài huángzhuān pū de lùshang zhēnde yǒu de dìfāng huángzhuānwánquán pòsuì lele huòzhě bújiàn le liúxià
到在黄 砖 铺的路上，真的，有的地方 黄 砖 完全 破碎了了，或者不见了，**留下**

xǔduō dòngxué tuōtuō tiào le guòqù duōluóqiànrào le guòqù lúndào dàocǎorén tā méiyǒu nǎozi bǐzhí dì
许多洞穴，托托跳了过去，多萝茜绕了过去。轮到稻草人，他没有脑子，笔直地

xiàngqiánzǒu suǒyǐ diēdàodòng lǐ qù le quánshēndiào zài jiānyìng de zhuāntóushàng kěshì tā yǒngyuǎn bùhuì
向前 走，所以**跌到洞里去了**，全身 掉在坚硬的 砖头 上。可是他 永远 不会

shòushāng duōluóqiàntí le tā qǐlái zài bǎ tā zhànzhí le dāng tā gǎnshàng le tā duì zìjǐ búxìng de shì
受伤，多萝茜提了他起来，再把他站直了，当他赶上了她，对自己不幸的事，

quèkuàihuó dì dàxiàozhe
却快活地大笑着。

Back translation: After a few hours, the road changed for the worse, becoming very

rough. To walk on it gradually became difficult; the Straw Man always foundered on the way which was spread by yellow bricks. Indeed, in some places the yellow bricks were completely broken or had disappeared and left many holes. Toto jumped across. Dorothy walked around. It's Scarecrow's turn; he does not have a mind, he walked forward, so he fell into the hole. His body dropped on the hard rocks. But, he never got injured. Dorothy lifted him up, letting him stand straight. When he caught up to her, he was laughing happily about his unluckiness.

Xiao's version

tāmen zǒu le jǐgèxiǎoshíhòu dàolù kāishǐ biànde āotūbùpíng nánzǒu qǐlái zhèduìduō luóqiànhé tuōtuō láishuō
他们走了几个小时后，道路开始变得**凹凸不平**、难走起来。这对多罗茜和托托来说，

méishénme fángài kěshì duìdàocǎorén jiù bù tài miào le tā búshì bèi bàn le gè sìjiǎocháotiān jiùshì shuāi le
没什么妨碍。可是对稻草人就不太妙了，他不是被绊了个**四脚朝天**，就是摔了

gè zuǐkěn dì bǐrú yùdào kēngkēngwāwā de dìfāng tuōtuō huìtiào guòqù duōluóqiànhuìràozhezǒuguò qù
个嘴啃地。比如，遇到**坑坑洼洼**的地方，托托会跳过去，多罗茜会绕着走过去，

ér méiyǒu nǎozi de dàocǎorén zǒngshì zhízhí dìzǒuguò qù ránhòu gūdōng zāi gè dà gēntou xìnghǎo tā shìdàocǎo
而没有脑子的稻草人总是直直地走过去，然后咕咚栽个大跟头。幸好他是稻草

zuòchéng de bú huìshòushāng yě bú huìténgtòng yào bu rán tā zǎo jiùshānghén lěi lěi de le
做成的，不会受伤也不会疼痛，要不然他早就**伤痕累累**的了。

Back translation: They walked for a few hours, then the road become very rough, and bumpy and hard to walk on. This is nothing for Dorothy and Toto. But for the Straw Man it is not very good. He either felt down on his back with legs pointing up, or fell flat on his face. For example: when the road became innumerable craters, Dorothy would walk around, but the Scarecrow who has no brain always walked straight then – gudong! – fell down. Luckily, he was made of straw, and would not get injured and hurt. Otherwise, he ought to have been a mass of bruises.

Original		Rough	stumbled over	leaving holes	
Chen's version	Text	hěn bù píngtǎn 很不平坦	diē dào dòng lǐ qù le 跌到洞里去了	liú xià xǔduō dòngxué 留下许多洞穴	
	Back Translation	Very unevenness	Tumble/ fall into the hole	Left a lot of holes	

Xiao's version	Text	āo tū bùpíng 凹凸不平	sìjiǎochāotiān 四脚朝天	kēngkēng wā wā 坑坑洼洼	shānghén lěi lěi 伤痕累累
	Back Translation	Irregularities, lumpy, rough	fall backwards with hands and legs in the air	(of road surface) bumpy full of bumps and hollows	a mass of bruises

Cultural Substitution

The four-character Chinese idioms are an important component of Chinese language and culture, and are unique to Chinese. Many of them are derived from old Chinese stories. The four-character Chinese idiom has the characteristics of conciseness, symmetry and vividness of imagery. They do not follow traditional Chinese grammar, but have been absorbed into the language over many years. Many of these idiomatic phrases are commonly used as adjectives, creating compact descriptions which are familiar to the Chinese reader, yet still beautiful, and somewhat formal. The four character structure, as a special phenomenon in Chinese word formation, includes fixed idioms and unfixed idioms. This special formation is always used both in Chinese literature and English-Chinese literature translations, for its great advantages of concisely endowing a text with lovely sounds, patterns, and images.

In the sentence above, Xiao used a series of four-character Chinese idioms to translate the sentence of the original text. In the original version, the author shows the Scarecrow has no brain, so when he meet the same problem as Dorothy and Toto, he has a different reaction to them. The original text also describes how the Scarecrow falls down but is not sad about his clumsiness because he has no brain and is made of straw, so he does not injure himself. In the first Chinese version, Chen translated this part literally into the target language, using similar sentences and similar structures. However, in the second Chinese version, Xiao used four four-character Chinese idioms instead, to describe how bad the road is, and how clumsy the Scarecrow is. "凹凸不平 (Irregularities, lumpy, rough)" and "坑坑洼洼 (bumpy, full of bumps

and hollows)" both vividly describe how bad the road is. Using the two similar four-character idioms, Xiao avoided the repetition of the same phrase, added colour to the description for the Chinese reader, and allowed the child reader to understand the sentences better. The four-character Chinese idiom "四脚朝天 (sìjiǎochāotiān) (fall backwards with hands and legs in the air)" describes a person who falls down suddenly and in a very difficult (and rather silly) position. Using this idiom can help the child readers to imagine just how the Scarecrow fell over, and amuse them with the exaggerated pose that is described.

Adaptation

The original text describes that the Scarecrow never gets injured and he did not become sad when he falls down on the ground as a result. On the contrary, he "joined her in laughing merrily at his own mishap". Once again, Chen chose to translate this part directly into the target language. However, Xiao did not translate this sentence literally. Instead, he used the method of adaptation. He adapted this part into "**幸好**(xìnghǎo) 他是稻草做成的(shìdàocǎozuòchéngde)，不会受伤也不会疼痛(búhuìshòushāngyěbúhuìténgtòng)，**要不然**(yàoburán)他早就**伤痕累累**(shānghénléiléi)的了(de le)。" (Luckily, he was made of straw, and would not get injured and hurt. Otherwise, he ought to have been a mass of bruises). Although the Scarecrow always falls down on the ground, both the original text and the translations show that he still happy. We can thus see the personality of the Scarecrow, that he is an optimistic and joyful person. The child reader will be influenced by the optimistic Scarecrow and happy to read the book. Although in Xiao's translation we cannot see a similar sentence, he used two words "幸好(xìnghǎo)" (lucky) and "要不然(yàoburán)" (otherwise) which also show a positive energy to the child reader. "伤痕累累(shānghénléiléi)" (a mass of bruises) is another four-character idiom which is used in Xiao's translation. This is an addition to the text, as it does not appear in the original. It describes how, if the scarecrow were not so "lucky", real bad things would happen to him. Here, Xiao encourages his reader to be empathetic with

the Scarecrow, even though his falls are harmless. Chen and Xiao translated the text with the target audience, the child reader, at the forefront of their minds, and tried to create an engaging story for them that would appeal to their reception aesthetics.

Segment 6

There are many kinds of idioms in Chinese language in addition to four-character idioms. The folk adage form is another kind of Chinese idiom commonly used in informal text and everyday speech. The folk adage forms always use rhetorical devices, such as metaphor, hyperbole, antithesis, parallelism, and so on. To bring them in the translation of an English story makes the story more fun and interesting for a child reader, also avoid dry narration. In this segment, I shall examine a paragraph that describes how, after Dorothy and the lion had fallen asleep in the poppies, the mouse queen and the mice saved them. The plot of this part is intense, and a discussion of how the two translations describe it is worthwhile.

Original text:

After a great deal of hard work, for the Lion was heavy, they managed to get him up on the truck. Then the Queen hurriedly gave her people the order to start, for she feared if the mice stayed among the poppies too long they also would fall asleep.

Chen's version:

shīzi de shēntǐ shìchénzhòng de zài zuòguò le xǔduō de jiānnán gōngzuò yǐhòu tāmen cái bǎ tā nòngshàng le
狮子的身体是 沉重 的，在做过了**许多的艰难工作**以后，它们才把它弄 上 了
dàchē yúshì huánghòucōngcù dì duì tā de lǎobǎixìng fāchū lā de mìnglìng yīnwéi tā dānyōu rúguǒ tiánshǔmen
大车。于是**皇后**匆促地对他的老百姓发出"拉"的 命令，因为它担忧如果田鼠们
zài yīngsùhuā tiánlǐ dān dé tài jiǔ le tāmen yě huìhānshuìzhe de
在罂粟花田里耽得太久了，他们也会酣睡着的。

Back translation: The body of the lion was heavy. After much difficult work, they got it on the big car. Thereupon the empress of the field mice hastily made an order of "pull", because she worried that if the mice stay too long in the poppy field, they will

fall asleep.

Xiao's version:

shīzi shízàishì tài zhòng le tiánshǔmen fèi le jiǔ niú èr hǔ zhī lì zǒngsuàn bǎ tā nòngdào mùchēshàngqù le
狮子实在是太 重 了，田鼠们费了**九牛二虎之力**，总算 把它 弄到 木车 上去 了。

nǚwáng gǎnjǐn fāchū chūfā de mìnglìng tā dānxīn tiánshǔmen zài yīngsù huācóng lǐ dài jiǔ le yě huìchénchénshuìqù
女王赶紧 发出出发的 命令，它担心田鼠们在罂粟 花丛 里待久了，也会 沉沉 睡去

de
的。

Back translation: The lion was really too heavy, the field mice get it on the wooden car after tremendous effort as the strength of nine bulls and two tigers. The queen sent out the order to set out hastily. It worried that the field mice will sleep deeply as well, if they stay in the poppy flowers.

	Texts	Back translation
Original	The queen	
Chen's version	huánghòu 皇 后	The empress
Xiao's version	nǚwáng 女 王	The queen

Adaptation

In ancient feudal China, the rulers were known as the emperor and the empress. The concepts of 'king' and 'queen' were Western ideas, and thus unfamiliar to Chinese children even in the early twentieth century. So by using the process of adaptation, Chen translated "the queen" into "huánghòu皇 后"– "The Empress", which could be more easily accepted by children in old China. However, Xiao translated it directly as "nǚwáng女 王" – "The queen". This is because modern children have a much wider general knowledge than children in previous generations, and are exposed to more Western culture and ideas. Moreover, modern children are more receptive to different cultures than children were in the past.

	Texts	Back translation
Original	a great deal of hard work	
Chen's version	xǔ duōjiānnán de gōngzuò 许多艰难的工作	much difficult work
Xiao's version	jiǔ niú èr hǔ zhī lì 九牛二虎之力	the strength of nine bulls and two tigers [tremendous effort]

Literal Translation/Cultural Substitution

In the original text, the mice find the lion very heavy, and, as a consequence, getting him on the cart is a difficult work which is hard to finish. In Chen's version, he followed the original quite closely as usual. He translated "a great deal of hard work" literally into "xǔ duōjiānnán de gōngzuò 许多艰难的工作 (many difficulty works)". However, in Xiao's version, he translated this phase as "jiǔ niú èr hǔ zhī lì 九牛二虎之力". Literally, the meaning of this phase is the strength is very big, like the strength of nine bulls and two tigers combined. This phrase is often used when describing the effort necessary for something that is very hard to finish. This is a common hyperbolic Chinese idiom. When compared to Chen's translation, Xiao's translation provides a more vivid interpretation of the heavy work the mice must do to put the lion onto the car. The colourful Chinese idiom narrowed the aesthetic distance between the text and the child reader by including its own special Chinese cultural elements. Xiao's version adapts the original meaning of the sentence in a humorous and vivid way in order to produce a target text that is more easily accepted by the modern child readers of the Chinese translation, and can engage their attention and imagination.

Chapter 5: Conclusion

This research report examined two Chinese translations of the Wonderful Wizard of Oz. The two translations were translated at different times, and in different cultural contexts. In the literature review, this report firstly looked the different definitions of children's literature and identified the definitions which were most suitable for this particular research report. Then this report turned to a macroscopic view of how Western children's literature developed, and compared it with the development of children's literature in China. Then, with the specific history of Chinese children's literature in mind, this report analyzed the translation of children's literature. English and Chinese are two very different languages, not only linguistically and grammatically, but also historically and culturally. This report then focused on the cultural elements which impact on the translation of children's literature. Then the theories of translation shift analysis, in the form of descriptive translation study, shifts analysis, Baker's translation strategies, and Munday's model; reception aesthetics; and relevance theory were introduced as strategies for identifying and explaining the shifts between the original English story and its two different Chinese translations.

This research report analyzed two Chinese translations of *The Wonderful Wizard of Oz* from the perspective of relevance theory and reception aesthetics. It introduced relevance theory and reception theory into the study of the translation of children's literature over sixty-year period, providing a new perspective for the research on children's literature translation. Shifts were identified using appropriate terminology from the translation strategies of Mona Baker and the translation methods of Vinay and Darbelnet, and investigated according to the principles of reception theory and relevance theory. Through the comparative study of the two Chinese translations of *The Wonderful Wizard of Oz* and their shared source text, I realized that translations of children's literature should be produced in a way that is relevant to children and respect the reception of the child reader. Any translator producing a translation of a

work of children's literature should take their very specific target audience in to account, and acknowledge that their reception of a text is influenced by their cultural and social context. Even cultural changes within the same country over a period of time must be considered. As my analysis has shown, the translation strategy used by Chen is not necessarily the best strategy to make the text acceptable for Xiao's audience.

This comparative study of two Chinese translations has shown that, despite the differences in the context in which they were translating, the two translators showed concern and respect for the child recipient of the text. This was done in different ways by adopting those translation strategies and methods which were suitable for the different receptions of their respective child readers. Both Chen and Xiao's versions used simple language, which is easily understood and read by a child reader. In both cases, vivid language is used to hold children's attention and enable them to engage with the story. This requires a sense of narrative motion, the usage of colloquial expressions and figures of speech, and enriching the text with rhythmic beauty to appeal to the adult reading aloud or to the children themselves. As shown in both the earlier and later translation, this can be achieved through the usage of onomatopoeia, the four-character Chinese structure, repetition and rhyme. The sentence patterns are simple and concise, able to be comprehended effortlessly, to ensure that the child readers do not lose their confidence in reading because of an encounter with perplexing, complicated sentences. They both made use of parallelism, a frequently-chosen pattern of Chinese sentences which makes the text sound 'neat', while conveying strong emotion.

Although both of these two Chinese versions embark from the point view of children, Xiao's translation has been adapted to be more interesting and easily understood by current child readers than Chen's version, and might be more easily accepted by modern Chinese children, his target readership. These children may have difficulty

understanding Chen's translation, as his language choices cater to children and their parents in the 1950s, with words and phrases with which they would be more familiar. As the time goes by, however, children are exposed to more information about different cultures around the world, through travel, media, and globalization. Xiao's translation avoided old-fashioned, cumbersome sentences, used easy language, concise statements, clear metaphors, traditional Chinese idioms, and a set number of source-oriented transliterations, all of which make his translation more understandable for modern children. In the course of analysing the shifts between these two translations I came to the conclusion that Xiao's version is in many ways the modernisation of Chen's version. It is worth noting that in much of the book, Xiao used the same translation as Chen's version, or simply made a few small adaptations, both in content and sense, in order to bring Chen's translation to a modern audience. This shows that, although Chinese language and culture has grown and developed since the 1950s, the literary expectations of the modern reader are in some cases not far from those of their 1950s counterpart.

From the perspective of the reception and relevance theories, translating children's literature means translating for the specific audience of children; in other words, the translator must not only translate the meaning of the text and transfer the cultural elements of the text, but also produce a translation in a form that is acceptable to this specific target audience. Thus a balance must be struck when producing a translation for the child reader. The needs of children should be respected and the translator should take their reception abilities into consideration in the process of translation. Translators also need to see things from the innocent perspective of the target audience, the child reader, in order to best understand how they will receive the text.

It was also interesting to observe that, as Chinese and English are two widely divergent languages, the translators often chose to use more idiomatic Chinese language as a substitute for certain English textual elements in the source text. These

include rhetorical tools such as onomatopoeia, the use of ABB Chinese expressions, four-character Chinese idioms, and folk adage forms. These substitutions make the child readers feel the story is familiar to their everyday lives, and help to draw them into the world of the story. Rather than introducing foreign elements which a young audience may not understand, the translators chose to draw from the rich history of Chinese storytelling.

My analysis of the two Chinese translations of *The Wonderful Wizard of Oz* in this research report testifies to the feasibility of applying the relevance theory and reception theory to the study of children's literature in translation. Both Chen and Xiao have displayed their respect for the child reader and their concern for the unique aesthetic reception features of children by using different translation strategies and methods in their translation of the story to bring the story to their readers in a way that was relevant and appealing to them. Using these two theories offered a window of understanding the motivations for the identified shifts that acknowledged and drew from the contexts in which the two different translations were produced and each text's target audience.

In summary, during the process of translating children's literature, the translator should try to cater to children's aesthetic standard to bridge the cultural gaps and reproduce the effect of the original language style of the source text on its intended target reader. To this end, the translator should choose appropriate translation methods and strategies to suit the reception level and satisfy the aesthetic needs of the target children receptors. Reception theory and relevance theory are particularly useful in understanding how a reader responds to a text, and thus have valuable insights for any translator attempting to bring a literary work to a new culturally-distant target audience. This especially true in the translation of the children's literature: the translator should respect children's abilities, their cognitive context and their reception of ideas, stories and narrative forms.

Although this report delves into a relevance and reception theory perspective for the study of children's literature in translation, it has certain drawbacks and limitations which must be acknowledged. First, this report has analysed different versions of the same chosen English fairy tale, *The Wonderful Wizard of Oz*. In other words this is an examination of only one type of children's literature, which may not be sufficient for summarizing guidelines for some other types of children's literature, and certainly not sufficient enough to come up with guidelines for translation of the entire genre. Secondly, the two Chinese translations of *The Wonderful Wizard of Oz* were translated more than sixty years apart. The given analysis only considers certain specific differences between them; due to the time and space limitations it is not possible to examine all of the changes that took place over the last sixty years. Furthermore, the limited amount of research materials, and some difficulties encountered in terms of translation strategy make furthering this research problematic. The author of this research report hopes that, in the future, more case studies of translations of children's literature into Chinese will be explored and examined, and non-Chinese speakers' knowledge of Chinese and Chinese translation broadened. This is a rich area of translation study that should prove to be rewarding as it is further explored and a better understanding of the processes involved in such translations achieved. The translation strategies chosen by each of the translators offer not only an insight into their translation process but also into their cultural context, and that of their readership. Studies such as this are more than simply translation-oriented: they are a window into a small slice of history, and research such as this has value well beyond a simple study of translation.

Reference List:

Primary Sources:

Baum. L. F. (2001) *The Wonderful Wizard of Oz (Hardcover, Turtleback Scho)*. United States.

鲍姆/著(Baum). 纪江红 (Ji Jianghong) 主编 (Ed.). (2012)*《绿野仙踪》(The Wizard of Oz)* 北京: 少年儿童出版社 (Beijing children's publishing house).

莱 弗 鲍姆/著(L F Baum). 陈伯吹(Chen Bochui) 译 (Tr.). (1979)*《绿野仙踪》(The Wonderful Wizard of Oz)*. 上海(shanghai): 少年儿童出版社 (Children's publishing house).

Secondary Sources:

English Sources:

Anderman, G., Rogers, M and Newmark, P. (1999) *Word, Text, Ttranslation: Liber Amicorum for Peter Newmark*. Multilingual Matters Limited.

Anderson, N. (2006) *Elementary Children's Literature: The Basics for Teachers and Parents.* Boston: Pearson/A and B.

Arbuthnot, M. H. (1964) *Children and Books.* Third edition. Chicago: Scott Foresman.

Baker, M. (2011) *In Other Words: A Coursebook on Translation.* Second edition. London and New York: Routledge.

Bassnett, S (Ed.). (1997) *Translating Literature* (for the English Association). Cambridge: Brewer.

Bassnett, S. and Bush, P. (Ed.). (2007) *The Translator as Writer.* London and New York: Continuum.

Bassnett, S. and Lefevere, A. (2001) *Constructing Cultures: Essays on Literary*

Translation. Shanghai: Shanghai Foreign Language Education Press.

Bassnett, S. and Lefevere, A. (Ed.). (1990) *Translation, History and Culture*. London: Pinter.

Biguenet, J. and Schulte, R. (1992) *Theories of Translation an Anthology of Essays from Dryden to Derrida*. Chicago: University of Chicago Press.

Catford, J. (1965) *A Linguistic Theory of Translation: an Essay in Applied Linguistics*. London: Oxford University Press.

Chan, S. and Pollard, D. (Ed.). (2001) *An Encyclopaedia of Translation: Chinese-English, English-Chinese.* Hong Kong: The Chinese University of Hong Kong.

Comenius, J. A. (2009) *The Orbis Pictus*. Bardeen, C. W (Ed). Available at: http://www.gutenberg.org/files/28299/28299-h/28299-h.htm (Accessed 2 May 2013).

Davis, E. (Ed.). (2005) *Encyclopedia of Contemporary Chinese Culture*. New York: Routledge.

Delisle, J. and Woodsworth, J. (Ed.). (1995) *Translators Through History.* Amsterdam: John Benjamin.

Dusinberre, J. (1987) *Alice to the Lighthouse: Children's Book and Radical Experiments in Art*. Macmillan Press.

Farquhar M. (1999) *Children's Literature in China: from Lu Xun to Mao Zedong*. New York: M. E. Shape, Inc.

Fromkin, V., Rodman, R. and Hyams, N. (2010) *An Introduction to Language*. New York: Michael Rosenberg.

Gadamer, H. G. (1975) *Truth and Method.* London: Shed and Ward, 1975.

Gentzler, E. (2004) *Contemporary Translation Theories.* Second edition. Shanghai: Shanghai Foreign Language Education Press.

Georgiou, C. (1969) *Children and their Literature*. Englewood Cliffs: Prentice-hall.

Guerin, S. (2004) *Taxation of Real Estate Transactions*. New York: Aspen Publishers.

Gutt E. A. (1991) *Translation and relevance: Cognition and context.* Oxford: Basil Blackwell.

Gutt E. A. (1998) *Pragmatic Aspects of Translation: Some Relevance - Theory Observations*. Clevedon: Mulitilingual Matters.

Gutt E. A. (2001) *Chapter3: Pragmatic Aspects of Translation: Some Relevance - Theory Observations*. in Hickey, L. *The Pragmatics of Translation*. Shanghai Foreign Language Education Press.

Hallford. D. and Zaghini. E. (2005). *Outside In: Children's Books In translation*. UK: Milet Publishing.

Hermans, T. (1999) *Translation in Systems: Descriptive and System-oriented Approaches Explained*. Manchester: St. Jerome Publishing.

Hermans, T. (2004) *Translation in Systems: Descriptive and System Oriented Approaches Explained.* Shanghai: Shanghai Foreign Language Education Press.

Holland, Norman (1968). *The Dynamics of Literary Response*. New York: Oxford University Press, 1975.

Holub, R. (1984) *Reception Theory: A Critical Introduction*. London: Methuen.

Holub, R. C. (1984) *Reception Thoeory: A Critical Introduction*. London and New York: Taylor & Francis.

Hunt, P. (1990) *Children's Literature: The Development of Criticism*. London: Routledge.

Hunt, P. (1996) *International Companion Encyclopaedia of Children's Literature*. London: Routledge, 1996

Ingarden, R. (1973) *The Literary Work of Art.* Evanston: Northwestern University Press.

Iser, W. (1971) *Indeterminacy and the Reader's Response in Prose Fiction*. In: J. Hillis Miller (1928) (ed.): *Aspects of Narrative: Selected Papers from the English Institute*. New York and London: Columbia. 1-45.

Iser, W. (1974) *The Implied Reader.* Baltimore: Johns Hopkins University Press.

Iser, W. (1978) *The Act of Reading: A Theory of Aesthetic Response.* London: Routledge Kegan Paul.

Iser, W. (2000) *The Range of Interpretation*. New York: Columbia University Press.

Jauss, H. R. (1982) *Aesthetic Experience and Literary Hermeneutics*. Minneapolis: University of Minnesota Press.

Jauss, H. R. (1983) *Toward an Aesthetic of Reception*. Brighton: Harvester.

Jill, P. M. (1995) *Children's Literature and Critical Theory.* London: Oxford University Press.

Klingber, G. (1986) *Children's Fiction in the Hands of the Translators*. Studia psychilogica et paedagogica. Series altera LXXII. Lund: Bloms Boktryckeri AB.

Kingber, G (1978). Children's Books in Translation: The Situation and the Problems. Stockholm: Almqvist & Wiksell International.

Landers, C. (2001) *Literary Translation: A Practical Guide*. Clevedon, UK ; Buffalo : Multilingual Matters.

Lathey. G. (2006). *The Translation of Children's Literature: A Reader*. UK: Multilingual Matters.

Lathey. G. (2010). *The Role of Translator in Children's Literature: Invisible Storytellers*. UK: Taylor & Francis.

Luchjenbroers J. (1989) *Relevance Theory and Context Selection: A discussion of Sperber & Wilson's Comprehension Model*. La Trobe University Working Papers in Linguistics 2: 191-204.

Luchjenbroers J. (1990) *Relevance Theory and the Modularity Thesis: A Logical-deductive Model of the Information Processing Capacity of the Mind*. La Trobe University Working Papers in Linguistics 3: 117-124.

Makaryk, R. I. (1993) *Encyclopedia Or Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto Buffalo London: University of Toronto Press.

Mueller-Vollmer, K. and Irmscher, M. (Ed.). (1998) *Translating Literatures Translating Cultures: New Vistas and Approaches in Literary Studies.* Berlin: E. Schmidt.

Munday, J. (2001) *Introducing Translation Studies: Theories and Applications.* London and New York: Routledge.

Munday, J. (2002) *Systems in Translation: A Systemic Model for Descriptive*

Translation Studies, in: Theo Hermans (ed.) *Crosscultural Transgressions. Research Models in Translation Studies II: Historical and Ideological Issues.* Manchester: St Jerome.

Nida, E. (1964) *Toward A Science Of Translating: With Special Reference To Principles And Procedures Involved In Bible Translating.* Leiden: E.J. Brill.

Nida, E. and de Waard, J. (1986) *From One Language to Another: Functional Equivalence in Bible Translating*. Nashville: Thomas Nelson Publishers.

Nida, E. and Taber, C. (1969) *The theory and Practice of Translation*. Leiden: E. J. Brill.

Nodelman, P. (2008) *The Hidden Adult: Defining Children's Literature.* Baltimore: The Johns Hopkins University Press.

Nord, C. (1991) *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-oriented Text Analysis.* Amsterdam: Rodopi.

Oittinen, R. (2000) *Translating for Children.* New York: Garland.

Pinsent. P. (2005). *East Meets West in Children's Literature*. UK: Pied Piper Publishing.

Pinsent. P. (2006). *No Child is an Island: The Case for Children's Literature in Translation*. UK: Pied Piper Publishing.

Rogers, K. M. (2002) *L. Frank Baum, Creator of Oz: A Biography*. New York, St. Martin's Press.

Sang Z. (2006) *A Relevance Theory Perspective on Translating the Implicit Information in Literary texts*. Journal of Translation 2(2): 46-60.

Selden, R., Widdownson, P. and Brooker, P. (1997) *A Reader's Guide to Cotemporary Literary Theory*. Essex Prentice Hall.

Shavit, Z. (2009) *Poetics of Children's Literature.* Athens: University of Georgia Press.

Snell-Hornby, M., Pöchhacker, F. and Kaindl, Klaus (Ed.). (1994) *Translation Studies: An Interdiscipline*. Amsterdam: J. Benjamins.

Sperber, D. and Wilson, D. (1986) Pragmatics and modularity. Chicago Linguistic

Society 22, *Parasession on Pragmatics and Grammatical Theory*. 68-74. Reprinted in Davis (Ed.), 583-95.

Sperber, D. and Wilson, D. (2002) *Pragmatics, Modularity and Mind-reading*. Mind and Language 17(1-2): 3-23.

Steiner, G, (2001) *Grammars of creation: originating in the Gifford Lectures for 1990.* New Haven: Yale University Press.

Stoodt, B. (1996) *Children's Literature*. United States: Gorsuch Scarisbrick Publishers.

Tabbert. R. (2002). *Approaches to the Translation of Children's Literature. A review of Critical Studies Since 1960*. Amsterdam: John Benjamins Publishing. Target 14(2), PP. 303-51.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*. Amsterdam: J. Benjamins.

Van Collie, J and Vershueren, W. P. (2006). *Children's Literature in Translation: Challenges and Strategies*. Manchester: St. Jerome.

Venuti, L. (2004) *The Translation Studies Reader*. New York: Routledge.

Venuti, L. (Ed.) (2000) *The Translation Studies Reader*. London and New York: Routledge.

Vinay, J. P and Darbelnet, J (1995). *Comparative Stylistics of French and English: A methodology for translation*. John Benjamins Publishing Company.

Wenande C. (2012) *Unknown Hans Christian Andersen fairy tale discovered*. Available at: http://cphpost.dk/news/international/unknown-hans-christian-andersen-fairy-tale-discovered (Accessed 4 May 2013).

Wolf, S. A. (2011) *Handbook of Research on Children's and Young Adult Literature*. New York: Routledge.

Zipes, J. (2006) *The Oxford Encyclopedia of Children's Literature.* London: Oxford University press.

Chinese Sources:

“京东商城” is the written Chinese name of Jing Dong Shang Cheng (Website Link: http://search.360buy.com/Search?keyword=%E7%BB%BF%E9%87%8E%E4%BB%99%E8%B8%AAandenc=utf-8andarea=10)

杜争鸣, 陈胜利等编著(Dou Zhengming, Chen Shengli .eds.). (2008) *英汉互译原理与实践(Principles and Practice of Translation between English and Chinese)*. 中国经济出版社(China Economic Publishing House).

樊发稼 (Fan Fajia). (1996) 中国儿童文学发展史概述 (An overview of the history of the development of children's literature). Available at: http://www.literature.org.cn/article.aspx?id=17459. (Accesssed 24 April 2013).

金元浦(Jin Yuanpu). (1998) *接受反应文论(A Discussion on Reception)*. 济南：山东教育出版社(Ji Nan: Shan Dong Publishing).

李丽 (Li Li). (2010) *《生成与接受：中国儿童文学翻译研究(1898-1949)》(Production and Reception: A Study of Translated Children's Literature in China (1898-1949))*. 湖北人民出版社 (Hu Bei Ren Min Publishing)

李利娟 (Li Lijuan). (2009) *关联理论对翻译实践的启示 (The Implication of Relevance Theory to Translation Practice)*. 兰州(Lan Zhou)：兰州交通大学外国语学院(Lanzhou Jiatong University, foreign language department). 兰州大学学报(Journal of Lanzhou Jiaotong University).

李艳芳(Li Yanfang). (2001) *从接受美学的角度论习语的翻译 (Idioms Translation Approached from the Perspective of Reception Theory)*. 郑州大学(Zheng Zhou University).

林克难 (Lin Kenan). (1994) *关联理论翻译简介 (An Introduction to relevance theory)*. 《中国翻译》(Chinese Translators Journal).

浦漫汀 (Pu Manding). (1991) 儿童文学教程 (The Study of Children’s Literature). 济南：山东文艺出版社(Ji Nan: Shan Dong Art Publishing).

商裴裴(Shang Peipei). (2010) *浅谈儿童文学翻译(A Brief Study of Children’s Literature Translation)*. Aviliable at :

http://www.yayathesis.com/2010/1125/3450.html 2012-7-30 (Accessed 5 May 2013).

孙建国 (Sun Jianguo). (2010) 大林和小林:中国长篇童话的开山之作 (Da Lin and Xiao Lin: the Beginning of Chinese Full-Length Fairy Tale). 江苏：中国文学期刊（Jiang Su: China Academic Journal Electronic Publishing House).

徐德荣 (Xu Derong) and 江建利(Jiang Jianli). (2012) *儿童文学复译研究 (Children's literature translation studies).* 中国海洋大学学报 (Journal of Ocean University of China) 社会科学报 (Social Sciences Edition). 中国海洋大学 (Ocean University of China).

徐德荣 (Xu Derong) and 江建利(Jiang Jianli). (2011) *文学翻译中的结构衔接问题初探 (The structure cohesion problems in literary translation).* 中国海洋大学学报 (Journal of Ocean University of China) 社会科学报 (Social Sciences Edition). 中国海洋大学.

许建平(Xu Jianping). (2007) *英汉互译实践与技巧(A Practical Course of English-Chinese and Chinese-English Translation).* 第三版(The Third Edition). 清华大学出版社(Qing Hua University publishing house).

许渊冲(Xu Yuanchong). (2003) *文学与翻译(Literature and Translation).* 北京：北京大学出版社(Beijing: The publishing of Qinghuang University).

载劫难逃 (Zai Jie Nan Tao). (2011) *中国儿童文学历史 (The history of Chinese Children's literature).* Available at: http://wenku.baidu.com/view/5eb9d4d176a20029bd642d3e.html (Accessed 5 May 2013)

张鲁艳 (Zhang Luyan). (2007) *儿童文学翻译简述(Brief introduction of Children's Literature Translation).* 平顶山工学院学报 (Journal of Pingdingshan Institute of Technology).

牛津高阶英汉双解词典 Oxford Advanced Learner's English-Chinese Dictionary. (2001) 6th Edition. The Commercial Press/Oxford University Press