Peter and Wendy in translation in China

— A diachronic study

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ABSTRACT

The present study analyses three Chinese translations of J. M. Barrie's *Peter and Wendy* (1911): Liang Shiqiu's translation published in 1929, Yang Jingyuan's translation published in 1991 and Ren Rongrong's translation published in 2011. Undertaking the cultural approach to translation studies (Bassnett and Lefevere 1990), translation is conceptualised as a culturally-oriented act under constant influence of the target culture environment. From this perspective, the study compares the three Chinese translations of the source text diachronically, aiming to identify whether and how changing socio-cultural factors in China from the 1920s to the present, in particular, the spread of the Anglophone culture in China, changes in the state censorship protocol and the position of translated literature in the target culture literary system influence the translation outcome. The study also takes into consideration the dual-readership status of the source text. In the source culture, *Peter and Wendy* is conceived as a dual-readership text that addresses children and adults simultaneously (Holmes 2009). In the target culture, different translations are produced for adults and children: while Liang's (1929) and Yang's (1991) translations are primarily intended for adults, Ren's translation (2011) is specifically marketed for children. The study compares the two translations for adults with the translation for children, in order to explore whether and how the intended readership of the target text influences translation strategy. Three translation challenges shall be focused on in analysis: culture-bound elements, taboos and the linguistic acceptability of the target text.

Key words: Peter Pan, the translation of children's literature, dual-readership texts, cultural approach to translation studies

DECLEARATION

I certify that the information contained in this dissertation is the result of research work conducted under the supervision of Dr. Leah Gerber and Dr. Lijun Bi, School of Languages, Literatures, Cultures and Linguistics, Monash University, and that the research described in this dissertation contains no material which has been submitted to any other institution for an academic degree or diploma.

I also certify that to the best of my knowledge all sources used and any help received in producing this dissertation have been acknowledged.

Mingming Yuan

[redacted]

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Introduction

I first read *Peter and Wendy* (Barrie 1911) when I was around seven or eight years old — being just functionally literate in Chinese back then, what I read was, of course, its Chinese adaptive translation, a richly illustrated, highly condensed and abridged version included in "*Shijie Tonghua Mingzhu Lianhuanhua*" (International Fairytale Masterpieces in Picture Books 1988) complied by renowned writer and translator for children Ren Rongrong — back then, the story struck me as completely plain and forgettable. It was not until more than ten years later, after I attended university, when I had the chance to reread the story — a full-length translation this time, completed by acclaimed translator Yang Jingyuan — and I remember to this day the sheer joy I had just from reading a few pages, to the extent that it pained me to see that are less pages to read. I soon purchased Barrie's original text, just so that I could reread the story all over again after I finished its translation, which proved to be another reading experience of great pleasure. After doing some research about Yang, I found out that as a translator and writer for adults, she rarely translates for children except for a couple of exceptions[1]. What prompted Yang to translate *Peter and Wendy* was the comfort and inspiration she received from the text her during her eye ailment[2].

[1] As shall be discussed in Chapter 3, Yang mainly translates philosophers, biographers and adult literature. The only other text for children she has translated, apart from *Peter and Wendy*, is *The Wind in the Willows* (Grahmae 1908).

[2] During the early 1990s, Yang was suffering from severe cataracts and "was feeling rather miserable"; to light her up during her ailment, her husband read to her "a little book she bought from a London bookstore a few years ago and enjoyed immensely" — Yang dictated her translation back to her husband, which was later published as one of the Chinese translations of *Peter and Wendy* (Yang 2008).

Several years later, I came across another famous translation of the text, published back in 1929 and completed by celebrated Chinese scholar Liang Shiqiu — a figure one would hardly associate with children's literature under normal circumstances — and what encouraged Liang to undertake the translation, according to his postface to a reprint of the original translation, was also the tremendous elation the text brought to him (Liang 1992). What is it in the text, I cannot help but wonder, that fails to grip me as a child, but entrances Liang, Yang and myself as adults? With this question in mind, I began my research journey with J. M. Barrie's timeless classic, and discovered that one of the very reasons that makes the text an intriguing piece for general readers and the academia alike lies in its relationship with the reader. In many ways, the text can be considered as a classic dual-readership text, delivering two separate layers of meaning to adults and children respectively (Holmes 2009). Thinking back on my reading experience with *Peter and Wendy*, it seems that what makes the text so poisonously appealing to me is its message for adults, to which I remained oblivious as a child.

In China, the various translations of the text can be roughly classified into two types. There are, on one hand, translations produced essentially for adults, produced by publishing houses that do not normally engage in children's texts, the most famous versions being Liang Shiqiu's translation published in 1929 and Yang Jingyuan's translation published in 1991. There are also, on the other hand, translations produced specifically with child readers in mind, produced by children's publishing houses, the most influential version being the translation produced by Ren Rongrong in 2011. From this perspective, the text provides an opportunity to explore whether and how the intended readership of the target text (children versus adults) influences the translation. In the Chinese context, what also makes studying the translations and retranslations of *Peter and Wendy* particularly interesting is related to its translation history. From the time the first Chinese translation by Liang Shiqiu was published in 1929 to the most recent translation by Ren Rongrong in 2011, nearly a century has

lapsed, during which time several major social and cultural events took place in China, including the birth and development of Chinese children's literature, the establishment of the People's Republic of China, the change in state censorship protocol and the spread of the Anglophone culture in China. Viewing the ensuing translations from a diachronic perspective, we have a unique opportunity to explore whether and how the social and cultural events in the target culture influence translation.

With these issues in mind, the study approaches translation as a culturally-oriented act (Bassnett and Lefevere 1990), with the previously mentioned social and cultural events in twentieth-century China conceptualised as constraints in the target culture context that, hypothetically, could interact with translation. While the study mainly follows the tenets of the cultural approach to translation studies first proposed by Bassnett and Lefevere (1990), it also benefits from theoretical traditions that are intrinsically related to the cultural approach, notably the systems theory (Even-Zohar 1978/2004; Toury 1985, 1995) and the so-called "Manipulation School" (Hermans 1985). Research in the translation of children's literature, needless to say, has also informed both the framework of the study and the research questions it addresses. The analysis shall focus on three of the most frequently discussed challenges in translating for children: the translation of culture-bound elements (elements that are related to foreign cultures), the translation of taboos (topics that are considered inappropriate or sensitive for children) and the linguistic acceptability of the target text (the extent to which the target text conforms to the conventions in the target language genre).

A few clarifications are necessary before beginning the discussion. The first point of clarification concerns the name of the source text. Barrie wrote the story in several forms under different titles. The 1904 play is entitled *Peter Pan, or the Boy Who Wouldn't Grow Up*. Its fictional version, when first published in 1911, was entitled *Peter and Wendy*. Currently the most commonly used title for the fiction is *Peter Pan*.

In this study, the original title, *Peter and Wendy,* is used to refer to the text. *Peter Pan* is used in the general sense to refer to the story, including both the 1906 play and its 1911 fictional version. Peter Pan, on the other hand, is used to refer to the character.

Secondly, considering that the present study deals with translation, it will to some degree involve languages other than English. Any language other than English is marked with quotation marks. Back-translations into English are provided in brackets. For the Chinese titles of books, magazines, newspapers and articles, the first letters of the back-translation are capitalised to indicate that they are titles; sometimes a Chinese publication may have a bilingual title in both Chinese and English. In this case, the original English title is used in back-translation, italicised to indicate that they are actual titles for publications. Occasionally, a Chinese publication has been previously translated into English; to be consistent with existing translations and to avoid unnecessary confusion, the English title is used in back-translation, italicised to indicate that they are titles for books that have been published. For Chinese institutions and organisations, the first letters of the back-translation are also capitalised to indicate that they are proper names.

The study is divided into six chapters. Chapter 1 concerns the historical and cultural background of the study. It discusses the construction of the modern childhood and the establishment of children's literature in Western Europe. The concept of dual-readership texts and their relation to children's literature are also discussed. The chapter also explores how, through various means of cultural exchange, especially the translation of Western European children's literature, the concept of modern childhood and the genre of children's literature were introduced in early-twentieth-century China. The chapter traces back the establishment of Chinese children's literature at the turn of the twentieth century, outlining its evolution process and developmental stages throughout the century. The vital role translation played in shaping Chinese children's literature is also discussed.

Chapter 2 introduces the theoretical background of the study. The chapter starts with a brief overview of the theoretical traditions in translation studies as a discipline, highlighting how the translation of children's literature emerged as a separate research field. The chapter then reviews studies particularly dedicated to the translation of children's literature, noting that not enough scholarly attention has been devoted to the translation of dual-readership texts; or to the translation of children's literature into Chinese from a socio-historical perspective. Following the stance of the cultural approach to translation studies (Bassnett and Lefevere 1990), the chapter then reviews how various socio-cultural factors in the target culture context as well as the image of the child reader influence three types of empirical challenges in translating for children: culture-bound elements, taboos and the linguistic acceptability of the target text.

Chapter 3 discusses the research questions, research methods and the corpus of the study. The research questions in essence concern how different Chinese translations of *Peter and Wendy* published over the period of the 1920s to the present are influenced by various socio-cultural factors in the target culture context and the intended readership of the target text (whether the translation is intended for children or adults). To answer these research questions, the study adopts qualitative research methods, focusing on how the influence from socio-cultural factors and also by the intended readership is realised in the treatment of the three types of translation challenges mentioned above: culture-bound elements, taboos and the linguistic acceptability of the target text. The chapter also analyses the dual-readership nature of the source text and the challenges it poses for translation. Reviewing the translation history of the text in China, the chapter lists three translations that shall be included in corpus analysis: Liang Shiqiu's translation published in 1929, Yang Jingyuan's translation published in 1991 and Ren Rongrong's translation published in 2011. The chapter ends with a comparison of the paratextual factors in the three translations, analysing

how the projection of readership is mediated through paratextual factors.

Chapter 4 discusses the translation of culture-bound elements, which, perhaps more than any other translation challenge, serves to highlight the interaction between the target culture context and the translation outcome. The power relation between the source and the target culture, or, more specifically, the English hegemony and the consequent spread of the Anglophone culture in China is believed to be the most relevant socio-cultural factor influencing the translation of culture-bound elements. By comparing strategies used to render culture-bound elements in the three translations from a diachronic perspective, the chapter explores whether the spread of the Anglophone culture in China has resulted in a growing tendency to preserve the source culture in translation. The influence of the intended readership of the target text shall also be explored.

Chapter 5 analyses the translation of taboos in *Peter and Wendy*. Based on analysis of the source text in Chapter 3, this chapter shall focus on three forms of taboos, sex-related content, negative attitude towards adults and violence and death, trying to identify the role the changing censorship protocol in China plays in the treatment of taboos in translation. By comparing the three translations form a diachronic perspective, the chapter explores whether the treatment of taboos is subject to the influence of relevant censorship rules. The chapter also explores whether and to what extent the intended readership of the target text influences the translation outcome.

Chapter 6 explores whether socio-historical factors as well as the intended readership of translation influence the linguistic acceptability of the target text. The translation history of *Peter and Wendy* coincides with the modernisation process of China, during which the position of translated literature have changed considerably. Following the hypothesis of the systems theory (Even-Zohar 1978; Toury 1985, 1995), the chapter compares the three translations chronologically, exploring how the changed position

of translated literature is reflected in the linguistic acceptability of the target text. The chapter also discusses how the projection of readership influences the linguistic acceptability of translation.

Considering the multiple layers of factors that are involved in the translation of dual-readership texts, both in terms of the socio-cultural context of the target culture and the different projection of readership, the comparison of retranslations of dual-readership texts can significantly contribute to research in the translation of children's literature. The present study is the first substantial study to compare different retranslation of dual-readership texts completed at different socio-historical moments. Through a diachronic investigation, the study aims to contribute to our understanding of how the socio-cultural factors in the target culture as well as the intended readership of the target text influence translation.

Chapter 1

Childhood, translation activities and children's literature

A West-East perspective

Introduction

This chapter outlines the historical and cultural background of the study, aiming to provide an overview of modern childhood and children's literature. The chapter is framed with a West-East perspective, with West as a geopolitical concept referring to the Western European and American cultures, and East to Asian cultures, or, more specifically, China. The first section reviews the discovery and development of the notion of modern childhood in Western Europe. It also provides a brief outline of English-language children's literature from the publication of the first children's book in 1744 to the beginning of the First World War in 1914. As the source text of the study, *Peter and Wendy*, was published in 1911, the development of English-language children's literature since the start of the First World War shall not be covered. The second section of the chapter summaries scholarly efforts to define children's literature. The notion of dual-readership texts, a concept central to the study, is also discussed with relation to the central role adults play in the production and circulation of children's literature. Section 1.3 uncovers how, informed by the concept of modern childhood, the Chinese childhood was discovered during the country's modernisation process with its own culture-dependent features (Zhu 2000a, 2000b). The section traces back the establishment of Chinese children's literature at the turn of the twentieth century, as well as its evolution process and developmental stages throughout the century. As a literature fuelled by foreign inspiration, Chinese children's literature was inspired by translated children's literature at its initial developmental stages (Zhu 2000a, 2000b). The vital role translation played in shaping

Chinese children's literature is also discussed in section 1.3.

1.1 The discovery of the notion of childhood and a brief overview of English-language children's literature (1744-1914)

As has been pointed out by various researchers (Hunt 1991: 56, Macleod 1994: 93, Stephens 1992: 8, Townsend 1996: 3), children's literature inevitably reflects the society's views of childhood. Therefore, in order to define children's literature, first one must ask what childhood really is. The present study follows Aries's (1962) proposition that childhood was first discovered in seventeenth century Europe[3]. Admittedly, Aries's (1962) discussion is mainly based on the situations in France. However, as Shavit (1986) observes, the discussion can be generalised to many other cultures. Postman (1982: 55-61) also speaks of "the journey of childhood", by which he means the shared view of modern childhood spreading in Europe and across the Atlantic. The Chinese conception of childhood, especially at its initial stages, was also heavily influenced by the concept of childhood from Western Europe (Zhu 2000a, 2000b). Therefore, it is important to review the concept of childhood that originated in Western Europe before discussing how it inspired the development of the notion of Chinese childhood.

In his 1960 book "*L'Enfant et la vie familiale sous l'Ancien Régime*" (translated into English in 1962 as *Centuries of Childhood*), Philippe Aries traces the discovery of modern childhood in Europe. According to Aries (1962), the beginning of childhood started in the early seventeenth century. In medieval society, children were separated from adults only from the period of infancy, which ended at the age of seven; after that, children started to live and work with adults, receiving little protection from the negative influence from society (Aries 1962). In seventeenth century, Western Europe embraced the Age of Enlightenment, a cultural movement that emphasised reason based on scientific and philosophical developments. Industrialisation and urbanisation

[3] Recently, there has been a growing number of research suggesting that childhood did exist before the seventeenth century (see Adams 1998; Classen 2005; Cunningham 2006).

trigged a series of societal changes (the emergence of the middle class, the drop in child mortality rates, etc.), which allowed people more time to focus on family life. Middle class parents began to see childhood as an independent stage of life. The idea of the rational child was formed during this period, influenced by thoughts of Rationalism, which saw humans as imperfect beings with the potential of self-improvement (MacLeod 1994: 144). By the same token, children were understood as being born neutral, possibly becoming either good or bad, depending on their childhood experience. Childhood, therefore, was seen as the optimal time for teaching morality. It was believed that children could grow into better humans, if they received correct moral instructions of self-discipline and self-control through children's books.

The general societal view on childhood followed what was expressed in John Locke's (1693) treatise *Some Thoughts Concerning Education*. The minds of children, as Locke (1752: 2) saw it, can be "as easily turn'd this or that way as water itself", prone to either positive or negative influence from the environment. Locke maintained that the appropriate reading materials for children were:

> ...some easy pleasant Book, ...wherein the Entertainment that he finds might draw him on, … and yet not such as should fill his Head with perfectly useless Trumpery, or lay the Principles of Vice and Folly.
>
> (Locke 1752: 228)

John Newbery's *Little Pretty Pocket Book*, published in England in 1744, is generally considered the first modern children's book (Hunt 1992; Townsend 1996). It was produced to fulfil the didactic purpose of children's literature. The didactic intention of the book is clearly stated in the preface:

> The grand Design in the Nurture of Children, is to make them *Strong*, *Hardy*, *Healthy*, *Virtuous*, *Wise* and *Happy*; and these good Purposes are not to be

obtained without some Care and Management in their Infancy.

(Newbery 1760: 5)

The emphasis on moral instruction is also clearly traceable in Newbery's (1766) *Little Goody Two-Shoes*, which tells the story of how a poor girl becomes principal of a dame-school through her own efforts, and which Newbery dedicated "to all young Gentlemen and Ladies who are good or intend to be good".

Another thinker influenced by the Enlightenment was Jean Jacques Rousseau, whose influence in the development of English-speaking children's literature is comparable to Locke's. In 1762, Rousseau published his treatise on the philosophy of the education of children, *Émile*, which was translated into English in 1763. *Émile* records Rousseau's programme of bringing up a boy. Rousseau's educational philosophy emphasises naturalness, simplicity and the language of the heart. Émile was brought up in the country, where he stayed close to nature and away from the influence of books or moral teaching. The publication of *Émile* had a profound influence on English-language children's literature, promoting the publication of children's books echoing Rousseau's education philosophy of naturalness and simplicity. A typical author of this type was Thomas Day. In his work *The History of Sandford and Merton* (Day 1783-1789), for instance, a spoiled rich boy, Tommy Merton, is saved by a farmer's son, Harry Sandford. Mr Merton decides that Tommy shall be educated together with Harry, in which process Tommy learns to appreciate what is natural and simple, realising the viciousness of wealth.

In the second half of the eighteenth century, the educational motivation inspired the publication of a large offering of children's books in England. Two important women writers of this period were Maria Edgeworth and Mary Wollstonecraft. In *The Purple Jar* (1796), a story first published in the collection *The Parents' Assistant*, Edgeworth wrote about a little girl who is punished for her vain and unwise decision to ask her mother to buy a purple jar instead of a pair of shoes. In *Original Stories from Real*

Life (1788), Wollstonecraft embedded moral lessons in the lives of two little girls and their all-knowing tutor. Didacticism continued to play an important role in children's literature throughout the first half of the nineteenth century. Apart from Edgeworth and Wollstonecraft, another important female writer, Mary Martha Sherwood, wrote *The History of Little Henry and his Bearer* (1814) and *History of the Fairchild Family* (1814). In *History of the Fairchild Family*, the children are punished by their parents for misconducts, in order to save them from hellfire. Around the same time in the US, the first author to write systematically for children was Samuel Griswold Goodrich (Townsend 1996). The Peter Parley series, *Tales of Peter Parley about America* (Goodrich 1827) and *Tales of Peter Parley about Europe* (Goodrich 1828), provide children what Goodrich considered valuable for the young mind: knowledge about travel, history, nature and art. Jacob Abbot's *Franconia Stories* (1850-1853), a series of ten books depicting the lives of children in a New England village, is another important contribution to American children's literature (Townsend 1996).

From the mid-late eighteenth century, the societal image of childhood changed (O'Malley 2003). The social-political reasons behind this transformation were complicated. Firstly, with the progression of industrialisation and urbanisation, there was a general nostalgic sentiment in the society, longing for the unspoiled times when humans were closer to nature — instead of looking forward, society began to look backward. Childhood, as a period distinct from adulthood, was naturally chosen as a fantasy of a pastoral, idyllic past (O'Malley 2003: 128). Secondly, most middle-class parents left the day-to-day care of their children to servants. The distance between parents and their children left enough room for imagination and perfection, when the real child was replaced by an idealised symbol of joy and innocence (Reynolds 1994: 2-3). Thirdly, despite endeavours to provide children with books of morality, chapbooks, small books or pamphlets containing ballads, poems, fairy tales or religious tracts, continued to survive in the children's book market. The spread of chapbooks was endorsed by a number of Romantic writers, Charles Lamb and William Wordsworth, for example, who believed that it was against children's nature

to oppress curiosity and imagination (O'Malley 2003: 127). Finally, with the spread of industrialisation in the eighteenth century, the problem of child labour became more prominent. An increasing number of children from working-class families were used as cheap labour, suffering from misery and pain. Some writers (*The Chimney Sweeper* [1789] by William Blake, for instance) saw works of imagination as a final escape from the miserable life of child labourers. Thus from the negative impacts of industrialisation and the influence of Romantic literature towards the end of the eighteenth century a new image of childhood was created. This time, children were not seen as mentally weak or deficient, but as the embodiment of pure joy and innocence. Childhood was given its own reason of existence, as a realm of utter freedom, a shelter of innocence, a paradise where humans are close to nature — in short, the best time of life.

The changed societal conception of childhood, again, reflected in children's literature, is the embracement of imagination and creativity in children's books. Major European fairy tales were translated into English around this time. *Grimm's Fairy Tales* was translated from German into English by Edgar Taylor, published in two volumes in 1823 and 1826. In 1846, a selection of Hans Christian Andersen's fairy tales, *Wonderful Stories for Children*, was published in the UK, translated into English from Danish by Mary Howitt. The introduction of fairy tales helps to set the trend of fantasy and imagination in English language children's literature (Shavit 1987: 76; Townsend 1996: 68). The justification of embedding moral lessons was challenged by writers for children. In Lewis Carroll's letter to a friend, the writer openly declared that "I can guarantee that the books have no religious teaching whatever in them — in fact they do not teach anything at all" (Green 1960: 51). *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1872) are typical works in children's literature that reject moral lessons (Shavit 1986). In *Alice's Adventures in Wonderland*, for instance, Alice engages in a comically ironic conversation with the Duchess, in which the latter insists to attach random nonsensical morals to every remark.

From the second half of the nineteenth century up until the beginning of the First World War in 1914, English-language children's literature regained the realm of imagination, flourishing in genres including fantasy (*The King of the Golden River* [Ruskin 1851], *At the Back of the North Wind* [MacDonald 1871]), adventures (*Treasure Island* [Stevenson 1883], *The Adventures of Huckleberry Finn* [*Twain* 1884]), animal stories (*The Jungle Book* [Kipling 1894-5], *Call of the Wild* [London 1903], *The Wind in the Willows* [Grahame 1908]), domestic stories (*Little Women* [Alcott 1868, 1869], *Little Lord Fauntleroy* [Burnett 1885]) and poetry (*A Book of Nonsense* [Lear 1846], *Goblin Market and Other Poems* [Rossetti 1862], *A Child's Garden of Verses* [Stevenson 1885]) (Townsend 1996). In many of the works produced during this period, especially among those published around the turn of the twentieth-century, a frequently explored theme, as observed by Reynolds (1994), is the wish to defy time and preserve youth. The most powerful incarnation of such a wish, perhaps, is Peter Pan, the eternal boy created by J. M. Barrie. As the subject of the study, the symbolic meaning of Peter Pan and the text's status in children's literature shall be explored in Chapter 3.

1.2 Children's literature: definition and readership

1.2.1 Defining children's literature

This section reviews scholarly efforts to define children's literature. The main reference is drawn from researchers and literary critics of children's literature. The viewpoints of researchers focusing on the translation of children's literature, such as Göte Klingberg, Katharina Reiss, Riitta Oittinen, Emer O'Sullivan and Tiina Puurtinen are also referred to, as they offer valuable insights from the translator's perspective. Views on this issue can be generally classified into three types: the belief that children's literature cannot be clearly defined (Rose 1994; Townsend 1980), the pragmatic definition of children's literature as what is published as such (Klingberg 1983/2008; Oittinen 2000; Reiss 1982) and the conceptualisation of children's literature as a form of literature with observable features (Hollindale 1997; McDowell

1973; Nodelman 1992, 2008).

Researchers hold children's literature as undefinable for a couple of reasons. The first reason stresses the literary aspect of children's literature, arguing that children's literature is first and foremost literature; therefore no clear line can be drawn between it and adult literature. An often quoted view is Townsend's following argument:

> Since any line-drawing must be arbitrary, one is tempted to abandon the attempt and say that there is no such thing as children's literature, there is just literature. And in an important sense, that is true. Children are not a separate form of life from people; no more than children's books are a separate form of literature from just books.
>
> (Townsend: 1980: 196-7)

As Nodelman observes, the reason why some researchers are reluctant to define children's literature as a genre is because they use it "as a defence against the widespread assumption that children's literature is too childish for adults to consider seriously" (2008: 140). The second reason is because they think the very concept of children's literature is faulty. From a psychoanalytic point of view, Rose (1994) questions the possibility of children's literature, arguing that the existence of children's fiction is based on several assumptions: "that there should be no disturbance at the level of language, no challenge to our own sexuality, no threat to our status as critics, and no question of our relation to the child" (1994: 20). All these assumptions, however, according to Rose, are disputable. As Rose argues, children's literature is a tool for adults to "colonise" children by constructing their desired image of the child (1994: 26). The language used in children's literature is not merely a tool of communication, but the expression of "procurement or desire" (1994: 22). Thus the objective and clean narrative, which is vital to children's fiction (1994: 72) is in itself unattainable. Based on these reasons, Rose (1994: 143) argues that children's literature cannot be defined as a self-contained entity simply by its poetic features. Rose's

discussion shall be revisited at the end of this subsection.

Some researchers approach the definition of children's literature from a pragmatic angle. Before asserting children's literature as undefinable, Townsend offers an accommodating definition of a children's book as "a book which appears on the children's list of a publisher" (1971: 9). This pragmatic definition of children's literature is still adopted by many researchers. Translation scholar Reiss (1982: 7) defines children's literature as literature that has been published for children and young people. Likewise, Klingberg defines children's literature as "literature recommended to children, literature read by children or literature published for them" (1983/2008: 8). Riitta Oittinen adopts a similar stance and conceptualises children's literature as "literature produced for children or literature read by children" (2000: 61). As researchers specialising in the translation of children's literature, Reiss, Klingberg and Oittinen's viewpoints offer sights from the translator's perspective. However, while such definitions offer a general idea of what children's literature is about, they do not shed light on the definitive features of children's literature. As Hunt observes, defining children's literature simply as texts read by children is not very practical, "as it obviously includes every text ever read by a child" (1992:61).

Still, there are some researchers who argue that children's literature can be defined by certain distinctive features. A slightly dated, but often quoted example is provided by McDowell (1973), who argues that children's books feature child protagonists and are generally shorter, simpler and optimistic; the story develops with distinctively-ordered plots and a clear-cut moral schematism; the language is child-oriented, featuring dialogue and action rather than description and introspection. Nodelman (1992) presents a similar summary of the defining features of children's literature, which include stylistic simplicity, the focus on action, a child's point of view, optimism, innocence, the use of repetitions and fantasy elements, and a balance of didacticism and pastoral idyll. Definitions as such, however, are not unchallenged. In terms of language and vocabulary, for instance, though it was traditionally believed that

children's books should use simple language to suit the audience's reading competence, research in developmental psycholinguistics suggests that children acquire language and grammar faster than it is commonly assumed. Hunt (1991: 105) suggests the author should enjoy greater freedom in the choice of language, using vivid and lively language to appeal to the child. By a similar token, the condescending tone that can appear in children's narratives is found to over-dominate, leaving the child less room to actively engage in and interact with the story; it is suggested the author should avoid being knowledgeable all the time and give up some control of the story-telling to the audience (Hunt 1991: 106).

Hollindale (1997) approaches the definition of children's literature from a different angle, stressing the act of a child reading a book. He defines children's literature as:

> A body of texts with certain common features of imaginative interest, which is activated as children's literature by a reading event: that of being read by a child
> (Hollindale 1997: 30)

Hollindale further argues that the distinguishing property of children's literature is the "childness" in a text (1997: 47), which interacts with the childness of a child during the reading event (1997: 58). Hollindale defines the childness of a child as "a composite made up of beliefs, values, experience, memories, expectations, approved and disapproved behaviours, observations, hopes and fears which collect and interact with each other to form ideal and empirical answers to the question 'what is a child?'"(1997: 76). Hollindale's definition of childness is thus clearly a socially constructed idea, which is closely related to the concept of childhood discussed in section 1.1. As Hollindale argues, childness involves social expectations of what a child should be like and what they should stay away from, which is highly relevant when it comes to writing for children.

What is implied by Hollindale's (1997) discussion, though not expressively

articulated, is the shadow of the adult in children's books, as social expectations of what childhood should be like, after all, are set by adults. In her discussion on the translation of children's books, Puurtinen (1994) argues that apart from children, children's books also address adults, including editors and publishers, parents, educators, literary critics and academics, who are far more influential than children in determining what is published and purchased. The tension between children and adults is perhaps best captured by O'Sullivan (2005: 13-14), who defines children's literature as "a body of literature assigned by adults to children and young readers to transmit dominant morals, values and ideas". O'Sullivan describes the relation between children and adults as asymmetric: adults assume the dominant role by inscribing mainstream social values in children's books. A similar definition is offered by the Chinese scholar of children's literature, Wang Quangen, who defines children's literature as "the literature written by adults to be read by children" (2000: 3, my translation).

The most recent, extensive and articulated discussion on the issue, perhaps, is offered in Nodelman's 2008 book *The Hidden Adult: Defining Children's Literature*. Echoing Hollindale (1997) and O'Sullivan (2005), a central proposition in Nodelman's work is that children's literature cannot be discussed without considering the influence from adults, who conjured the concept of childhood in the first place. Admitting that the concept of childhood is culturally and historically dependent, Nodelman maintains that some consistency can still be observed, which he calls the "underlying sameness" in children's literature (2008: 249). This underlying sameness, however, is often expressed in ambivalent terms, because the act of adults writing for children is in itself ambivalent: the adult author is writing for an imaginary child in the mind as well as the hidden adult who selects books for children. According to Nodelman (2008), some of the features of children's literature are: its protagonists are children and childlike beings as understood by adults; it focuses on actions rather than descriptions; it is intended to teach children what they do not know and at the same time to protect children from knowledge adults consider as harmful; it is both a source of knowledge

and a source of pleasure; it is apparently simple but also often implies a deeper degree of sophistication, which can only be deciphered by adults with sophisticated mind. Thus an important argument in Nodelman's work, as its title indicates, is the "hidden adult" in children's books. In my study, I adopt Nodelman's view that due to the central role adults play in its production and circulation process, children's literature sometimes exhibits ambivalent features, with apparent simplicity and a hidden degree of complexity. To fully discuss the issue, it is necessary to review an important concept related to children's literature: dual-readership texts.

1.2.2 Dual-readership texts

As discussed above, one of the reasons why some researchers as well as writers for children are reluctant to distinguish children's literature from adult literature is made on defense of the assumption that children's literature is not taken seriously (Nodelman 2008: 140). C. S. Lewis famously claimed that "I am almost inclined to set it up as a canon that a children's story which is enjoyed only by children's is a bad children's story" (1969[1952]: 210). Similarly, Pamela Travers asserted that "nor have they (her works) anything to do with that other label: 'literature for children'"(1975: 21). Such Comments, as Shavit (1986: 41) observes, reflect the authors' view of the poor self-image of children's literature that it is somehow inferior in status compared to adult literature. In the history of children's literature, its poor self-image promoted the development of a special body of literature that is known as dual-readership texts (Shavit 1986).

Dual-readership texts, as the term itself suggests, refer to texts intended for a dual-audience of both children and adults. First coined by U. C. Knoeflmacher (Beckett 1999: xii), the term is now widely used in the field of children's literature. When researchers speak of a text as having a dual-readership, however, they can refer to two entirely different occasions. The first is the fact that children's books in general address two groups of readers on different levels, with children as the primary, or overt reader, and adults as the hidden or covert reader (O'Connell 1999: 209). As

Puurtinen (1994: 19) observes, examples of adults as the hidden reader include editors, publishers, parents, educators, academics and critics, who are far more influential than the first group of readers, as it is adults who edit, publish, praise, purchase, and, as is often the case with picture books, read books with children. Dual-readership can also refer to the phenomenon that some texts are simultaneously read by children and adults, or, as Shavit (1986:63) phrases it, texts with an ambivalent status in both children's and adults' literature. The source text of the study, *Peter and Wendy*, belongs to the latter group.

Although the issue has only been discussed until recently, the phenomenon of dual-readership is not new. As Beckett (1999: xii) observes, before the distinction of adults' and children's literature was made in the eighteenth century, authors such as Charles Perrault, John Bunyan and Jonathan Swift produced texts traditionally read by both adults and children. With the emergence of children's literature in the seventeenth century, books specifically dedicated to children entered the book market. However, there are still texts that cannot be easily classified as purely children's or adults' literature. There are several types of dual-readership texts. A book may be originally written for adults but are traditionally adapted for children (*Robinson Crusoe* [Defoe 1719], *Gulliver's Travels* [Swift 1726]), or occupy an important position in both children's and adult literature (e.g. *The Adventure of Huckleberry Finn* [Twain 1884]), or has a double-layer of meaning appealing separately to children and adults (e.g. *Peter and Wendy* [Barrie 1911]), or has different versions for older children/adults and younger children (e.g. *Alice's Adventures in Wonderland* [Carroll 1865] and *Nursery Alice* [Carroll 1890]). In some cases, a book can have different readers in the home culture and in foreign cultures. *Northern Lights* [Pullman 1995], for instance, was published in England as a children's novel, but marketed in the United States and Sweden as an adult novel (Nikolajeva 1999).

According to Shavit (1986: 63), the fundamental reason of the existence of dual-readership texts is the inferior status of children's literature. Unlike adult

literature, children's literature was from the beginning considered as a tool for education rather than a means itself. Such an inferior status has financial repercussions for its writers. As Lierop-Debrauwer (1999: 3) observes, since the target reader group of children was small, authors often seek to broaden their readership by appealing to adults. It is thus very interesting to investigate how authors appeal to children and adults as readers with very different needs and expectations in the same text. According to Nodelman (2008: 206), children's books of this type possess a "shadow", a more complex understanding of the world that though unspoken, can be deciphered by adults, and it is precisely the fulfilment of reading the unspoken that attracts adults. Under some circumstances, the possibility for children's books to carry unspoken messages is used to articulate politically-sensitive topics. Tumanov's (1999) investigation of what he calls "Aesopian children's literature" in former USSR reveals how authors craftily produce texts to bypass strict censorship. Addressing children on the surface, these texts speak secretly to adults who can decipher the political metaphor. Similarly, the Chinese comic book "*Sanmao Liulang Ji*" (The Journey of Sanmao 1935) is also well-known for its unspoken meaning. The book features the life story a teenager (Sanmao) in Japanese-colonised Shanghai. With children as the surface audience, the book provides a truthful portrayal of various social conflicts in the eve of the Sino-Japanese War, which, if directly spoken, would be banned under the Japanese reign. In other circumstances, the hidden complexity of children's literature submerges to the surface level, resulting in a hybrid narrative that gestures to children and adults simultaneously. A famous example of this type, which both Rose (1994) and Townsend (1990: 77) observe as not very good writing for children[4], is *Peter and Wendy*. As shall be discussed in Chapter 3, *Peter and Wendy* can be considered as a classic case in dual-readership literature, in which a double-layer of meaning is interwoven in the narrative addressing adults and children simultaneously.

[4] Rose's (1994) study essentially questions the hybrid narrative structure of *Peter and Wendy*, which shall be discussed in detail in Chapter 3; Townsend (1990: 77) comments that "...much of the time the author (Barrie) is winking over the children's heads to the adults, and putting in jokes that to children are meaningless... All in all, *Peter and Wendy* is not a very good book; I am sure it benefited unduly from the fame of the play".

1.3 The discovery of childhood and the establishment of children's literature in China

In the previous sections, I have discussed the notion of childhood and the evolution of children's literature in Western Europe. This section discusses the discovery of modern Chinese childhood, the establishment of Chinese children's literature and its developmental stages. As is commonly held by Chinese researchers in the field, the discovery of Chinese childhood and the establishment of Chinese children's literature constitute part of China's modernisation process, which roughly spans from the mid-nineteenth century to the early twentieth century (Liu 2013; Wang 2000; Zhu 2000b). In the modernisation history of China, translation played an active role in a series of social, political and literary events. As shall be discussed later in the section, translation activities were closely linked to the Self-Strengthening Movement[5] of the 1860s, initiating changes in the political and military arena (Wong 2005). Translation was also a key factor in the New Culture Movement[6], used by leading literary figures and intellectuals as a tool to introduce new thoughts and a new form of written Chinese language: Vernacular Chinese (see discussion by Fu 1919/1932; Lu 1931/2005; Wang 1943/1985, this topic shall be thoroughly reviewed in Chapter 2 and exemplified in Chapter 6). The introduction of modern thoughts such as liberalism and democracy promoted the discovery of womanhood and childhood (Zhou 1918b, 1920), which, together with the heart-felt need by many intellectuals to save children from the imprisonment of Confucius doctrines, paved the way for a genre that had been long missing in China: children's literature (Wang 2000).

Based on previous research (Farquhar 1999; Hu 1982; Wang 2000; Zhu 2000b), the development of Chinese children's literature can be roughly divided into the following four stages: the introduction of Western European children's literature into China (1840-1907), the birth and development of Chinese children's literature (1908-1948),

[5] Institutional reforms in the late Qing Dynasty from 1861 to 1865 following the military defeat by foreign powers

[6] A period of literary innovation in early Republican China, roughly spanning from the 1910s to 1920s

children's literature in early republican China (1949-1976), and children's literature in the post-Mao era (1977-). Before I engage in further discussion, several points should be made clear. Firstly, in the Chinese literary history, before modern Chinese children's literature was established, there were texts that had been traditionally ascribed to children, such as "*Qian Zi Wen*" (Thousand Character Classic) of the Liang Dynasty (502-549), "*San Zi Jing*" (Three-character Classic) and "*Bai Jia Xing*" (Hundred Family Surnames) of the Song Dynasty (960-1279) and "*You Xue Qiong Lin*" (Children's Knowledge Treasury) of the Ming (1368-1644) and Qing Dynasty (1644-1911). However, these texts were mainly used as tools to introduce Confucianism to child readers (Wang 2000: 16)[7]. As Zhu (2000b: 54-8) observes, traditional Chinese early readers cannot be strictly considered as children's literature, as there is neither children nor childhood in these books. As discussed in the previous section, before children's literature can exist, childhood itself must be discovered. Zhu points out quite correctly that "in human history, the discovery of childhood was completed after the Western European society stepped into modernity, before which literature for children cannot possibly exist..." (2000b: 54, my translation). Following Zhu's stance, traditional Chinese texts read by children are not included in the following discussion.

Secondly, Hu (1982) holds that Chinese children's literature was established in the late Qing Dynasty. In his book "*Wanqing Ertong Wenxue Gouchen*" (A history of Children's Literature of the Late Qing), Hu provides enlightening details of books, journals and translations produced for children in the late Qing Dynasty. However, Hu's view is not supported by many researchers. Pioneers of modern Chinese children's literature such as Zhou Zuoren (1949/1997), Sun Yuxiu (cited from Zhu 2000b) and Mao Dun (1935) all maintain that Chinese children's literature was first

[7] Kinney (2004: 9-10) argues that the philosophical discussions of childhood stated in China in as early as the Han Dynasty (206 BCE–220); however, it is also acknowledged that such endeavours were heavily influenced by Confucianism, seeking mainly to produce emperors following Confucian thoughts, in the case of princely education, or educated civilians capable of performing civil service, in the case of the population at large.

established in around 1908, when the "*Tonghua*" (Fairy Tale) series were first published in Shanghai. The present study adopts the latter view, as it is shared by the majority of Chinese researchers of children's literature (Fang 2007; Wang 2000; Zhu 2000b)

1.3.1 Introduction of Western European children's literature in China (l840-1907)

In China, the translation of Western European children's books predated the publication of the first domestic children's story. It is generally acknowledged that the translation of Western European children's literature promoted the discovery of childhood, paving the way for the birth of domestic children's literature (Li L. 2010a; Wu 2006; Zhu 2000b). From the beginning, translation played a primary role in shaping the concept of childhood and introducing children's literature as a new genre.

The Opium Wars (1840-1842) marked the beginning of China's first large-scale contact with Western modernity politically, economically and ideologically. The ensuing half a century is generally referred to as China's period of semi-colonisation (Bolton 2002: 187). During this period, a series of clashes with Western powers led to numerous war treaties, which brought to the cession of Hong Kong as a colony of the British Crown, the opening of up to forty Chinese cities as Treaty Ports to Westerners, the allowance of foreign residency in inner-land China, and the handing-over of Chinese political and economic privileges to foreign representatives (Ross 1993: 18-30). The need for translators and interpreters began to increase for diplomatic and communicative purposes. In 1862, the first government-run foreign language institute, Jingshi Tongwen Guan, was set up in Beijing. The first foreign language taught was English; Russian, French, German and Japanese were later added. Similar institutes were later established in Shanghai and Guangzhou (Wong 2005: 119). Graduates of these language institutes became translators or officials in Zongli Yamen (Office of Foreign Affairs), introducing foreign works of various genres into China (Xiong 1994: 347-349). This marked the beginning of large-scale translation activities. Translation began to interact on multiple levels with social, political and literary movements.

From the very beginning, the translation practice was clearly politically-oriented. The choice of texts was in most cases informed by the political agenda of the time, and served to fulfil the needs of political and social reforms. In the wake of China's defeat by Britain in the Opium Wars, the overarching priority felt by reformists was to emulate Western machinery and empower China in military regards. The rationale promoted the Self-Strengthening Movement in the 1860s, during which China engaged in a series of endeavours in military modernisation. Translation played a major role in the movement, introducing Western ideas in warship, engineering and natural science (Wong 2005).

During the Sino-Japanese War in 1895, China's defeat by Japan shattered the dream of the Self-Strengthening Movement. Reformists were forced to concede that acquisition of Western technology and armaments alone was not enough to save the nation. The focus of social reform shifted to institutional transformation; so did the focus of translation. An important figure in this period was translator and translation theorist Yan Fu (1854-1921), who was the first to introduce major works in Western social science. Yan's most influential translations include Thomas H. Huxley's *Evolution and Ethics* (1893, translated in 1898), Adam Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations* (1776, translated in 1902), John S. Mill's *On Liberty* (1859, translated in 1903), and Henry Spencer's *The Study of Sociology* (1873, translated in 1903) (Wong 2005: 123). Institutional transformation reached a climax in the Hundred Day's Reform (1898), a national political, social and educational transformation program initiated by reform-minded intellectuals and personally endorsed by Qing Emperor Guangxu (1875-1908). After its short-lived glory of 106 days, the reform was abolished by conservative forces lead by Empress Cixi (1835-1908). This marked another futile quest by Chinese intellectuals on the road to modernity.

In the first few decades of their contact with the Western culture, translation

practitioners were not particularly passionate about Western literature. Translation was back then first and foremost considered a tool in political and social reform, with the choice of text dictated by the needs on the political agenda. In addition, translators and common-readers alike took great pride in traditional Chinese language and literature, believing that Western thoughts and technology were only good enough for pragmatic and applicable purposes, not for their aesthetic or metaphysical value (Wong 2005: 124). When neither technological emulation nor institutional transformation could save the nation, intellectuals were forced to turn to their last hope: literature.

Around the turn of the twentieth century, intellectuals started to see literature as a powerful tool with which to inform the general public about modern thoughts and to gradually transform the nation. The first genre they chose was political novels, a genre first created in Britain and later introduced into Japan (Wong 2005: 124). Liang Qichao (1873-1929), an active participant in the Hundred Days' Reform, who fled to Japan after the reform was aborted, translated Shiba Shiroo's "*Kajin no kigu*" (Romantic Encounters with Two Fair Ladies, translated under the Chinese title "*Jiaren Qiyu*" in 1898), a political novel calling for the independence of Japan from Western occupation. The following years saw an unprecedented interest in literary translation. From 1902 to 1907, the amount of translated novels exceeded works written by domestic authors (Tarumoto 1998: 39). Li Li (2010a) provides detailed documentation of translated children's literature published during this period. According to Li Li (2010a: 19-20), from 1898 to 1907, fifty-two titles were translated (excluding reprints), with the majority of the source texts from Great Britain and Western European countries, led by Britain and France. Among these translations, some are classics of children's literature, including selected stories in famous titles such as *One Thousand and One Nights*, *Aesop's Fables*, *Grimm's Fairy Tales* (Jacob & Wilhelm Grimm 1812-1814) and *Fairytale Almanac* (Hauff 1826) (Li L. 2010a: 19-29). In addition, a considerable amount of the translations were dual-readership texts read by both children and adults, which included *Gulliver's Travels* (Swift 1726, translated by

Lin Shu & Zeng Rong 1906), *Robinson Crusoe* (Defoe 1719, translated by Lin Shu & Zeng Rong 1905-6), *David Copperfield* (Dickens 1850, translated by Lin Shu & Wei Yi 1908) and *Uncle Tom's Cabin* (Stowe 1852, translated by Lin Shu & Wei Yi 1901).

It should be noted that although translation played an active role in military modernisation and institutional transformation, translated literature was not yet fully embraced by mainstream domestic literature. Foreign novels were seen more as a vehicle for modern thoughts and ideas, rather than as literature per se of poetic beauty. Motivated by political enthusiasm, intellectuals and critics often imposed a political reading into foreign novels. Science fiction, for instance, was perceived as a tool to popularise natural science, whereas detective fiction was believed to be helpful to induce logical thinking (Hung 1998: 156). Therefore, when it comes to translation strategies, "yi yi", or liberal translation was the dominant strategy (Guo 1998). Translators enjoyed considerable liberty, altering the source text to serve their political agenda. One extreme example was poet and translator Su Manshu's (1884-1918) translation of "*Les Misérables*" (Hugo 1862, translated in 1904), in which he created an additional character commenting on the social and political problems in China (Su 1991: 676).

When it comes to the poetic language, translators clearly believed that Classical Chinese was superior to "barbarian languages" in every aspect. This was reflected by the triple standards of translation proposed by translation theorist Yan Fu, *faithfulness*, *fluency* and *elegance*, emphasising loyalty to the source text, coherence in the target text, and adherence to the aesthetic standards of one particular Classical Chinese literary group: Tongcheng School. Yan's triple standards had a profound influence on translators of his time. As a result, translators produced highly domesticated texts in Classical Chinese which can almost be passed as texts originally written in Chinese. Nevertheless, early translations of Western novels still had a significant impact on contemporary Chinese literature, in particular, on domestic children's literature. As pointed out by some researchers, the emphasis of story-telling, the art of imitating

children's language and the introduction of fantasy have all made the birth of domestic children's literature possible (Wu 2006; Zhao 2010) .

1.3.2 The birth and development of Chinese children's literature (1908-1948)

At the beginning of the twentieth century, a couple of intrinsically related literary events made the birth of domestic children's literature possible: the discovery of the Chinese childhood and the creation of a new form of written language (Zhu 2000b). In the early twentieth century, the poetics and genres of modern Chinese literature were formed through a series of experimental literary efforts in fiction, drama, poetry and prose, which were loosely coordinated by a dozen of reformist literary journals based in several major cities of the country, the most influential one being "*Xin Qingnian*" (New Youth) edited by revolutionary socialist Chen Duxiu, Dean of the School of Letters at Beijing University. These innovative literary efforts were later referred to under the umbrella term New Culture Movement. A major theme in the New Culture Movement was the rejection of Confucian values and the embracing of Western thoughts of liberalism, individuality, democracy and science. As noted by modern Chinese writer Yu Dafu, the introduction of new values led to the discovery of self: for the first time in Chinese history, people were not living for Confucian laws or the imperial hierarchy but for themselves (Yu 1935: 5). The rediscovery of self was perhaps most clearly reflected in the re-evaluation of two marginal groups that had long been neglected in Chinese history: women and children. In the past, children were not considered as complete individuals with their own characteristics. As the Confucian doctrine goes, "the father is the role model of the son, the husband is the role model of the wife" ("fu wei zi gang, fu wei qi gang"): boys in China were simply considered miniature men to be guided by the rules of grown-ups; while girls were completely ignored.

At the turn of the twentieth century, the Confucian worldview was challenged by Western thoughts. In 1903, *Émile* (Rousseau 1762) was translated into Chinese, marking the introduction of one of the capstones of the Western notion of childhood

(Li 2007). In the decade that followed, theories in child psychology, child education and child development were introduced systematically into China. According to Yang (2008), from 1900 to 1918, a total of thirty titles about psychology were translated into Chinese, including the psychology of child development. In 1919, American psychologist and educational reformer John Dewey visited China, giving over two hundred lectures in a dozen of provinces and major cities. One of the most influential themes of his lectures was the child-centred educational approach, emphasising the active role child plays in learning (Dewey 1902). Apart from its application value in the field of education, for early advocates in children's literature, Dewey's theory encouraged them to re-evaluate the significance of childhood, and it is in this sense that the child-centred approach is considered as directly relevant to the discovery of the Chinese childhood (Fang 2008).

Among the first scholars to articulate the Chinese view on childhood were the Zhou brothers, who were themselves active practitioners in the translation of children's literature. Zhou Zuoren was the first to openly state that China had not yet discovered childhood (and womanhood) and lacked a literature specifically for children. In a series of essays published in the journal *Xin Qingnian* (New Youth) from 1918-1920, Zhou points out that although children are biologically and physiologically different from adults, they are complete individuals and should be duly respected (Zhou 1918b, 1920). In his essay "*Women Xianzai Zenyang Zuo Fuqin*" (How Shall We Act as Fathers Now), Lu Xun (1919) also states that that childhood, as an independent stage of life, has its own characteristics and is of equal importance as adulthood. In his 1920 essay "*Ertong de Wenxue*" (Children's Literature), Zhou Zuoren writes:

> Formerly, men did not properly understand children, if not treating them as miniature adults to be nurtured by the classics, then ignoring them as ignorant and incomplete small people. Only recently have we known that, although children are somewhat biologically and psychologically different from adults, they are still complete individuals with their own inner and outer life.

(Zhou 1920, translated by Farquhar 1999:28)

If we compare Zhou's representation of the Chinese childhood to that of the Western childhood discussed in section 1.1, the similarities can be easily identified. Both views consider childhood as a phase of its own significance worthy of celebration, highlighting the need of a literature specifically intended for children. From 1923 to 1928, several volumes discussing children's literature were published, setting the theoretical background for domestic children's literature, among which include "*Ertong Wenxue Gailun*" (General Issues in Children's Literature, Wei & Zhou 1923), "*Tonghua Pinglun*" (Comments on Fairy Tales, Zhao 1924), "*Ertong Wenxue Gailun*" by Zhu Dingyuan (General Issues in Children's Literature, 1924) and "*Ertong Wenxue Yanjiu*" (Research in Children's Literature, Zhang 1928). For the first time in centuries, children and children's literature were brought under the spotlight. As Wei and Zhou put it:

> ...in the last few years, the most cutting-edge and innovative area, the most enthusiastically promoted and explored topic, is no other than children's literature. It is being taught, read, researched, lectured and complied with such prosperity that it is both surprising and delightful.
>
> (Wei & Zhou 1923: 1, my translation)

Another literary event that is closely related to the birth of Chinese children's literature is the introduction of Vernacular Chinese as the preferred written language. Otherwise known as Modern Written Chinese, Vernacular Chinese is a new form of verse inspired by the spoken language and by foreign sentence structures borrowed from translation (Zhu 1928). Traditionally in China, apart from a few exceptions of novels and dramas (which were then considered of a lower status in the literature hierarchy), the standard written language in literature was Classical Chinese, a highly condensed and refined register renowned for its frequent use of allusions, which was intelligible only to the aristocracy and the elite. In late Imperial China, the literacy

rate of the populace was barely over 20% (Jin 1994: 171). Due to its low popularity and archaic style, Classical Chinese was considered unsuitable for use in Chinese children's literature. In his discussion of late Qing translations of H. C. Andersen's fairy tales, for instance, Zhou Zuoren (1918) notes that the archaic style of Classical Chinese made it virtually impossible to recreate the vibrant, lively style at the opening scene of *The Tinderbox*. At the same time, Classical Chinese was also found inconvenient as a way of popularising the new thoughts and ideas imported from foreign countries during the New Culture Movement. To enlighten the public with science and modern thoughts, to create a literature for Chinese children, a new form of expression was urgently needed.

In January 1917, the earliest advocate of the New Culture Movement, Hu Shi, drafted an article for "*Xin Qingnian*", presenting eight proposals for what he called a reform in literature (Hu 1917). In essence, Hu proposed a literature written with sincerity and authenticity, without clichéd expressions and fossilised composition techniques, a literature written in the living, rather than the dead language, the language of Vernacular Chinese. After the publication of Hu's proposal, "*Xin Qingnian*" opened up a forum for the discussion of how to use Vernacular Chinese in writing. From January 1918 onwards, articles in the journal were published in Vernacular Chinese. In 1920, the Ministry of Education made Vernacular Chinese the medium of instruction in the first and second grades of primary schools; the new form of expression gained status as the national language.

However, it should be noted that Vernacular Chinese does not necessarily guarantee high accessibility of the text among children. In its initial stages of development, Vernacular Chinese received significant influence from Western sentence structures introduced through translation (Zhu 1928). The role translation played to introduce foreign grammatical attributes into Chinese shall be discussed in relation to the systems theory (Even-Zohar 1978; Toury 1980) in Chapter 2, and the effect it has on the linguistic acceptability of *Peter and Wendy* in Chapter 6. At this point, suffice to

say that the discovery of the Chinese childhood, facilitated by the popularisation of Vernacular Chinese as the prevalent language in literary writing, made it possible for domestic children's literature to break thorough from a culture that was previously dominated by Confusion doctrines ignoring the existence of childhood (Zhu 2000b).

In its initial stages, Chinese children's literature received significant influence from translated children's literature (Farquhar 1999). In 1908, the Commercial Press in Shanghai began to publish a book series specifically dedicated to children, the "*Tonghua*" (Fairy Tale) series edited by Sun Yuxiu. This was the first time the word "tonghua" appeared in Chinese, and was considered the turning-point marking the birth of domestic children's literature (Zhu 2000b; Wang 2000). The first book of the series, "*Wu Mao Guo*" (A Country without Cats), written by series editor Sun Yuxiu, was the first children's story written by a domestic author. From 1908 to 1923, a total of 102 books were published in the "*Tonghua*" series (Zhang Z.1993). Among these books, two thirds are translations or adaptations from either famous Western children's stories, such as fairy tales by Charles Perrault, the Grimm brothers, Hans Christian Andersen, or from texts traditionally adapted for children, such as *Robinson Crusoe* (Defoe 1719) and *Gulliver's Travels* (Swift 1726) (Zhao 1928; Zhu 2000b).

In 1921, "Wenxue Yanjiuhui" (The Literary Studies Society) was established in Beijing. This was the first literary society that wrote exclusively in Vernacular Chinese. The founding members included Mao Dun, Zheng Zhenduo, Ye Shengtao, Xu Dishan, Zhou Zuoren, etc., who were among the most influential writers in the New Culture Movement. Seeing childhood as an indispensable element in identity formation and innocence as the sanctuary from Confucian doctrines, the Society put children's literature on their top agenda. Almost all members of the society actively engaged in the translation and creation of children's literature. The Society also promoted the establishment of several journals specifically dedicated to children: "*Ertong Shijie*" (Children's World 1921), "*Xiao Pengyou*" (Little Friend 1922), "*Ertong Wenxue*" (Children's Literature 1923), as well as columns dedicated to

children in mainstream literary journals. The most influential domestic children's books in this period were Ye Shengtao's (1923) collection of fairy tales "*Daocao Ren*" (The Scarecrow) and Bing Xin's (1926) collection of correspondence "*Ji Xiao Duzhe*" (Letters to Little Readers).

A great number of Western children's books were also translated, a considerable proportion among which were re-translations. Translations (and re-translations) of this period included fairy tales (e.g. Hans Christian Andersen's fairy tales translated by Sun Yuxiu and Zhou Zuoren, *Grimm's Fairy Tales* translated by Huang Jieru and Zhao Jingshen), fantasies (*Alice's Adventure in Wonderland* translated by Zhao Yuanren, *Peter and Wendy* translated by Liang Shiqiu), adventures (*Robinson Crusoe* translated by Xia Mianzun) and animal stories ("*Reineke Fuchs*" translated by Zheng Zhenduo). It is worth noting that many of the translators were at the same time influential writers or scholars, reflecting the degree of engagement translation had in domestic literature.

Year 1927 is considered by many researchers as the turning-point of Chinese children's literature (Farquhar 1999; Wang 2000; Zhu 2000b). This year marked the beginning of the First Chinese Civil War (1927-1937), immediately followed by the Sino-Japanese War (1937-1945) and the Second Chinese Civil War (1945-1948). After more than a decade of military clashes between local warlords, the country was again thrown into agony and poverty. Chinese writers and translators for children started to realise the mismatch between the imported Western childhood ideal and the reality in China. As Zhu (2000b: 187) argues, amid war, famine, poverty and lack of education, Chinese children of the late 1920s had no luxury of childhood whatsoever. The changed attitude towards childhood, from the imported ideal of Western childhood to a realistic understanding of lacks and wants of Chinese children, is contemplated by many writers for children. Speaking about his experience writing "*Daocao Ren*" (The Scarecrow), Ye Shengtao comments:

> The twenty-three fairy tales in "*Daocao Ren*" are not entirely consistent in their

> themes. At the time of writing I wasn't aware of the difference, as I just wrote when ideas came into me, thinking it would make a good fairy tale. I kept writing one story after another, until some friends reminded me that several stories I wrote concerned real life … the miserable stories I wrote were drifting away from the beautiful fairytale land... But what can I do? Living in that period, that was what I saw and how I felt.
>
> (Ye 1980, cited in Zhu 2000b: 183-4, my translation)

Another example is the children's novel "*Alisi Xiaojie*" (Miss Alice 1932) by Chen Bochui. The novel is inspired by *Alice's Adventures in Wonderland* (Carroll 1865), which was first translated into Chinese in 1922. As Chen recalls, when he first started writing, he intended to portray an innocent, joyful and bright little girl; half way through the writing, however, the Japanese invasion of northeast China made him realise that "Alice should return from dream to reality, from Romanticism to Realism" (1980: 31, my translation). In 1930, the League of Left Wing Writers was established at the instigation of the Chinese Communist Party, further promoting the theme of revolutionary in both adults' and children's literature. Many children's books in this period offer realistic portrayal of the struggling and rebellion of youth in the war period. The novel "*Hei Gutou*" (The Black Bone, Hu 1930) for instance, portrays a fourteen-year-old boy, A'tu, who dedicates himself to the revolution and is eventually arrested and murdered, with his body recovered by three little friends. Other examples include "*Xiao A'qiang*" (Little A'qiang, Feng 1930), "*Xiao Xiongdi de Ge*" (The Song of Little Brothers, Yang 1932) and "*Tongnian de Bei'ai*" (Sorrows of Childhood, Lu 1934).

Translations of foreign children's books in the 1930s and 1940s also favour stories with revolutionary themes. This is particularly reflected in the origins of source texts selected for translation. According to Li Li (2010a), by the 1940s, the former Soviet Union had replaced European countries as the most translated source culture. From 1940 to 1949, eighty titles of Soviet children's literature were translated, constituting

38% of translated children's titles in total, which is by far more significant than the second most translated source culture, Britain (13%) (Li L. 2010a). Important translations during this period include "*Xiao Yuehan*" (translated from the German translation of the Dutch novel "*De Kleine Johannes*" [*Little Johannes*] Eeden 1895), "*Biao*" (translated from the Russian children's novel "*chasy*" [*The Watch*] Panteleev 1928) and fairy tales by Maksim Gorky.

It should be noted that not all children's books during the late 1920s and 1930s, translations and original writings alike, concern themselves with the theme of revolution. Due to the geo-political complexity of China before the centralisation of the PRC, there were usually different literary groups, often with contradicting literary views that were responsible for the production of children's literature. Take the translation of *Peter and Wendy* for instance. The first Chinese translation was published in 1929, two years after the first Chinese Civil War (1927-1937) broke out, one year before the establishment of the League of the Left-Wing Writers (a writers' organisation formed at the instigation of the Chinese Communist Party) in 1930, a period many researchers consider when children's literature is revolutionary- or political-oriented (Wang 2000; Zhu 2000b). However, the translation of *Peter and Wendy* by Liang Shiqiu was published in Shanghai, away from the political centre in Yan'an, and sponsored by The Crescent Moon Society, the members of which were reluctant to embrace the revolutionary ideology of the Left-Wing Writer's Society. "*Pan Bide*" as a translation has little to do with the revolutionary theme popular in the 1930s.

From 1908 to 1948, Chinese children's literature went through two phases of development. During the first phase, the dominant image of childhood was the one imported from Western Europe by pioneering Chinese scholars, most noticeably Zhou Zuoren, embracing the Rousseauian idea of childhood innocence. The popularisation of Vernacular Chinese and the discovery of childhood provided the linguistic possibility and the theoretical rationale for children's literature. Translation played a

significant role in this process. It was from translated literature that the values of democracy and individuality were promoted, which was indispensable to the discovery of the Chinese childhood. On a more practical level, translated children's literature modelled the creation of domestic children's literature. From the mid- to late 1920s, Chinese children's literature entered its second phase, when a domestic childhood (or lack thereof) was discovered. Domestic writers started to realise that the Western childhood ideal was not practical for Chinese children at the turmoil of war and poverty. Chinese children's literature hence took a realistic turn, either depicting the sufferings of children, or resorting to revolution as the path to salvation.

1.3.3 Children's literature in early communist China (1949-1976)

Chinese literature from the establishment of the People's Republic of China (1949) to beginning of Cultural Revolution (1966) is generally known as "seventeen-year literature". Shortly after the change of regime, the Communist Party of China (CPC) centralised the publication of books and organised all writers under the national institution Writers' Union. In this period, the Chinese literary scene was dominated by left-wing writers who considered it the primary function of literature to propagate and glorify the concept of revolution. Children's literature, in particular, was considered as the tool with which to educate the next generation and prepare them for revolution.

In 1950, the Communist Youth League of China organised the first National Congress of Workers for Children and Juveniles in Beijing. The meeting was part of a national campaign of establishing a centralised organisation of Young Pioneers of China for children between six and fourteen. At the meeting, the president of the Chinese Academy of Sciences, Guo Moruo (1892-1978), urged writers to produce more literary works for children and juveniles. In the 1950s, two of the earliest and most influential children's publishing houses were established: Juvenile and Children's Publishing House (Shanghai 1952) and Chinese Children's Publishing House (Beijing1956). Apart from publishing children's books, each house ran a journal dedicated to children. "*Shaonian Wenyi*" (Youth Literature) edited by Juvenile and

Children's Publishing House was the first children's journal in the PRC. Another influential journal was "*Ertong Wenxue*" (Children's Literature) edited by Chinese Children's Publishing House.

At that time, the government's paramount concern was the lack of positive, revolutionary-oriented children's literature. In 1955, a commentary published on "Renmin Ribao" (*People's Daily*) called for the translation of Soviet literature; translation was considered an important task in both the literary and the education field (Cao 2009). By 1958, a large number of Soviet children's literature was introduced into China. Chinese children's literature of this time received great influence from the Soviet in many ways, the most prominent one being the emphasis of the educational function of children's literature. Under the influence of Soviet literature, and with revolution being the catchword in political and social life, a great number of children's books either cast their story in the war period (1937-1948), depicting the suffering and transformation of children, or portrayed the life of Young Pioneers after the establishment of the new regime. Studies have been done on how *transformation* (from anti-revolutionary to revolutionary) and physical suffering became recurring themes in children's literature during this period (Bi 2003; Cao 2007, 2009).

Yet it should be noted that other genres, such as fairy tales, fantasy, folklore and prose were also explored by writers for children. Mainstream writers who engaged in children's literature before the establishment of the PRC continued to produce books for young readers. The most influential pieces include "*Ye Shengtao Tonghua Xuan*" (Selected Fairy Tales by Ye Shengtao, Ye 1956),"*Bao Hulu de Mimi*" (Secret of the Magic Gourd, Zhang 1957), "*Xiao Ju Deng*" (Little Orange Lantern, Bing 1960), and Zheng Zhenduo's translation of *The Crescent Moon* (Tagore 1956). On the other hand, a new generation of authors who devoted their career entirely to children's literature started to emerge, producing fictional texts, fantasies and poems for young readers. Hong Xuntao's (1955) short story "*Shenbi Ma Liang*" (Magic Pen Ma Liang), for

instance, is a successful attempt bringing in folklore into children's literature. Other examples include "*Meitounao He Bugaoxing*" (Mindless and Cheerless, Ren 1956). "*Yi Zhi Xiang Fei de Mao*" (A Cat that Wants to Fly, Chen 1956), "*Wu Ya Xiong Di*" (Raven Brothers, Jin 1957) and "*Xiao Butou Lixian Ji*" (The Adventures of Xiao Butou, Sun 1961).

Theoretical books about childhood and the creation of children's literature were also published. Chen Bochui's (1955) "*Ertong Wenxue Jianlun*" (Brief Comments on Children's Literature), for instance, explores the characteristics of childhood and argues that to engage the audience, stories should be told from the children's perspective using their own language. However, such a theoretical stance was soon criticised. In the Anti Rightist Movement[8] in 1957, Chen was labelled as a rightist favouring capitalism, and his theory that children's literature should first and foremost serve children was regarded as anti-revolutionary and received harsh criticism.

The year of 1966 marked the beginning of the Cultural Revolution, when political fever and social movement reached its climax. Children's publishing houses in both published in the early 1970s, when the revolutionary preoccupation was less intense, most are politically-oriented works depicting the "class struggle" between revolutionary-minded young protagonists and "class enemies" corrupted by capitalism. One of the few writers who could publish more or less freely was Hao Ran, with his literary merits appreciated by Jiang Qing, leader of the Cultural Revolution. Hao Ran wrote for both adults and children, and promoted revolutionary themes in works for both. In his juvenile fiction, "*Qiyue Huaihua Xiang*" (Fragrance of the July Pagoda Flower, Hao 1973), for instance, the female protagonist, Zhang Huaixiang, discovers the former landlord of her village is sleeping without turning the light off, which is considered a sign of capitalism, so she collects evidences against him and finally brings the landlord down in a class struggle.

[8] A series of campaigns in the PRC from 1957 to 1959 to criticise intellectuals favouring capitalism

Children's literature in early communist China (1949-1976) is characterised by the following features. Firstly, after 1949, the education of children and the production of children's literature entered the political arena. For the first time in history, children's publishing houses were established; authors specialised in children's literature began to emerge. Secondly, translated literature continued to play an important role. This time, the influence was mainly from the former Soviet Union. Last but not least, although there were debates about whether the chief function of children's literature should be to serve the revolution, the majority of both domestic and translated children's literature published in this period was politically oriented. Revolution-related themes, such as the sufferings of children in the "old society" and rejoice of Young Pioneers in "New China" are recurring themes in children's books published during this period. The celebration of childhood, the appreciation of innocence that were the very first reasons that brought children's literature to life in the New Culture Movement were criticised and trashed during the Cultural Revolution. Childhood was lost and children's literature eventually gave way to political propaganda (Wang 2000: 173).

1.3.4 Children's literature is the post-Mao era (1977-)

Several events occurred in the late 1970s and early 1980s, each of historical significance to the development of children's literature. In 1976, the Cultural Revolution came to an end following the death of Mao Zedong. In 1977, the two major children's publishing houses, Juvenile and Children's Publishing House in Shanghai and Chinese Children's Publishing House in Beijing were reopened. In 1978, Deng Xiaoping initiated the Open Door policy, opening the door for foreign businesses to trade in China. In the same year, the National Conference of Children and Juvenile Publication was held in Lushan. In 1980, the National Award of Juvenile and Children's Literature was re-established. After a cessation of ten years, children's literature re-entered the literary arena.

Just as it was erased to extinction by the political agenda during the Cultural Revolution, Chinese children's literature was redeemed with the same force. Wang (2000) provides a detailed account of a series of centralised actions at the beginning of the 1980s to promote Chinese children's literature, led by the Department of Culture and Art for Juveniles and Children, formed in 1981 under the Ministry of Education to promote domestic children's literature. The centralised efforts focused, in particular, on the recruitment of writers for children and the establishment of children's publishing houses. According to Wang (2000), in 1977, there was only a small number of well-received domestic writers for children. In 1999, the number of writers in children's literature registered with the national Writers' Union had reached nearly five hundred (Wang 2000: 266), which climbed again to nine hundred in 2013, making one in ten of the nationally registered writers in total (*Renmin Ribao* 2013). Before the 1980s, there were only two publishing houses dedicated to children's literature nationwide, the number increased to thirty-one in 1999, with nearly each first-level administrative divisions having their own children's publishing house under operation (Wang 2000).

A change less drastic in quantity, but nonetheless significant, is the development of the theoretical framework of Chinese children's literature. In 1982, Jiang Feng's "*Ertong Wenxue Gailun*" (General Issues about Children's Literature, Jiang 1982) was published, which was the first book that systematically discusses the development of the notion of childhood from a Chinese perspective, analysing the characteristics and functions of Chinese children's literature. In the book, Jiang emphasises the didactic function of children's literature, proposing that books for children should be educationally beneficial. Jiang's stance is consistent with what has been the central force in Chinese children's literature since the 1930s, that children's literature is a tool, either to transmit political ideology or to provide (political) education, rather than a means in itself. The emphasis on didacticism is not unchallenged. Throughout the 1980s, the topic has been hotly debated among academics. Zi (1984) was among the first to openly question the literary value of didactic children's texts, arguing that it

cannot be strictly considered as literature. Similarly, Liu (1988) also stresses the literary quality of children's literature, pointing out that while good literature always purifies the heart, not all moral values in children's books are beneficial, especially those that are not consistent with the current social values. Currently, the general stance shared by Chinese theorists and critics is consistent with that of Western scholars of children's literature (Hollindale 1997; Hunt 1991) that works for children should first and foremost concern themselves with children and childhood. Echoing Zhou Zuoren's emphasis on the importance of childhood first articulated in the 1920s, Zhu (2006) argues that rather than a mere pathway to adulthood, childhood is a period of perfection in its own terms, and that children's literature should serve no other function than celebrate this period. As Zhu puts it:

> ....the writer should not be condescending to children and command, nor should he be confronting to children and instruct; instead, he should be with children, travelling together in the journey of life.
>
> (Zhu 2000b: 375, my translation)

After nearly a century's journey, Chinese children's literature returns to where it first started from: children and childhood.

The centralised efforts to encourage domestic children's literature, the relaxed political atmosphere and the freedom from didacticism have altogether promoted the development of domestic children's literature. Domestic children's literature started to flourish in the late 1970s in various genres, first in science fictions and short stories. Important works include "*Ban Zhuren*" (Class Counsellor, Liu 1977) "*Xiao Lingtong Manyou Weilai*" (Xiao Lingtong's Journey to the Future, Ye 1978), "*Fei Xiang Renmazuo*" (Flying to the Sagittarius, Zheng 1979), "*Wo Yao Wo de Diaokedao*" (I Want My Carving Knife, Liu 1983), "*Du Chuan*" (The Boat, Chang 1984), "*Baise de Ta*" (The White Tower, Cheng 1985) and "*Shang Suo de Chouti*" (The Locked Drawer, Chen 1985). Fairy tales also re-entered the children's reading list. Influential works

published include "*Luotuo Xun Bao Ji*" (The Camel's Search for Treasures, Chen 1983), "*Heimao Jingzhang*" (Black Cat Detective, Chu 1984) and "*Na Cangying Pai de Hongtao Wangzi*" (Jack of Hearts with a Flyswatter, Zhou 1986). In the 1990s, domestic writers for children started to devote themselves to full-length novels, embracing themes from growing up and parent-child relations to pastoral nostalgia and fantasy. Important works include "*Nansheng Jiali*" (Boy Jiali, Qin 1994), "*Da Tou Erzi yu Xiao Tou Baba*" (Big-head Son and Little-head Dad, Zheng 1994), "*Nüer de Gushi*" (Stories of My Daughter, Mei 1996), "*Cao Fangzi*" (The Straw House, Cao 1997), "*Wo de Mama Shi Jingling*" (My Fairy Mother, Chen 1998) and "*Shuke Beita Lixian Ji*" (The Adventures of Shuke and Beita, Zheng 1999).

In the new millennium, children's literature in China explores more dimensions than it used to. Translated children's literature continues to play an important role. Classic dual-readership texts (such as *Gulliver's Travels*, *Robinson Crusoe*, *The Adventure of Huckleberry Finn* and *Peter and Wendy*) have entered the recommended reading list for elementary and secondary school students and are reprinted (and, in some cases retranslated) and specifically marketed for students, while contemporary foreign children's literature (such as the *Harry Potter* series, *Postcards From No Man's Land* [Chambers 1999], *My Dad's a Bird Man* [Almond 2007], *The Graveyard Book* [Gaiman 2008]) have been introduced in a timely manner and received great popularity. However, it is equally important to note that domestic children's literature, after a century's evolution, has developed to the point that it can compete with translated children's literature. Acclaimed writers for children, such as Ge Bing, Bing Bo and Shen Shixi continue to publish collections of refined pieces. Young writers have also started to emerge, one of the most prolific being Yang Hongying, whose adventure stories featuring the "naughty boy" Ma Xiaotiao and fairy tales featuring the Laughing Cat have sold millions of copies. Iconic domestic children's books, such as "*Cao Fangzi*" (The Straw House, Cao 1997), "*Xiao Mao Riji*" (The Laughing Cat diary, Yang 2014), "*Chali Jiushi*" (Charlie Ⅸ, Lei'ou 2014) and several fictional adaptations of the cartoon "*Xiyangyang he Huitailang*" (the Happy Goat and Grey

Wolf) currently occupy an important share in the retailers' book market. Classic children's texts by domestic authors, including works by Zheng Yuanjie, Cao Wenxuan, Yang Hongying and Huang Beijia are also translated into English, French, Korean and other foreign languages and introduced to the international community.

Summary

This chapter discusses concepts central to the thesis: the notion of childhood, children's literature, and dual-readership texts. Modern childhood, as a socially-constructed concept, was discovered in Europe in the seventeenth century, which directly promoted the birth of Western European Children's literature. Due to the central role adults play in the production and circulation of children's books, some texts that are traditionally considered as children's literature exhibit a duality of superficial simplicity and underlying sophistication, known as dual-readership texts, which are read by a dual-audience of both children and adults, a typical example of which being *Peter and Wendy*. Influenced by the modern concept of childhood and the heritage of Western children's literature, Chinese children's literature started to emerge in the early twentieth century. During most of its developmental stages, translation played an important role in Chinese children's literature. From the very beginning, translations of treaties by Locke and Rousseau promoted the discovery of the Chinese childhood. Since the 1930s, children's literature from the former Soviet Union started to replace Western European countries as the most frequently translated foreign literature, when revolution became a popular theme in Chinese children's literature. The trend continued after the establishment of the PRC in 1949, until literature of all kinds was brought to a halt by the Cultural Revolution. Since the 1980s, translated Western children's literature started to take an important share in the market. On the other hand, domestic children's literature has also developed to a stage that it is ready to compete with translated children's literature.

Chapter 2

The translation of children's literature

Theoretical background and research framework

Introduction

This chapter presents the theoretical background and research framework of the study. The first section of the chapter provides a brief overview of the theoretical traditions in translation studies as a discipline, highlighting how the translation of children's literature emerged as a separate study topic. Section 2.2 discusses both early and contemporary research that is specifically dedicated to the translation of children's literature, observing that the translation of dual-readership texts as a research topic that pertains to the very heart of the translation of children's literature is not sufficiently addressed. In section 2.3, the cultural approach to translation is applied to interpret how some of the most frequently discussed empirical challenges in the translation of children's literature are influenced by the socio-cultural context as well as the image of the child reader, setting up a framework for corpus analysis in subsequent chapters. Based on previous research in the field, the challenges that shall be discussed include culture-bound elements (elements that are related to foreign cultures), taboos (topics that are considered inappropriate or sensitive for children) and linguistic acceptability (the extent to which the target text conforms to the conventions in the target language genre).

2.1 Research traditions in translation studies

2.1.1 From early translation practices to the equivalence theory

The practice of translation is long recorded in human history. As early as the first century B.C., Roman politician Marcus Tullius Cicero (46 BCE/1960) already documented his reflections about translating Greek speeches into Latin, arguing for

rhetorically powerful translations to be produced to move the listener (Munday 2012). The poet Horace (18 BCE) also emphasises the importance of producing aesthetically-pleasing target texts, which had great influence on Christian translators in the following centuries (Munday 2012). Commenting on his Latin translation of the Bible, St Jerome (395/1997), proposes the binary of "word-for-word" versus "sense-for-sense" translation, which became a recurring topic among Christian translators up until the twentieth century, who were by and large the only voices engaged in discussions about translation (Munday 2012). In China, the translation of the Buddhist scriptures since the first century promoted the first round of discussion on translation, which was brought to a second surge at the turn of the twentieth century[9] (Cheung 2006). However, as these discussions are in most cases passing remarks or commentaries about the translator's own work, lacking a holistic and systematic approach, translation studies did not develop into an academic discipline until the middle of the twentieth century.

The linguistic-oriented approach to translation studies started to develop in the 1950s. Influenced by theories in Contrastive Analysis[10] research was conducted on how the differences between the source and target language affect translation (Catford 1965; Vinay & Darbelnet 1958). The most influential researcher during this period was Eugene Nida, who attempts to approach translation in a scientific manner by incorporating recent developments in linguistics to a comprehensive study of Bible translation. Nida's equivalence theory is best represented in two manuals about Bible translation of the 1960s: *Toward a Science of Translating* (Nida 1964) and *The Theory and Practice of Translation* (Nida & Taber 1969).

Nida (1964) proposes "two basic orientations in translating": formal equivalence and dynamic equivalence. Formal equivalence aims to reproduce both the form and the content of the source text as literally and meaningfully as possible; whereas dynamic

[9] Translation practices in China during this period have been reviewed in Chapter 1

[10] The contrastive study of two languages to identify the differences

equivalence aims to reproduce the same relationship between the source-language message and its audience, by creating a similar relationship between the target text message and the target audience (Nida 1964: 159). Ideally, a translation oriented towards dynamic equivalence would produce "the closest natural equivalence to the source-language message" by adapting, when necessary, the grammar, lexicon, and cultural references in the source text (Nida 1964: 166). Thus there are several factors to consider in analysing empirical translations examples:

1) The nature of the message
2) The purpose or purposes of the author and, by proxy, of the translator
3) The type of audience

(Nida 1964: 156)

In his analysis of how the type of audience can influence translation, Nida particularly mentions how the "decoding ability" of children as an audience group affects translation, owing to their limited vocabulary and cultural experience (Nida 1964: 158). In addition, the interest of the audience also affects translation. Depending on whether the reader is reading for entertainment or for educational purposes, the orientation in translating would be different. Although Nida (1964) touches on two important issues in translating for children: the limited decoding ability of children and the purpose of reading the translation (whether it is meant to entertain or to inform), no specific detail is provided regarding how exactly they affect the translation of children's literature.

Throughout the 1970s and 1980s, Nida's equivalence theory had significant influence among researchers in translation studies. In an attempt to refine the original equivalence theory, Werner Koller (1979) differentiates five types of equivalence relations: denotative equivalence (as determined by the extralinguistic content of a text), connotative equivalence (as determined by lexical choices in the source text),

text-normative equivalence (as determined by the textual types of the source text), pragmatic equivalence (as determined by the reader of the target text) and formal equivalence (as determined the form and aesthetics of the source text). Seeing absolute equivalence as "illusory", Peter Newmark (1981, 1988) suggests replacing the term with "semantic" and "communicative" translation, with the former aiming to duplicate the semantic and syntactic structures of the source text, the latter to reproduce the communicative effect of source text. Although Newmark's conceptualisation of semantic and communicative translation is in many ways comparable to Nida's original proposal of formal and dynamic equivalence, his argument for translation studies to move beyond the illusion of equivalence is in itself enlightening.

2.1.2 The functionalist paradigm

From the 1970s, the functionalist approach started to flourish, particularly in Europe, represented by works of Reiss (1971/2000), Reiss and Vermeer (1984) and Snell-Hornby (1988). Reiss's text-type theory was proposed in her 1971 book "*Möglichkeiten und Grenzen der Übersetzungskritik*", which was translated into English in 2000 as *Translation Criticism: Potential and Limitations* (Reiss 2000). Reiss (2000) analyses the communicative functions of the source text, which directly informs the translation strategy used. Three text types are proposed: informative, operative and expressive. Informative texts are content-focused, the main function of which is to convey information. To translate an informative text, it is essential to render the information accurately. Expressive texts, which are essentially literary texts, are form-focused, for which the artistic form of the text is as much important as the information it conveys. To effectively translate an expressive text, it is essential to render the source text information with its corresponding artistic form in the target language. Operative texts are appeal-focused, which aims to achieve non-linguistic results on the part of the reader. In translation, it is important to preserve the appeal in the source text. Reiss was also among the first translation scholars to seriously discuss the issue of translating for children. In her 1982 essay "*Zur Übersetzung von Kinder-*

und Jugendbüchern: Theorie und Praxis" (on the translation of children and young adults' books: theory and practice), Reiss lists three factors that distinguish children's literature from adult literature: a) the asymmetry of relationship between adults and children (books are written and translated by adults for children), b) the constraints imposed on children's books that they should have education values and avoid taboos, and c) and the limited world knowledge of children (Reiss 1982: 7-8). Reiss also applies the text-type theory to the translation of children's literature, arguing that children's literature belongs to the expressive text type, for which the form of the text is as important as its content in translation. Thus it is important to preserve the stylistic features and aesthetic value in translation. An example provided by Reiss (1971/2000: 36) is wordplay, which can be safely omitted in the translation of informative text types, but should be recreated, if possible, in the translation of expressive text types, or explained in footnotes or other forms of extra-textual gloss, so that the artistic form of the source text is somehow preserved in translation.

One of the important approaches in the functionalist paradigm is the skopos theory, the main proposition of which is stated in the 1984 book "*Grundlegung einer allgemeinen Translationstheorie*" (foundation for a general translation theory) co-authored by Reiss and Vermeer. According to the skopos theory, the act of translation composes an action, which, by definition, has its purpose (Vermeer 1989/2004: 227). The purpose of translation is technically referred to as *skopos*, a word Vermeer borrowed from Greek, meaning "aim" or "purpose". The result of translation, as determined by the skopos, is referred to as *translatum*. The main argument of the skopos theory is that as the source text is composed for a particular situation in the source culture, merely representing the linguistic meaning of the source text (or "trans-coding", as Vermeer terms it) will not produce a serviceable *translatum*; instead, an appropriate *translatum* can only be attempted with its skopos in mind, i.e. the purpose of translation in the target culture, as determined by the commission negotiated between the client and the translator (Vermeer 1989/2004). The novelty of the skopos theory, as Pym (2010: 44) has more recently observed, is

that it maintains that the function of the target text is not necessarily the same as that of the source text. As Vermeer (1989/2004: 229) argues, the source text is bound to the source culture; the *translatum*, on the other hand, is bound to the target culture; as a result, the goals set for the *translatum* may diverge from that of the source text. The "dethroning of the source text" (in Vermeer's words) thus sets the skopos theory apart from the source-bound theories of equivalence (Pym 2010: 43).

Towards the end of the 1980s, another important development in the functionalist approach is the "integrated approach" proposed by Snell-Hornby (1988). In her book *Translation Studies: An Integrated Approach*, Snell-Hornby proposes a typology of a system of relationships between basic text types, relevant subject knowledge and criteria for translation (Snell-Hornby 1988: 31). Within her system of text types, Snell-Hornby lists children's literature as one of the text types in literary translation. As such, it is primarily relevant to the "creative extension of the language norm[11]", namely, the extent language can be used creatively (Snell-Hornby 1988: 51). Snell-Hornby's stance is thus similar to Reiss's (1982) emphasis of preserving the form of the source text in literary translation. As Snell-Horny (1988: 51) argues, literary texts offer the possibility to explore the capacity of a language system, and that the challenge of translation is to determine to what extent this can be duplicated in the target language without harming the linguistic acceptability.

To analyse how the form of a text is connect to its function, Snell-Hornby proposes two other important concepts: dimension and perspective. Dimension refers to the textual functions realised by linguistic devices, such as pun or wordplay, whereas perspective refers to the viewpoint of the speaker (Snell-Hornby 1988: 51). When multidimensionality occurs, that is, when the source text presents itself in such a way that the same linguistic form performs several functions, the text often creates a challenge for the translator. Snell-Hornby (1988: 52) uses the following excerpt from

[11] Different from the Tourian understanding of norm as social rules, Snell-Horny uses the term mainly to refer to grammatical rules or linguistic conventions.

Alice in Wonderland as an example, when the Mock Turtle tells Alice the subjects he used to study in the school in the sea:

> "Reeling and Writhing, of course, to begin with," the Mock Turtle replied; "and then the different branches of Arithmetic — Ambition, Distraction, Uglification and Derision."
>
> (Carroll 1865/1948: 115)

As Snell-Hornby observes, there are at least four dimensions in the source text, a) the semantic association of the verbs *reel* and *writhe* with the Mock Turtle as a creature in constant motion under water, b) the phonological association of *reeding* and *writhing* with the first subjects of school children, reading and writing, c) the phonologically association of the four complex words, ambition, distraction, uglification and derision with the different branches in arithmetic: addition, subtraction, multiplication and division, and d) the negative connotations of derision and uglification to suit the Mock Turtle's sorrowful discourse. To fully render the function of the passage, Snell-Hornby argues that the translator needs to explore the capacity of the target language linguistic repertoire to find the suitable linguistic form in the target language that can duplicate multidimensionality.

Snell-Hornby's functionalist approach offers a useful tool with which to discuss the nuances of the source text on the micro level, especially when the text has multiple layers of meaning. Most importantly, her work also singles out the translation of children's literature as a research area deserving attention. What is not discussed, however, is the socio-cultural factors in the target culture, which can have a direct influence on translator's choice of strategy. In the example discussed above, the strategy employed in the target text is, of course, relevant to the translator's beliefs and preferences. However, as a socially-oriented activity, the act of translation cannot be discussed without considering its environment. I shall return to this issue later in this section.

2.1.3 The systems approach

At around the same time that the functionalist approach flourished, another important trend of development in translation studies is the Tel-Aviv-based systems approach. With its origins from Russian Formalism, the systems approach sees translation as part of the literary polysystem in the target culture (Even-Zohar 1978/2004), with the aim of translation studies being describing the norms in operation that influence the translation activity (Toury 1980, 1985, 1995). According to Even-Zohar, the various forms and genres of the target literature work together with translated literature in what he calls a literary polysystem. Contrary to popular beliefs that translated literature tends to occupy a peripheral position[12], Even-Zohar argues that translated literature can also play an active role, participating in major literary events and shaping the centre of target literature. The role translated literature plays depends, among other things, on the power-relation between the source literature and the target literature. When the literature in the target culture is young and "weak", or is undergoing major transformation, literatures from other cultures are often resorted to in order to build a new literature for the target culture. Under such circumstances, translated literature occupies a central position in the polysystem. Works of translation tend not to conform to existing literary forms, but often introduce new literary genres, models, composition patterns and techniques to enrich the literary repertoire of the target culture. Even-Zohar calls this the primary function played by translation. Translated literature continues to play a primary function, until the new literature of the target culture gradually takes shape. When the new literature is established, translated literature concedes to a peripheral position in the polysystem. With the change in position, the role played by translated literature also changes. Instead of introducing new literary devices from the source culture, translation tends to conform to established rules and forms of the target literature. As discussed in Chapter 1, in the late-nineteenth and early-twentieth century, translation interacted with a series of

[12] See, for instance, discussion by Venuti (1998) for the scandalised marginal status of translation.

social, political and literary events in China, including the Self-Strengthening Movement and the New Culture Movement; translated children's literature also modelled the creation of Chinese children's literature. Following the polysystem theory, translated literature can be understood as occupying a central position in the Chinese literary system during this period, interacting with innovative events in domestic literature. In the present study, the influence the position of translated literature has on translation is most profoundly observed in the linguistic acceptability of the target text, a topic that shall be analysed in section 2.3.3 in the discussion of translation challenges, and fully explored in Chapter 6 with examples from the Chinese translations of *Peter and Wendy*.

An important concept in the systems approach is the construct of "norms". As Toury (1980: 141) argues, translation is a "socially oriented behavioural type of activity" governed by various constraints, among which he attaches specific importance to *norms*: the realisation of social values and ideas into performance instructions as to what is right and wrong, appropriate and inappropriate). Toury argues that translation studies should aim to describe the various norms at work in the target culture that influence the translation process, a method he calls the Descriptive Translation Studies approach. In Toury's (1980, 1995) overview of translational norms, a distinction was made between preliminary norms and operational norms: preliminary norms concern the translation policy (what texts to translate at a particular time) and the directness of translation (whether translating from a mediating language other than the source language is acceptable in the target culture); operational norms inform the decisions made in translation, which can be further divided into matricial norms (how much of the source text is translated and how the text material is distributed) and textual-linguistic norms (the selection of material to generate the target text).

Apart from preliminary and operational norms, Toury (1995: 57) also proposes a set of initial norms that operate on a superordinate level. As they are directly relevant to the discussion of linguistic acceptability as a translation challenge in section 2.3.3,

initial norms shall be discussed in greater detail. According to Toury, the initial norms for literary translation can be understood as two contradictory requirements:

> 1) Being a text in a certain language, and hence occupying a position, or filling in a slot, in the appropriate culture, or in a certain section thereof;
> 2) Constituting a representation in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definite position within it.
>
> (Toury 1995: 56)

These two types of requirements come from different sources: the first requirement is target text oriented, whereas the second is source text oriented. Following the polysystem theory, Toury (1995: 141-2) argues that the translator's choice of which requirement to follow is determined by the position of translated literature in the target literature system: when translated literature occupies a central position, the second requirement is prioritised, resulting in adequate translation following rules and conventions of the source language. On the other hand, if translated literature takes a peripheral position, the first requirement is followed, resulting in acceptable translation conforming to the conventions of the target language (Toury 1995: 56-7).

Toury (1980) uses the example of translated Hebrew children's literature from German to illustrate how changing historical factors result in the changed position of translated children's literature in Hebrew, leading to changes in translation strategies. Comparing four translations of "*Max und Moritz*" (*Max and Moritz*, Busch 1865) completed in different social-historical periods (1865, 1939, 1944 and 1965), Toury (1980: 142) argues that the translation of German children's literature into Hebrew went through a process of secondarisation, that is, as translated literature moved from a central position to a peripheral position, the translation strategies changed from those favouring adequacy to those prioritising acceptability.

The research traditions set by Even-Zohar and Toury offer valuable insights into the power-relation between translated literature and domestic literature, revealing the decisive role translated literature plays to reshape the target literature, which is not often discussed, but is particularly relevant to translation activities from English into other languages, especially when the target culture is going through the process of modernisation. Even-Zohar also points out the possibility that translation can introduce new literary genres and stylistic changes to the target language. A frequent point of criticism of the approach is the isolation of translation from the socio-cultural environment. As Munday (2012: 178) observes, early works in the systems approach did not account for the complex ideological and political /sociological factors in the source culture. From a postcolonial perspective, Niranjana (1992: 60) argues that the descriptive approach fails to address issues such as the political implications of translation, as in how the translation activity can change the asymmetrical power relation between the dominant and the less influential languages. Venuti takes Niranjana's stance a step further, arguing that "[r]esearch into translation can never simply be descriptive" (1995: 312); the act of choosing a particular topic from a specific historical moment itself already betrays the researcher's subjectivity and their stance on present cultural concerns. The criticism is somehow addressed by a series of changes in the systems theory, starting from the so-called "Manipulation School".

2.1.4 From the "Manipulation School" to the cultural approach

In 1985, a collection of essays edited by Theo Hermans, *The Manipulation of Literature*, was published. Among the authors include José Lambert, Gideon Toury, André Lefevere and Susan Bassnett, who are all to some extent influenced by the polysystem theory, and elaborate it with their own theoretical focus. The shared theoretical assumptions of the "Manipulation School" are summarised by Hermans as follows:

> … a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case

> studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text-processing, and in the place and role of translation both within a given literature and in the interaction between literatures.
>
> (Hermans 1985: 10-11)

The influence from the polysystem theory is certainly visible, with literature understood as a system of competing subsystems (translation being one of which), and the aim of translation studies being target-oriented, describing the role and functions of translation within the system. On the other hand, what is also emphasised is the significance of manipulation, or changes in translation due to target culture variables. Hermans stresses that, "[f]rom the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (1985: 11). The translated text, as a historical fact, records the results of manipulation in the target culture environment, which is the aim for translation studies to uncover.

An important figure that bridges the systems approach and the cultural approach to translation is Lefevere (Hermans 1999). Like Even-Zohar, Lefevere (1992: 14) adopts the Russian Formalists' view that the society functions as a complex system, with literature being one of its many subsystems. To make sure the literary subsystem is consistent with other subsystems, a double control factor works to regulate activities in the literary subsystem. The first control factor operates within the literary subsystem, consisting of professionals such as critics, reviewers, teachers and translators. The second control factor works outside the literary system, setting up parameters for the first factor. Lefevere (1992: 15) refers to the second factor as "patronage", which can be understood as the power that may either obstruct or promote the writing, reading and rewriting of literature; it can either be a political party, publishers, the media or an individual. Thus translation, as a form of rewriting, works within the double control mechanism. Compared to linguistic considerations,

the mechanism prioritises concerns regarding the ideological and poetological aspects of translation (Lefevere1992: 39). Lefevere defines ideology in a non-political sense, as the dominant concept about "what society should (be allowed to) be" (1992: 14). Poetics, on the other hand, refer to "the dominant concept of what literature should (be allowed to) be" (Lefevere 1992: 14). Poetics consist of two components: the inventory component (literary devices, genres, motifs, prototypical characters and situations, etc.) and the functional component (which concerns what the role of literature is in a society, and is often reflected in literary themes). I shall discuss Lefevere's discussion of poetics first, as it can be considered, in one sense, as a development of Even-Zohar's polysystem theory.

Like Even-Zohar, Lefevere (1992: 35) maintains that the literary system is constantly evolving, with different poetics dominate different phases in the evolution process. Yet a poetics tends to regard itself as the "absolute", as the one and only acceptable form of literature. Thus the history of literature can be seen as the history of rewriting won or lost by rival poetics. Lefevere (1992: 35) observes that the struggle between poetics is evident in nearly all non-Western systems in the nineteenth century, when a new poetics is formed trying to strike a balance between the traditional domestic poetics and the imported Western poetics. Echoing Even-Zohar (1978/2004), Lefevere (1992: 38) views translation as an important vehicle in the formative stage of a literary system, introducing new poetical devices from foreign literary systems. In the Chinese context, as discussed in Chapter 1, the genre of modern children's literature is introduced to China through translation. Chapter 6 shall discuss how, in early-twentieth-century China, influential literary figures functioned as patrons to modernise the Chinese written language through translation.

The inclusion of ideology, as a main social variable influencing the translation process, is what sets Lefevere apart from the fore-bearers of the systems theory. As discussed before, Lefevere defines ideology from a rather broad social perspective, as the dominant beliefs of what a society should be. Using the German translation of

Anne Frank's dairy as an example, Lefevere demonstrates how ideological concerns inform the translation process. Although commonly regarded as reading material for children, the diaries written by the then fourteen-year-old Jewish school girl in hiding during the Second World War, Anne Frank, share similarities with children's literature, as both offer a representation of childhood. As such, like children's literature, Anne Frank's diary is subject to the professionals' and patronage's manipulation as informed by the social ideology of what childhood should be like (Lefevere 1992: 69). As Lefevere (1992: 70-2) observes, when the dairy was published in Germany, it was adapted to suit the image of what society deemed as a proper childhood for an upper-middle class fourteen-year-old. Anne's language was "cleaned up"; references to sensitive topics such as urination and defecation were deleted; improper behaviours such as passing harsh judgments on adults were also toned down. Such adaptations are in many ways comparable to what Klingberg (1986: 58) calls the purification process in the translation of children's literature, when elements in the source text considered inappropriate for children are deleted. The translation of inappropriate themes, also known as taboos, shall be explored in greater detail in section 2.3.2 and discussed with examples in Chapter 5.

Apart from the societal projection of the child image, Lefevere's discussion of the ideological motivations that inform the translation process also includes constraints of a cultural/political nature. For instance, in the analysis of the German translation of Anne Frank's diary, Lefevere (1992: 68-9) notes that politically sensitive terms such as "fascist", "gentiles" and "Jews" are often left out in the German translation. For the same reason, derogatory remarks about the Germans and graphic description about the cruelties of the concentration camps are either omitted or toned down in translation. One example provided by Lefevere concerns the languages spoken in the hideout. Anne Frank writes originally in Dutch, "toegestaan zijin alle cultuurtalen, dus geen Duits" (all civilised languages are allowed, so no German); the target text, however, omits the derogatory remark on German and reads, "alle Kultursprachen, aber leise" (all civilised languages, but softly) (Lefevere 1992: 68).

In the mid-1990s, the role the socio-cultural context of the target culture plays in translation is further stressed. In the 1990 volume edited by Bassnett and Lefevere, *Translation, History and Culture*, translation is conceptualised as an act of "rewriting" subject to the influence of various factors in the target culture. The change of focus from a formalist linguistic phase to a culturally oriented approach is referred to as the "culture turn" (Bassnett & Lefevere 1990: 3-4) in translation studies. What is also included in the book is essays from the postcolonial perspective, on how the current geopolitical power relations between cultures influence translation, a topic hotly discussed by many other translation scholars.

In her essay *The Politics of Translation*, Spivak (1992/2004) investigates the translation of Third World literatures into English, observing that the cultural elements unique to each literature are standardised in translation, leading to the elimination of the identify of less powerful countries. Niranjana's 1992 book *Siting Translation: History, Post-structuralism and the Colonial Context* takes a similar stance, arguing that translation reflects the asymmetrical power relations imposed by colonisation (Niranjana 1992: 2). From a similar perspective, Venuti (1995 1998) extends the issue to how the global hegemony of English influences translation between English and other languages. As Venuti (1995) sees it, the prevalence of transparent, smooth texts in translations from other languages into English is a sign of unequal cultural exchange. By making a foreign text as smooth and natural as if it were written in English, the culture that text bares is inevitably assimilated into the Anglophone culture, failing to realise one of the most important purposes of translation: promoting equal cultural exchange.

The cultural approach to translation studies forms the basic theoretical tenets of the present study, with translation conceptualised as a culturally-oriented act under constant influence of various factors and constraints in the target culture context. In addition, previous theoretical traditions that have directly or indirectly contributed to

the cultural approach, such as the systems approach (Even-Zohar 1978/2004; Toury 1985, 1995) and the "Manipulation School" (Hermans 1985) are also integrated as part of the theoretical framework. In section 2.3, I shall discuss how the socio-cultural context of the target culture influences the treatment of some commonly-observed challenges in the translation of children's literature. Before that, however, it is necessary to review previous research in the translation of children's literature.

2.2 Research in the translation of children's literature

2.2.1 Early research in the translation of children's literature

One of the earliest books addressing the translation of children's literature is the 1962 collection of essays, *Translation of Children's Books*, edited by Lisa Christina Persson (1962). The book consists of essays mainly contributed by librarians and book editors focusing on practical issues such as the book selection process in libraries, the international exchange of children's books and demand of translated books in specific genres. The 1978 collection *Children's Books in Translation* (Klingberg et al 1978), the conference proceeding of the third symposium of the International Research Society of Children's Literature (IRSCL), is more academically oriented, though, as the name suggests, the studies are still conducted from the perspective of children's literature studies. One of the most influential essays in the collection is contributed by Brigit Stolt (1978). Observing how the German translation of Astrid Lindgren's fictions are abridged and adapted based on adults' pre-conceived notion of what is beneficial and appropriate for children, Stolt (1978) argues that children's literature should be treated with respect and translated faithfully.

Anthea Bell's 1979 essay in *Signal* shows a different stance. As a professional translator with a particular interest in children's books, Bell (1979) argues that translating for children and for adults are not the same, as what might be considered foreign and interesting by an adult can cause a child to lose the interest in reading. Speaking of the choice between adaptation and footnoting in translating elements specific to the source culture, Bell argues that "… I would rather — with the author's

permission, needless to say — adapt than lumber a text with footnotes" (1979: 50). The reason proposed by Bell, interestingly, is related to the perception of children's books, that is, whether they are meant to entertain or to instruct children. For Bell (1979: 50), entertainment is the most important function of children's books, thus efforts should be made to make the books culturally-familiar and easily accessible to children. In a series of other papers on the translation of children's books published in *Signal*, Bell provides intriguing analysis of the daily challenges faced by a professional translator, such as the translation of characters' names (Bell 1985a), the coordination of the target text and the illustration (1985b) and problems caused by the grammatical differences in tense and gender between the source and the target language (Bell 1987). Bell's stance on these issues is consistent with that expressed in her 1979 essay: adaptation should be made, when necessarily, to facilitate understanding and enhance readability.

The Swedish scholar Klingberg, however, views the matter differently. In his 1986 book *Children's Books in the Hands of the Translators*, the first monograph on the topic, Klingberg echoes Stolt's (1978) stance that fidelity should be the most important consideration in translating for children. Klingberg's main argument is that the author of the source text has already taken into consideration of specific requirements of children's literature, therefore the translator should represent the source text faithfully in translation.

A considerable part of Klingberg's book focuses on the translation of cultural contexts, namely, contexts that are specific to the source culture. The translator's treatment of such contexts is called cultural context adaptation, which refers to strategies used by the translator to make the foreign cultural context comprehensible, and if possible, relevant and interesting for children. Admitting that each book has its own translation challenges and should be treated accordingly, Klingberg (1986:17) argues that cultural contexts in children's books should be preserved to the fullest extent possible. He lists two reasons for

such a choice: 1) "to make more literature available to the readers … nothing less than what really could be said to be the original in translation should be presented" and 2) to further the international outlook and cultural awareness of children, the foreignness in the source text should be faithfully represented (Klingberg 1986: 10-14).

Being a scholar in children's literature studies, Klingberg's approach to the translation of children's literature is clearly source text oriented. Klingberg has total respect for the literary value of children's books, to the extent he argues that if the translator ventures adaptation of any sort, the translation "is not the literary work as such, in its totality and with its distinctive characteristics, that is presented to the readers in the target language" (Klingberg 1986: 10). Thus the literary quality of a translation, according to Klingberg, derives from fidelity. If the translation is faithful, the target text remains a work of literary value; if the translation is adaptive, its literary value will suffer. Klingberg's (1986) stance, naturally, has its historical bearings. It was articulated at a time when the field of children's literature studies was new, and need to be justified for its scholarly and literary significance. In fact, many of Klingberg's contemporaries share his view of adaptation as a negative issue (Stolt 1978; Shavit 1986), which, according to Oittinen (2000), is due to the fact that children's books are so often adapted without due consideration of the needs of the reader.

Another important researcher who writes about the translation of children's literature is Zohar Shavit. Following the systems approach, Shavit (1986: x-xi) perceives children's literature as part of the literary polysystem, the position and function of which is determined by relevant social and literary constraints, such as ideological and educational concerns. Shavit interprets the birth and nature of children's literature in relation to its position in the polysystem. Adopting Aries's (1962) notion of childhood as a socially constructed concept that assumes innocence and vulnerability of children, Shavit (1986: ix) observes that children's books were first created as

pedagogical vehicles, and perceived as having an inferior (or peripheral, to use the terms of the systems theory) status compared to that of adult literature. The peripheral status of children's literature has a direct influence on the translation process. The content of children's books is often altered in translation, provided such alternation suits what deemed as appropriate reading material for children based on the notion of childhood. Shavit lists two principles that serve as the basis for alternation in translation: a) the text should be within children's comprehensive ability and b) the text should be morally beneficial for children.

In Shavit's conceptualisation, adaptation is also a form of translation, as "they claim some sort of relationship between themselves and the original" (1986: 111). Thus she discusses translation not just in the sense of transfer between languages, but also between systems, or, more specifically, from the adult literary system to the children's literary system. For this reason, adaptations of adult classics for children, such as *Gulliver's Travels* (Swift 1726) and *Robinson Crusoe* (Defoe 1719), are included as primary texts for analysis. By analysing how the adult text is tailored for children, Shavit is able to identify the constraints imposed on the literary system that shape children's literature. For instance, she (1986: 117-8) observes that the translation of *Gulliver's Travels* into children's literature inevitably involves alternation of the text's genre. As political satire is not an existing genre in children's literature, translators need to fit the text into the more common genres of children's literature: fantasy or adventure. As a result, it is often the case that only the first two books of *Gulliver's Travels* are translated for children, as they fit more easily with the models of fantasy or adventure story. The residents of Lilliputian, as Shavit points out, can be easily transformed into dwarfs, whereas the people of Houyhnhnms don't have readily available fantasy counterparts.

A pioneering study in the field, Shavit's work is still enlightening today in many ways, as it boils down to the very bottom of what children's literature really is and how it is different from adult literature. However, her discussion is more relevant to writing for

children than translating for children. As Shavit confesses herself, "translated children's literature was chosen for discussion because it is believed to be a convenient methodological tool for studying norms for writing for children" (1986:112). As discussed above, Shavit is more concerned with the constraints a former adult text faces when it enters the children's literary system, rather than the transferring from a children's text from one language to another. In the latter case, the environment the source text is introduced into also exerts observable influence on translation.

2.2.2 Contemporary studies in the translation of children's literature

Riitta Oittinen's (1993, 2000) dialogic approach to the translation of children's literature argues that the translator acts first of all as a reader who travels back and forth between the source text and the target text. Reading and translating are inseparable experiences; the translator is a special kind of reader, who shares his or her reading experience with the target text reader (Oittinen 2000: 17). It is based on these grounds that Oittinen challenges the authority of the source text. Meaning, as Oittinen (2000: 164) argues, does not intrinsically reside in the source text itself, but has to be interpreted by the reader (including the translator), the process of which is inherently subjective. Following the Russian literary theorist Mikhail Bakhim's dialogic approach, Oittinen (2000: 3) maintains that translation, like many other communicative activities, involves a dialogic, collaborative process between the author, the translator, the reader, the illustrator and the publisher. Under ideal situations, they work in collaboration to enrich the source text, creating a new interpretation for the audience of the target culture (Oittinen 2000: 164). Thus loyalty means more than just respecting the words of the source text as such; more importantly, it entails respecting the story-telling situation in the source language, which naturally entails adaptations with the audience in mind. When it comes to translating for children, one of the many factors to take into consideration is the historically and culturally dependent construct of child image (Oittinen 2000: 84).

To illustrate how a shared understanding of the child image between the translator, the illustrator and the publisher is vital for a successful translation, Oittinen (2000: 142-6) uses the example of the Finnish translation and illustration for Carroll's parody of Robert Southey's poem "You Are Old, Father William" in *Alice's Adventures in Wonderland*. In Carroll's parody, Father William is a grumpy old man who gives unreasonable instructions of "don'ts" to a boy. The Finnish illustration, which is based on the Swedish translation, shares Carroll's child image of an independent and carnivalistic child, depicts a clever-looking little mushroom (as Father Williams is adapted by the Swedish translator as Father Chanterelle) who attacks a giant mushroom from behind and loves setting things on fire. The finish publisher, however, publishes the illustration with the 1906 Finnish translation of *Alice*, which is based on the child image of a polite child. Moreover, as the illustration of Father William as a mushroom does not match the Finnish translation of Carroll's original parody, the publisher engaged another translator to rewrite the parody in Finnish. The rewriting, as it turns out, is again based on the child image of a polite, obedient child, which ends with an advice of being careful with matches. Thus the child image of the illustrator and the translator clashes, resulting in a translation that does not function with the illustration. Oittinen's work stresses the importance of a dialogic, collaborative relationship among the translator, the illustrator and the publisher, which, apart from its theoretical merits, has practical implications for the translation of children's books. The often neglected importance of communication between different parties in the dialogic situation of translation, as Oittinen rightly observes, is vital for a translation to function successfully for the audience. Oittinen also expands the understanding of childhood for translators, so that it encompasses more than just the adult-imposed quality of innocence (Shavit 1986). Rather, from the perspective of children's psychology, Oittinen raises the possibility of a wise, able and independent child, highlighting how different understandings of childhood influence translation.

In O'Sullivan's book "*Kinderliterarische Komparatistik*" (translated by Anthea Bell into English as *Comparative Children's Literature* in 2005), a considerable proportion

is dedicated to the translation of children's literature. According to O'Sullivan, the decisions made in translation are subject to the influence of prevalent cultural norms[13], which, in turn, are determined by the social, political or moral beliefs of a given culture. However, O'Sullivan also stresses the overarching importance of the educational intention of children's literature, arguing that:

> ...[o]ver and beyond the general influence of target context norms and on any transferences of texts across borders of time, language and culture, educational norms play a special role in the translation of children's literature.
>
> (O'Sullivan 2005: 82)

The role the educational intention plays in the translation of children's literature, as O'Sullivan observes, is reflected in the way translations adjust the source text, deleting controversial elements that are considered unsuitable or inappropriate for children in the target culture, such as unacceptable behaviours or conducts, nudity or reference to the body and its functions. To illustrate how unacceptable behaviours of the protagonist are altered in translation, O'Sullivan explains how, in an excerpt from "*Pippi Langstrump*" (*Pippi Longstocking*), when Pippi offers a pistol to Tommy and Annika, the German translation published in 1965 adds a line in Pippi's original words, lecturing the children not to play with pistols. Interestingly, however, O'Sullivan notes that in the revised translations published two decades later (1986 and 1987), the adaptation is altered back with the added line deleted. As O'Sullivan argues, the change in retranslations shows that after a lapse of time, the cultural norms governing translation for children have changed. O'Sullivan's (2005) work highlights the value of comparing translations and retranslations of the same source text, which can often reveal how the changes in the target culture environment influence translation.

[13] O'Sullivan's use of the term *norm* is influenced by Toury. However, norm here is used in a more general sense as social regulations or rules, rather than in its strict sense in terms of preliminary or operational norms.

A recent attempt that links the translation strategy of children's books directly to their position in the literary system is Desmet's (2007) investigation of girl's narratives translated into Dutch. Desmet divides Dutch girl's narratives into three sub-genres: award-winning stories, classics and formula fictions. These three sub-genres are organised into a stratified system, with award-winning stories occupying the top status in the system. According to Desmet (2007), the main functions of award-winning stories in the Dutch-speaking culture comply with Klingberg's (1986) proposal of the dual-function of translated children's literature: to provide books with literary value and to expose children to foreign cultures. Thus award-winning stories are often translated with source text oriented strategies. Efforts are made to preserve the aesthetic quality of the source text to the fullest extent while preserving the foreignness of the source culture. Classics, on the other hand, are observed to have an ambiguous status in the Dutch-speaking culture. While some target texts prioritise the classic quality of these texts, others are concerned with more practical issues such as readability and popularity. By investigating several translations of the classic girl's fiction *Little Women* (Alcott 1868, 1869), Desmet identifies different translation strategies depending on the projection of the source text. While the target text emphasising the classical status adopts a source text oriented approach, the target text prioritising readability and popularity adapts the source text to ensure easy accessibility by young readers. Formula fictions, or non-canonised books with a relatively low status, are defined as texts with simple and stereotypical plots, elements and characters which mainly aim to entertain the reader. The general strategy in translation is to minimise the influence from the cultural barrier by domesticating foreign element in the source text. Therefore, formula books are translated with the highest degree of adaptation.

In her 2007 book *Cultural Encounters in Translated Children's Literature*, Frank investigates the translation of Australian children's books into French. The main proposition of her work concerns how translation, especially the translation of children’s literature, contributes to the construction of a nation's image. Following the

cultural approach to translation studies, Frank sees translation as a culturally oriented process mediated by beliefs and values of the target culture. According to Frank (2007: 19-20), the case is especially paramount in the translation of children's literature, as they function as a means of socialisation, through which children are acculturated to values and beliefs about their own nations as well as other nations. By investigating issues such as the selection of books for translation, the marketing strategy of translated books and the translation of elements specific to the source culture, Frank establishes that contrary to popular beliefs that translation facilitates cultural exchange, the translation of Australian children's literature fails to provide a holistic image of the Australian culture to French readers. The Australian image established in translation highlights the erotic qualities of the nation, stressing preconceived notions of wildness, voidness or the young and innocent nation, with more contemporary constructs of the nation such as urbanisation and multiculturalism underrepresented. Frank's study puts the postcolonial approach to translation into a new perspective, as it demonstrates that the imbalanced power relation exists not just between the First and the Third World countries, but is evident at every tier of the complex, hierarchical geopolitical map in today's world. Echoing Venuti (1995, 1998) and Pym (1993), Frank (2007) stresses the importance of the translator's ethnical stance to promote cultural equality, as it can act as a power agent against the asymmetrical geopolitical power relations.

Thomson-Wohlgemuth (2003, 2006, 2009) investigates the extent to which the political ideology of the target culture shapes translation. Different from Lefevere's broad definition of ideology as social values, the term is used in a narrower sense, as the political orientation of a given society at a specific time period, which tends to exert greater influence on literary activities (including translation) in centralised authoritarian societies. In Thomson-Wohlgemuth's (2003, 2006, 2009) investigation of the translation activities in the former German Democratic Republic (GDR), for instance, it is found that translating for children, like any other literary activity, was considered as an important tool with which to instil the Marxist-Leninist ideology. As

Thomson-Wohlgemuth (2009: 2) observes, although the connection between ideology (in the broad sense) and literature exists in every culture, it is in socialist countries that such a connection is actively resorted to by the government to popularise the desired worldview. Children's books are thus considered a useful vehicle to teach children proper socialist behaviours and to educate young socialists. As a result, contrary to Shavit's observation that children's literature always occupies a peripheral position in the literary system, in the case with the GDR, writing and translating for children were credited with the same importance as writing and translating for adults. Translating for children was carried under the same political scrutiny as with adult literary activities. Patrons, who in the case of the GDR were the Party and various institutions responsible for censorship, controlled the publication process to make sure only texts conforming to Party ideology were assessable to the general public. Thus the process of translating children's book in can be interpreted as a process of rewriting, during which the text is reproduced in a discourse ideologically and poetologically acceptable to the Party. To analyse how exactly the process of rewriting took place, Thomson-Wohlgemuth identifies how the socialist ideology was poetically coded as positive or negative motifs. For instance, collectivism, self-progress and battle with the environment were considered positive motifs; individualism, bourgeois or middle-class life styles, on the other hand, were considered negative motifs. To ensure a book's success in getting a publishing permit, publishers in the GDR needed to phrase their application in a discourse highlighting the positive motifs of a book. Using the 1971 publication application for *The Hobbit* as a case study, Thomson-Wohlgemuth (2009) illustrates how the publisher reinterpreted the book for the Party in favour of the socialist ideology. For instance, Bilbo Baggins was described as a hero who deserts middle-class life style, battles the adverse environment in collectivist spirit with others in seek of self-progress; the idle life Bilbo Baggins left behind was further interpreted as an allusion to the Bourgeois English in unscrupulous pursuit of idleness and wealth (Thomson-Wohlgemuth 2009: 165-170). Thomson-Wohlgemuth's work highlights the interplay between political ideology and literature, which is highly informative, considering that it focuses on a

former Eastern-Bloc society during the Cold War, an area not yet thoroughly investigated in translation studies. However, the analysis tends to focus on the macro level, as in how a book is ideologically reinterpreted, rather than on micro translating strategies. It would be highly interesting to see whether and how ideological reinterpretation informs the decisions made in translation. This is one of the issues the present study aims to address.

From a historical perspective, Lathey (2010) discusses the role translation plays in English-language children's literature, providing a chronology of the translation of foreign children's literatures introduced into the UK and the US since the ninth century. Lathey also explores the motivations to account for adaptations observed in translations. Echoing works of Klingberg (1986) and Shavit (1986), Lathey identifies two paramount concerns for adaptation: the pedagogical motivation (that the translation suits children's reading competence and is beneficial for their education) and the didactic motivation (that the translation provides moral instructions). An important issue raised in Lathey's study is the importance of studying retranslations of classic texts, which are produced as the result of the publisher's reconsideration of readership. As Lathey observes, the book market of the twentieth century is more sensitive to the needs of different readers. For some classic texts in children's literature, while children often prefer the translation to suit the cultural and linguistic conventions of the current target culture, adults generally prefer the historically of the text to be preserved in translation. It is based on these considerations that retranslations are produced with the target readers in mind. Lathey illustrates, for instance, how the translation of *Grimm's Fairy Tales* for educated adults preserves the nineteenth-century flavour of the source text, whereas translations for children present the story with a more reader-friendly colloquial discourse to appeal to children. Lathey is not the first researcher to discuss the issue of retranslation. As discussed before, O'Sullivan (2005) has also investigated retranslations in her study, highlighting the impact the changing socio-cultural environment has on translation. What is remarkable about Lathey's work, however, is that she stresses that apart from

the historical factor, re-projection of readership also serves as an important motivation for retranslation.

Kruger (2012) investigates the translation of children's literature in the postcolonial context of South Africa. The study focuses on the translation of children's books between English, Afrikaans and other African languages, with English and Afrikaans being two of the most influential official languages in South Africa. Following the systems approach, Kruger first analyses the position of translated children's literature in the target culture literary system, and then investigates the preferred translation strategies through questionnaires administered to publisher and translators, followed by analysis of the actual translation strategies used in children's books. In South Africa, translated children's literature occupies a peripheral position in the English and Afrikaans literary system, and a central position in the African languages literary system (Kruger 2012: 111). Following the polysystem theory, an overall strategy of domestication should be expected in translations in to English and Afrikaans, whereas foreignisation is expected in translations into South African languages. However, as Kruger (2012:215) observes, the complex cultural and linguistic situation South Africa makes the matter more complex than it seems. The postcolonial nature of the African society means that the binary of domestication and foreignisation (or, conservative and innovative translation strategies, in Even-Zohar's original terms), which serves as the tool of analysis for the systems theory, and indeed for many translational analysis, does not hold up to scrutiny. For instance, a considerable amount of translation activities in South Africa involves translating from locally produced English or Afrikaans children's books into Afrikaans, English, or African languages, in which case it is impossible to distinguish domestic from foreign, as both the "source culture" and the "target culture" are part of the multicultural heritage of South Africa (Kruger 2012: 122). To address this issue, Kruger suggests recasting the polysystem theory in the postcolonial perspective. Kruger (2012: 115) agrees that the postcolonial approach to translation extends the polysystem theory by exemplifying how asymmetrical relationships between cultures influence translation strategies.

Kruger (2012: 118-119) argues that the publishers and translator's preference for domesticating strategies when translating into African languages can be interpreted as a form of resistance against the hegemony of powerful postcolonial languages; in other words, translators feel the need to assert the value of the less powerful South African languages by representing their culture in translation. On the other hand, as both Afrikaans and English enjoy a high status in the South African society, translators are less influenced by the ideologically-driven concern to protect these languages, and are thus more open to foreignisation. Apart from ideological presuppositions and beliefs shaped by the postcolonial context, the translation strategy in use is also determined by pragmatic concerns, including the nature of the translation problem, the function of the books and the difference in readership. The translating strategy of culture-bound elements, for instance, is determined by the function of the book. While imported picture books are translated with domesticating strategies as they are intended for entertainment, local picture books are translated with a hybrid of strategies to promote multiculturalism (Kruger 2012: 213-5). For books intended as educational reading materials, idiomatic expressions are added, as they are understood to be beneficial for vocabulary building (Kruger 2012: 213-5).

In her recent book *Translating Expressive Language in Children's Literature: Problems and Solutions*, Epstein (2012) discusses the translation of expressive language in children's literature, namely, the translation of nonsensical terms, idioms, allusions, wordplay and dialects. As Epstein (2012) observes, the employment of expressive language is an important feature in children's literature. However, these expressions are not always easy to translate, as correct interpretation often requires specific knowledge relevant to the source culture. The challenge is especially paramount in the translation of children's literature, owing to the readers' limited world knowledge. Epstein (2012) offers suggestions and recommendations to both novice and experienced translators about how expressive language in children's books can be translated without drastically altering the source text.

Gerber's (2014a) study of the translation of Australian children's fiction into German post-1945 investigates an entire national literature in translation. The findings of the work confirm the vital role socio-cultural factors play in the translation of children's literature. Gerber mainly focuses on how the development of the national book market as well as the notion of national identity influence the translation of children's literature. In terms of the book market and publishing trends, the Australian and German children's book markets both incurred development and consolidation post-1945, resulting in a significant amount of Australian children's titles translated into German. Gerber also investigates how the notion of the Australian identity is represented in translation, as manifested in the representation of the Australian natural environment, depiction of Indigenous Australia and multicultural Australia. An important finding from the analysis of translation strategies is of non-translation as a commonly used strategy, which seems to violate the principle of maintaining a high level of readability in translating children's literature. Gerber argues that this is a result of the presence of English in German-speaking press and media, which may have led German publishers to assume the reader's high level of English.

Apart from the monographs reviewed above, recent research articles about the translation of children's literature include the special double-volume of *Meta*, *Translation for Children* (2003) and the volume edited by van Coillie and Verschueren, *Children's Literature in Translation: Challenges and Strategies* (2006). Both collections present a spectrum of the current issues in the field, among which include the translation of proper names (Nord 2003; van Coillie 2006), the translation of taboos (Joosen 2006), the translation of culture-bound elements (Hagfors 2003; Pascua-Febles 2006), time and narrative in translation (Lathey 2003; O'Sullivan 2003) as well as translating picture books (Oittinen 2003). These studies shall be discussed in section 2.3, as they are directly concern the empirical challenges in the translation of children's literature.

2.2.3 Research in the translation of dual-readership texts

Dual-readership texts, as discussed in Chapter 1, refer to texts that are read by a dual-audience of both children and adults. As they simultaneously address two groups of readers, different translations for dual-readership texts are often produced in the target culture for different readers. By comparing these translations, we are able to explore whether the same source text is rendered differently depending on the readership it is intended for, hence uncovering the various constraints in operation for translating for children, which is essential to the translation of children's literature. Not many researchers, however, have discussed the translation of dual-readership texts. Earlier in this chapter, I have reviewed Lathey's (2010) work, which partially deals with the issue. As discussed previously, Lathey argues that the emergence of retranslations of classic children's stories in the twenty-first century is a result of the publisher's re-projection of the intended readership: different translations are produced to appeal to children and adults, varying in the degree they adapt elements specific to the nineteenth century. Rudvin and Orlati's (2006) comparison of the Italian and Norwegian translations of Salman Rushie's (1990) *Haroun and the Sea of Stories* reveals how the same source text can have different readership in different target cultures. The original story can be read both as a children's story and as a political satire about freedom of speech. However, while the Norwegian translation appears as a straight-forward children's book, the Italian version is clearly aiming for a higher audience. Rudvin and Orlati (2006) believe that the difference can be attributed to the translator's personal preference, the difference in political and cultural environment, as well as the status of children's literature in the literary polysystem: since children's literature enjoys a much higher status in Norway than in Italy, it seems natural to translate the source text as a book for children. Rudvin and Orlati's (2006) also note that different styles used in different translations depending on the intended readership of the target text. The Norwegian translator matches the style of the target text to the perceived reading competence of children, whereas the Italian translator interprets the source text as a high-status classic, translating with a formal, sometimes archaic discourse resemblant to adult literature.

Another study that explores the translation of dual-readership texts is the diachronic analysis of the Italian translations of *Peter and Wendy* by Ciancitto (2010), which also happens to be the only monograph that analyses the translation of this text. Ciancitto selects three translations for analysis, published respectively in1939, 1951 and 1976. As Ciancitto observes, both the historical context and the projection of readership influence the translation outcome. For instance, the 1939 translation was published during the Fascist period of Italy, which limited the influence of foreign cultures for the country, hence all character names in the source text are replaced with Italian names in this translation. The other two translations, on the other hand, are permitted to preserve some of the original character names. Readership is also found to influence the translation strategy. Of all three translations, the 1951 version is specifically intended for children, as indicated by the introduction on the back cover. As such, alternation of the source text is observed on many levels to transform it to a version acceptable to Italian children of the 1950s. Many elements in the source text that are considered controversial are deleted in this version, including the passage portraying the ridiculous behaviour of Mr. Darling, offensive language use and the scene when Peter refuses to go to school. On the other hand, the 1976 translation is produced for adults, with efforts to make the translation appealing to adult readers, as indicated by the complex choice of both lexicon and syntax by the translator Ciancitto's (2010) study presents an interesting angle of the interaction between the historical context, readership and methods used in translation.

2.2.4 Studies of foreign children's literatures translated into Chinese

The translation of children's literature emerged as a research topic in China since the mid-1980s. However, the majority of the studies are published in Chinese academic journals and are not easily accessible to the international research community. In one of the first few papers about the translation of children's literature into Chinese, Li (1984) discusses the book selection process for translation, which at his time was still under the influence of the communist ideology, favouring children's literature of the former Soviet Union. In the mid- and late-1980s, a few more papers concerning the

translation of children's literature were published. Jin (1986) and Wang (1986) probe the translation of children's literature of the 1920s and 1930s, focusing, respectively, on translation activities of the acclaimed writer Mao Dun in the 1930s and endeavours to translate foreign children's literature by "Wenxue Yanjiuhui" (Literary Studies Society, see discussion in section 1.3.2 of Chapter 1). Xu (1988) was among the first few researchers to explore the difference between translating for children and translating for adults, stressing the importance of adopting a colloquial register that is more resemblant to children's daily language. In the 1990s, an important article on the same issue was also written by Xu (1991), who illustrates how onomatopoeias and Chinese idioms can be effectively used to enhance the translation's appeal to children. Since the twentieth-first century, research in the translation of children's literature has considerably increased, focusing primarily on the following issues 1) the history of translated children's literature in China and the impact translation has on domestic children's literature, 2) empirical challenges in the translation of children's literature and strategies to address the challenges, and 3) the translation activities of important translators.

Qin (2004a, 2004b) focuses on the translation of foreign children's literature in the early twentieth century, arguing that translation played a vital role in the establishment of domestic children's literature. Li Li (2005) provides a chronology of translation activities from 1898 to 1919. Li Li's work is further expanded in her 2010 book (Li L. 2010a), which traces the translation history of foreign children's literature into Chinese from 1898 to 1949, identifying several factors influencing translation activities during this period: the conceptualisation of childhood, patronage and the development of Vernacular Chinese. As discussed in Chapter 1, the Chinese concept of childhood and Chinese children's literature were established at the beginning of the twentieth century through the aid of translation, during which a considerable amount of children's texts first translated in the late Qing Dynasty were retranslated. By comparing the retranslations with the original translations produced in the late Qing, Li notes that compared to earlier translations, retranslations are more sensitive to the

needs of children. Another factor that influences translating for children as identified by Li is patronage. Following Lefevere (1992), Li defines patronage as individuals or organisations that can either promote or hinder the writing, reading and rewriting of literature. As Li observes, patronage in China during the first half of the twentieth century was primary realised through the influence of important literary figures and publishing groups. Li provides detailed account of the endeavours by literary figures (notably Lu Xun and Zhou Zuoren) and publishing houses to promote the translation of children's literature.

What is also discussed in recent research by Chinese scholars is the empirical challenges of translating foreign texts for Chinese children. Xu (2004) discusses how cultural and linguistic adaptations are necessary in translation in order to make the target text more accessible to young readers. Zhang (2008) explores the translation of cultural references in children's literature, arguing that children's reading competence should be taken into consideration when selecting the translation strategy. Xu and Jiang (2012) investigate the translation of puns from English-language children's texts into Chinese, providing a typology of a group of strategies to recreate the pun without drastically compromising the meaning of the source text.

The translation activities and personal styles of influential translators are also studied, the most thoroughly researched translators being Zhou Zuoren (Du 2005; Yang 2002) and Lu Xun (Wang 2001; Luo 2004). Other translators that have been studied include Ye Junjian (Xiong 2000; Ye 2006), Ren Rongrong (Li 2013; Wang 2008) and Yang Jingyuan (Lei & Xu 2009; Li H. 2010). Previous research findings concerning Ren and Yang shall be reported in Chapter 3, in the discussion of the target texts of the present study and their translators. On the whole, though, studies from this perspective tend to focus exclusively on the individual translator, risking ignoring the larger social-culture context the translator works in or the readership projection of the translation. For instance, Lei (2009) compares two Chinese translations of *Alice's Adventures in Wonderland* translated by Zhao Yuanren (Carroll 1922/2002) and Chen

Fu'an (Carroll 1981/2009), arguing that while Zhao's translation tends to adapt the source text for the target culture, Chen's version provides a more accurate representation of the source culture. Without denying that different translators may indeed approach the source text differently, what cannot be overlooked in this case is the historical factor. Chen's translation was published almost sixty years after Zhao's version. Compared to the 1920s, the target culture of the 1980s is very likely to have a different degree of tolerance of foreign cultures, which may well account for the diversion in translation strategy. As Shou (2008) argues, research conducted from a social-historical angle can bring a new perspective to the field.

In this section, I have reviewed previous research in the translation of children's literature. On the whole, in contemporary research in the translation of children's literature, there is a strong focus on how socio-cultural factors in the target culture context influence translation, such as the national image of the source culture (Frank 2007), the perception of the source text by the book publisher (Desmet 2007), the political orientation in the target culture (Thomson-Wohlgemuth 2003, 2006, 2009) and the position of translated literature in the target culture polysystem (Kruger 2012). However, not much scholarly attention is devoted to the translation of dual-readership texts. Nor is sufficient research conducted from a socio-cultural perspective about the translation of children's literature into Chinese. The research questions of the present study are formulated based on these observations, which shall be discussed in the next chapter. Before that, I would like to discuss some commonly observed challenges in the translation in children's literature. Analysis of these challenges and identification of the factors that influence the translation process aim to provide a framework for analysis in up-coming chapters, which is necessary before presenting the research design and research methods.

2.3 Challenges in the translation of children's literature

This section aims to provide a framework for corpus analysis by summarising and synthesising previous research findings about the translation challenges that shall be

explored in Chapters 4, 5 and 6. Following the cultural approach to translation studies (the tenets of which are discussed in section 2.1.4), the act of translation is understood as a social activity influenced by various factors in its environment. From this perspective, I shall discuss the factors influencing the treatment of translation challenges in children's literature from two aspects: a) the larger socio-cultural environment that influences all translation activities, including the translation of children's literature, and b) factors that are specific to the translation of children's literature. As discussed in section 2.1.4, socio-cultural factors in the target culture context that influence the translation activity include, among other things, the prevalent poetics in the target culture, the power relation between the source and the target culture, as well as the religious and political environment in the target culture. Translation for children, however, cannot be discussed without considering another factor that is closely related to its intended readership: the socially instructed concept of childhood. As this concept influences writing for children (see discussion in Chapter 1), it also influences translating for children (see discussion of Shavit and Oittinen in the previous section). Depending on the conditions of a given society at a specific historical period, the understanding of childhood may vary. There are, however, some generally held assumptions based on which modern children's literature was created. As discussed in Chapter 1, the generally assumed child image features innocence and inexperience. The pedagogic (that children's literature should be educationally beneficial) and didactic (that children's literature should be morally inspiring) functions of children's literature are shaped by this child image. These two functions of children's literature correspond with Shavit's (1986) two principles of translating children's literature, that the translation should be morally beneficial and comprehensible to children, which are also related to the understanding of childhood. In the following part, I shall discuss how the above-mentioned factors work together or against each other, influencing the treatment of the following translation challenges: culture-bound elements, taboos and linguistic acceptability of the target text.

2.3.1 Factors influencing the translation of culture-bound elements

A text for any reader, adults and children alike, is naturally marked by elements of its home culture — its food and drink, flora and fauna, habits and practices, as well as values and beliefs. Culture-bound elements, otherwise known as the cultural context (Klingberg 1986), culture-makers (Nord 1994), or Culture Specific Items (Aixelá 1996), refer to features in the source text that could create a challenge for the target reader, due to their non-existence in the target culture, or their different status (in terms of frequency, connotation, etc.). When a culture-bound element needs to be translated, one of the natural questions to ask is whether the element should be preserved to keep the "foreignness" of the text, or whether it should be adapted to suit the target culture context. As one of the earliest scholars to discuss the issue, Schleiermacher makes the distinction between "paths", or "methods" of translation: "Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the writer towards him (1813/2004: 49)". Now more commonly referred to as domestication (by which the translator adapts the target text for the source culture) and foreignisation (by which the translator preserves the source culture in the target text), these two methods serve as the basis of discussion in many translation studies, especially those concerning the translation of culture-bound elements. Admitting that foreignisation has apparent limitations (for instance, low readability and acceptability among readers unfamiliar with the source culture), Schleiermacher speaks in favour of foreignising methods, arguing that "the fullest possible unadulterated enjoyment of foreign works, can be achieved through a method that insists on breathing into the translated work the spirit of a language foreign to it" (1813/2004: 61).

Written two centuries ago, Schleiermacher's work approaches translation from a more-or-less idealistic point of view, without taking into consideration how the socio-cultural factors in the target culture context influence the choice of translation strategy. In today's society of frequent and rapid cultural exchange, the postcolonial geopolitical power relations between cultures, especially, the global hegemony of the

Anglophone culture, the translator's ethical stance to protect non-dominant cultures, as well as the political agenda of the target culture altogether determine the power relation between the source and the target culture, influencing how the source culture is represented in the target text. As discussed in section 2.2.1, researchers report a tendency of popularising the identity of more popular cultures (Venuti 1995, 1998) while eliminating the identity of less power cultures in translation (Spivak 1992/2004), a phenomenon, as shall be discussed below, that is also observed in the translation of children's literature.

Echoing Venuti's comments about Anglophone adult literature, O'Sullivan (2005: 97-8) observes that the British children's literature exhibits a general lack of interest of other cultures, adapting in translation foreign character names and proper nouns to make them more familiar-sounding. Similarly, Stan (1999: 174-5) reports that American publishers choose to publish only two kinds books from other languages: either "the best" in their own countries, or, as is more often the case, books with universal settings that can be easily domesticated as American. On the other hand, for children's texts translated from English into other languages, there is a general tendency to preserve the Anglophone culture, which becomes more prominent over the years, as a result of the spread of English and the dominance of the Anglophone culture. Fornalczyk's (2007) analysis of the Polish translation of English children's books has found a greater degree of preservation in translations completed in the twenty-first century as compared to the early twentieth century. Similarly, Aixelá's (1996) diachronic analysis of three translation of *The Maltese Falcon* (Hammett 1930) into Spanish in 1933, 1967 and 1992 also reveals an increasing tendency to preserve the Anglophone culture in later versions. It is worth noting that not all aspects of the Anglophone culture are kept in translation. Preservation of the source culture, it seems, is more frequent with the mainstream white middle-class culture. Non-prestigious dialects in English, for instance, are not always preserved, as Epstein's (2010) study of the Swedish translation of *Huckleberry Finn* (Twain 1884) reveals. After analysing fifteen translations of seven dialect passages in the source

text, Epstein finds that standardisation is the most common strategy in the treatment of dialects. In most passages involving African-American English, translators render the dialect into standard language in their own culture. Epstein argues that the conversion of dialects into standard language is not because of the lack of linguistic resources, but is motivated by the translators' value judgements of what aspects of the source culture are more suitable to preserve, promoting the prevalence of an increasing homogenous white middle-class Anglophone culture.

There are also forces to counter-balance the effect of the English hegemony. This can be made from the conscious effort of the translator. The most eloquent argument is articulated by Venuti (1998) in his proposal of minoritising translations. To balance unequal cultural exchange, Venuti (1998) argues that translation should challenge the standard dialect and dominant cultural forms in the Anglophone culture. Translators are encouraged to create sociolects with various dialects, registers and styles, to challenge the unity of Standard English through culturally rich foreign texts, promoting cultural innovation and the understanding of cultural difference. In the case of South Africa, as discussed previously, Kruger (2012) observes that the translator's tendency to adapt the source culture when translating foreign texts into African languages is motivated by their effort to protect the home culture. Political factors can also counter-balance the effect of English hegemony. Kansu-Yetkiner's (2011) diachronic analysis of the Turkish translation of *Pollyanna* (Porter 1913), for instance, shows that compared earlier versions, the 1973 translation is marked by the redundancy of Turkish and Islamic elements, under the influence of the then prevalent nationalish-islanmic ideology to protest the foreign.

The translation of culture-bound elements in children's literature is also influenced by the image of the child reader. Echoing Oittinen (2000), van Coillie (2006: 132) argues that "[w]hat is essential to the translation strategy is the translator's personal image of childhood, his or her ideas about what children can handle, what they find strange, what they like to read, what is important for their

education, etc." (2006: 132). Van Coillie's discussion mainly concerns the pedagogical function of children's books, which can be understood from two aspects. Firstly, the pedagogical function of children's books implies that foreign elements in children's books are expected be tailored to such a degree that they do not present as an obstacle for the reader's understanding, which is restricted by their limited world knowledge. In empirical studies of children's books in translation, especially books for younger children, it is often found that elements requiring specific knowledge of the source culture are either universalised or adapted to the target culture. For instance, Oittinen (2000: 140) reports that a passage in *Alice in Wonderland* depicting cultural-specific details of nineteenth century British seaside life with bathing-machines and wooden spades is omitted several versions in the Swedish translation. Nord (1993) also observes the same passage has been omitted in translations in several other languages, including Swedish, Italian, German, French, Spanish and Portuguese. Secondly, the pedagogical concern also implies that children's books are expected to have educational benefits, or, as Klingberg (1986) put it, they should help to develop the international outlook of children, by exposing them with texts rich in foreign cultures. Unfortunately, as discussed above, research in this direction fails to establish a balanced two-way process of cultural exchange. Due to the global hegemony of English, it seems that the Anglophone culture tends to be preserved more often in children's books, with other cultures assimilated into the hegemony. The translation of culture-bound elements in *Peter and Wendy* shall be discussed in Chapter 4, with relation to how the changing socio-cultural factors in the target culture context as well as the image of the child reader influence the outcome of translation.

2.3.2 Factors influencing the translation of taboos

For the purpose of this discussion, taboos are defined as elements that are considered objectionable or sensitive in the translation of children's literature, due to either the social-political orientation of the target culture, or to the target culture's

presuppositions of what is appropriate in children's literature (Joosen 2006). To investigate the translation of taboos, it is necessary to discuss the role censorship plays in translation. Informed by recent writings in the sociology of translation, in particular by works of Bourdieu (1991, 1998), researchers in translation studies conceptualise censorship not just as the repression of ideas by authoritative institutions, but as a complex phenomenon which provides fertile grounds for appropriation of the source text to conform to the dominant ideology or value judgments (Inggs 2011; Wolf 2002). There are many ways censorship can be realised. Depending on whether it occurs prior or posterior to publication, distinction is generally made between two types of censorship: pre-censorship and post-censorship (Wolf 2002). As a form of pre-censorship, self-censorship is conducted by the translator, who internalises censorship, correcting their own work to conform to ideological dictates (Merkle 2010). In instances when the translator fails to self-censor, preventive censorship is often implemented, in which case the reviser, copyeditor and publisher are involved to ensure the translation conforms to the prevalent ideology to avoid potential sanction (O' Cuilleanáin 1999). Post-censorship, which occurs after publication, is often realised by restricting public access to a translation, either by boycotting it, formally banning it or destroying it (Merkle 2010). The criteria to determine what topics are considered controversial and may trigger censorship vary cross-culturally and historically. However, studies in the translation of children's literature have identified several factors that may cause various forms of censorship: political ideology, religious reliefs, commonly held value judgments and presuppositions of what is appropriate in children's literature. While the first three factors are more related to the target culture context, the last factor is directly related to the image of the child reader.

Several researchers have analysed how the political and religious orientation in the target culture influences pre- or post-censorship, affecting the translation of taboos or controversial elements in the source text. As discussed in section 2.2.2, Thomson-Wohlgemuth (2006, 2009) observes that the socialist political agenda

influences the publication of children's books in the GDR, favouring books with the "correct" socialist value of bravery and activeness; to ensure the work can obtain a publication permit, adaptations are often made to the source text to make it conform to the socialist ideology. A study from a similar stance is conducted by Inggs (2011), who investigates how the socialist ideology influences the translation of *The Wonderful Wizard of Oz* (Baum 1900) in the Soviet Union. According to Inggs (2011), the initial translation of the text was rejected by censors. Although the reasons for rejection were not made public, Inggs argues that analysis of the adaptive-translation, *The Wizard of Emerald City* (Volkov 1939), published several years later, offers insights into the Soviet censorship protocol. As Inggs observes, the portrayal of characters is altered to stress socialist value of comradeship, solidarity and hard-work, whereas the cyclone, a natural disaster in the original story, is described as being conjured up by the wicked witch, reflecting the projection of an external enemy causing misfortune. Apart from its political orientation, the religious belief of the target culture is also identified as a reason for censorship. In her exploration of the translations of the *Just Williams* (Crompton 1921-1970) series into Spanish, López (2000) observes that during the dictatorship period of Spain (1935-1975), negative portrayals of priests were removed as a result of censoring by the publisher, as the Francoist government was supported by the Catholic Church.

The last factor that determines what elements may trigger censorship in children's books, which is directly related to the image of the child reader, is the target culture's presuppositions of what is appropriate in children's literature. While some topics are otherwise tolerated in books for adults in most non-extremist societies, they can often been deemed as inappropriate for children. As Lopez (2000: 42) argues, supporters of censorship in children's literature "do so not so much for political reasons but out of a romantic idea of the power of the printed word on impressionable young minds". The idea of what is inappropriate in writings for children are historically and culturally specific (Macleod 1994). Therefore, when children's books are translated, they often go through what Klingberg (1986: 12) calls the process of "purification", when taboos

specific to the target culture are removed from the target text. The decision can be made by the translator, the copyeditor or the publisher. In the above-mentioned study of the Spanish translation of the *Just Williams* series, Lopez (2000) also notes that an innocent kiss, which is considered acceptable in the source culture, is deemed as inappropriate for children in Francoist Spain, and is deleted from the target text. Within the same culture, the understanding of taboos also changes with time. As discussed previously, O'Sullivan's (2005) analysis of the German translation of "*Pippi Langstrump*" (*Pippi Longstocking*), a passage concerning Pippi offering a pistol to Tommy and Annika, which was considered objectionable in a translation of the 1960s, was added back in translations completed in the 1980s, reflecting the changed attitude of what constitutes taboos in translation for children. The study by Joosen (2006) compares different Dutch translations of Aidan Chambers' juvenile fiction in 1979 and 1990, noting that taboos in the source text on both the macro- (themes of sex, crucifixion, death and homosexuality) and micro-level (description of sexual scenes) are treated differently in the two versions: the 1979 version uses direct and explicit strategies, whereas the 1999 version is more implicit about the taboo themes and romanticised sexual reference. Joosen concludes that the change of translation strategies reflects the development in juvenile fiction: the focus has shifted from breaking taboos to the quality of the fiction. Joosen's study highlights the importance of studying retranslations, which can help to reveal how the conceptualisation of taboos in the target culture changes with time. In Chapter 5, the translation of taboos in *Peter and Wendy* shall be discussed with relation to the changing censorship protocol in China.

2.3.3 Factors influencing the linguistic acceptability of the target text

The most thorough research about linguistic acceptability in the translation of children's literature, so far, is conducted by Puurtinen, who, following Toury (1980, 1995), defines linguistic acceptability in relation to the conventions and expectations dominant in the language and style of children's fiction. As Puurtinen (1995, 1997) observes, such expectations often include high readability, high speakability and

natural, fluent style. Puurtinen defines readability as "ease of reading and understanding determined by linguistic difficulty" (1997:2). Speakability, a term coined by Snell-Hornby (1988: 34), refers to the suitability of a text to be read aloud and listened to. In children's literature, high readability and speakability are often associated with low syntactic complexity, namely, shorter sentences and simpler sentence structures (Puurtinen 1997).

Fundamentally, the requirement of high linguistic acceptability is relevant to the concept of childhood. As discussed in Chapter 1, inexperience is a socially ascribed trait to children. For translators of children's literature, this means that books for children are often expected to have pedagogical values, promoting children's intellectual development (Klingberg 1978). This has two implications; the first and often discussed one is that children's books should be within the readers' comprehensive ability. Thus it is held that translation for children needs to make allowance for children's reading skills and opt for stylistic simplicity. Zohar Shavit (1986) has argued that one of the principles of translating for children is to adjust the source text to suit the reading competence of children, which can be achieved by using simple words and shorter sentences. Desmidt (2006: 86) also argues that translations for children should be adjusted to meet the language skills of children, which, again, implies stylistic simplicity. The second and less discussed implication is that, if applicable, translations for children should further the audience's reading ability. Thus it is also reported that translations for children sometimes employ a style of attenuated linguistic complexity to scaffold the development of children's comprehensive ability. In Toury's (1980) analysis of the translation of children's literature into Hebrew, for instance, it is found that the target text deliberately adopts a formal linguistic register to expose the reader to classic Hebrew literary discourse. Similarly, as discussed previously, Kruger's (2012) analysis of the translation of children's books in South Africa reveals that books intended for educational purposes often add idiomatic expressions in the target text to enlarge the reader's vocabulary.

The concept of childhood is not the only factor that determines the linguistic acceptability of translated children's books. As discussed in section 2.1.4, the concept of acceptability in translation was first proposed by Toury (1980), who uses the term in relation to adequacy, to refer to the two extreme possibilities in translation. As Toury (1995: 56-7) argues, when translated literature occupies a central position, adequate translation is produced following rules and conventions of the source language; when translated literature takes a peripheral position, acceptable translation is often the result, conforming to the conventions of the target language.

From this perspective, the linguistic acceptability of translated children's literature is relevant not just to the concept of childhood. The socio-cultural factors in the target culture context influence the linguistic acceptability of translation as much as the image of the child reader. Following Toury's hypothesis, when translated literature occupies a central position in the target culture, the translation of children's literature, like the translation of any other text in the target culture environment, is more subject to the linguistic rules and conventions of the source text, producing unnatural, "foreign" texts with low acceptability. The situation changes when translated literature takes a peripheral position, encouraging smooth, natural target texts with high linguistic acceptability.

One of the first empirical studies to support the hypothesis, as discussed in section 2.1.3, was conducted by Toury (1980) himself, who finds that as translated literature resides to a secondary position in the Hebrew literary system, the linguistic acceptability of the target text increases. The hypothesis is also supported by findings from the Japanese literature of the nineteenth century: during the Minji Period (1868-1912), modern Japanese literature was still weak when translations of foreign literature flourished. By adopting innovative strategies, translators introduced new linguistic features; the influence from translation is so paramount to the extent that it reshaped the linguistic structure of Japanese. Satoshi Kinsui (1997), for instance, observes that the passive voice in Japanese was constructed through the aid of

translation. More recently, Yoshihiro (2005) discusses how the Japanese literature of the Minji period drew inspiration from translations of European texts to revitalise domestic literary traditions and the Japanese written language. As Yoshihiro (2005) points out, many features that are now commonly found in modern Japanese literature, both in terms of linguistic devices and rhetorical features, such as the new punctuation system, three-part modifier, similes and personification were all first introduced through translation activities in the Minji Period.

Four decades after the beginning of the Minji Period, in the first few decades of the twentieth century, the situation was replicated in China. Like their Japanese counterparts, Chinese translators and linguists resorted to innovative translating strategies to modernise the Chinese language, resulting in an increased degree of linguistic foreignness and low acceptability in translations in general, including that of children's literature (Li L. 2010a, 2010b; Xia 2010, 2013). As Chinese literature matures, translated literature moves to a peripheral position; translated children's literature becomes more sensitive to the generic expectations of children's literature discussed above, such as high linguistic acceptability and the pedagogic function of scaffolding children's reading competence. The details of the interactions between the position of translated literature, translating strategies and the linguistic acceptability of the target text shall be analysed in Chapter 6.

Summary

This chapter provides an overview of the theoretical background and research framework of the study. After reviewing the theoretical traditions in translation studies, the cultural approach to translation studies is identified as the paradigm the study shall follow. Previous research the translation of children's literature is reviewed, noting a couple of research topics lacking scholarly attention, among which include the translation of dual-readership texts and the translation of children's literature into Chinese conduced from a socio-cultural perspective, which, as shall be discussed in Chapter 3, are the very questions the present study shall address. Some

commonly discussed challenges for the translation of children's literature are reviewed, among which include the translation of culture-bound elements, the translation of taboos and the linguistic acceptability of the target text. Adopting the cultural approach to translation studies, the chapter discusses how the treatment of these translation challenges is subject to the influence of socio-cultural factors in the target culture context. The chapter also discusses how the image of the child reader plays an equally important role in the treatment of the above-mentioned translation challenges. The discussion of translation challenges and factors influencing their translation is intended to set up a framework of discussion for Chapters 4, 5 and 6.

Chapter 3

Research design, the source text and the target text

Introduction

This chapter discusses the research design and the corpus of the study. Section 3.1 presents the research questions and research methods of the study. In essence, the research questions concern how selected Chinese translations of *Peter and Wendy* are influenced by socio-cultural factors in the target culture context as well as the intended readership of the target text (whether the translation is intended for children or adults). Section 3.2 analyses the source text, exploring how some unique features of the text make it a controversial piece of children's literature, creating challenges for the translator. Section 3.3 presents the Chinese translations of the source text, completed at different historical moments, that are selected for analysis: Liang Shiqiu's translation published in 1929, Yang Jingyuan's translation published in 1991 and Ren Rongrong's translation published in 2011. The last section of the chapter compares the paratextual features in different translations, in an effort to provide an overall picture of how these translations contextualise the source text and target their readers, before detailed textual analysis is conducted in Chapters 4, 5 and 6.

3.1 Research questions and research methods

3.1.1 Research questions

In Chapter 2, I have reviewed relevant research in the translation of children's literature, observing that not enough scholarly attention is devoted to the translation of dual-readership texts, or to the translation of children's literature into Chinese from a socio-cultural perspective. The present study aims to narrow this gap by comparing the Chinese translations of a classic case in dual-readership literature, J. M. Barrie's *Peter and Wendy* (1911), completed at different historical moments and intended for different readers. As discussed in the introduction of the study, *Peter and Wendy* is

selected as source text of the case study based on a couple of considerations. The first consideration is related to the nature of the source text. As shall be discussed in section 3.2, *Peter and Wendy* has evolved in different literary forms (first as a story embedded an adult novel, then as a play for children, and finally as a novel in its own right), resulting in a complex narrative that gestures to both children and adults on different levels, creating various challenges for translation. The second consideration for choosing *Peter and Wendy* as the case study is related to the target text. The Chinese translation history of *Peter and Wendy* spans from the 1920s to the present, during which time drastic changes took place in the Chinese socio-cultural context, among which include the spread of the Anglophone culture, the change in censorship protocol and the changed status of translated literature in the target culture literary polysystem. The text provides an exciting opportunity to explore whether socio-cultural changes in the target culture context are reflected in the translation outcome. To reflect the diachronic perspective, three full-length Chinese translations completed by Liang Shiqiu (1929), Yang Jingyuan (1991) and Ren Rongrong (2011) are selected for corpus analysis. The reasons these translations are selected shall be discussed in section 3.3.

The research questions are informed by previous findings in the translation of children's literature discussed in Chapter 2, which I would like to briefly reiterate before presenting the research questions. In Chapter 2, I have discussed the some of the most frequently discussed challenges in the translation of children's literature, which include the translation of culture-bound elements, the translation of taboos and the linguistic acceptability of the target text. Chapter 2 has also determined a group of socio-cultural factors in the target culture context that influence the treatment of these translation challenges, which are, respectively, the geopolitical power relations between the source and the target culture (which mainly influence the translation of culture-bound elements), the censorship protocol in the target culture (which mainly influences the translation of taboos) and the position of translated literature in the target language literary polysystem (which mainly influences the linguistic

acceptability of the target text). The influence the above-mentioned socio-cultural factors have on translation can be explored by comparing Liang's (1929), Yang's (1991) and Ren's translations from a diachronic perspective, so as to determine whether, as socio-cultural factors change with time, the outcome of translation also changes. In addition to socio-cultural factors, the other factor that influences the translation of children's literature, as discussed in Chapter 2, is the image of the child reader. How the image of the child reader influences the translation outcome can be analysed by comparing translations primarily intended for adults and translations mainly intended for children. Based on these observations, the research questions are formulated as follows:

In the Chinese translations of *Peter and Wendy*:

I) For the treatment of culture-bound elements:

i) Do socio-cultural factors in the target culture context, in particular, the spread of the Anglophone culture in China, influence the translation outcome? If so, how is the influence reflected in translations completed in different time periods?

ii) Does the intended readership of the target text influence the translation outcome? If so, how is the influence reflected in translations intended for children versus those intended for adults?

II) For the treatment of taboos:

i) Do socio-cultural factors in the target culture context, in particular, the changed censorship protocol in China, influence the translation outcome? If so, how is the influence reflected in translations completed at different time periods?

ii) Does the intended readership of the target text influence the translation outcome of taboos? If so, how is the influence reflected in translations intended for children versus those intended for adults?

III) For the linguistic acceptability of the target text:

i) Do socio-cultural factors in the target culture context, in particular, the

changed status of translated literature in the target culture literary polysystem, influence the linguistic acceptability of translation? If so, how is the influence reflected in translations completed at different time periods?

ii) Does the intended readership of the target text influence the linguistic acceptability of translation? If so, how is the influence reflected in translations intended for children versus those intended for adults?

To address the research questions, the analysis focuses on the three Chinese translations of *Peter and Wendy* as the case study, aiming to provide detailed and thorough analysis of the translation methods and strategies employed. The following part provides a summary of the steps and methods in the analysis.

3.1.2 Methods for translation analysis

The first question to be addressed in the analysis concerns the translation of culture-bound elements. The hypothesis is that with the continuing spread of the Anglophone culture in China, there is a growing tendency to preserve the source culture in translation. To test the hypothesis, the analysis is conducted in three steps. Firstly, the culture-bound elements in the source text are identified and classified into several categories following the typology set out by Klingberg (1986). Detailed discussion of the classification of culture-bound elements is provided in Chapter 4. The treatment of these culture-bound elements is then classified into several translation strategies, which, again, shall be discussed with examples in Chapter 4. The three translations are then compared from a diachronic perspective to determine whether or not the tendency of preserving the source culture has increased with time. To determine whether intended readership influences the translation of culture-bound elements, comparison is made between translations for different readers to determine how the projection of readership influences translation methods.

The second research question concerns the translation of taboos. The hypothesis is that the changed censorship protocol in China exerts influence on the translation of

taboos, which may be reflected in the alternation or omission of the source text in translation. The selection of different types of taboos for analysis is based on a preliminary analysis of the source text informed by previous research, which shall be discussed in detail in section 3.2.3. As shall be discussed later, there are mainly three types of taboos in the source text: sex-related content, negative attitude towards adults and violence. Passages containing these taboos are elicited from the source text; the translations of these passages in each of the three target texts are also identified. Comparison of the translation of these passages is then carried out diachronically, analysing the nature of the taboo, the potential censorship protocol it violates, and how this is addressed in the target text. The influence the intended readership has on translation shall also be addressed.

The last research question to be explored in the analysis is the linguistic acceptability of the target text. The hypothesis is that as translated literature moves from a central to the peripheral position in the target culture literary system, later translations, compared to earlier versions, tend to use more conservative rather than innovative strategies, resulting in target texts with higher linguistic acceptability. The three linguistic features selected for analysis are: the duplication of source text structures in translation, the translation of third person pronouns and the use of Chinese idioms in translation (the reasons for their selection as informed by previous research shall be discussed in Chapter 6). For each linguistic feature, textual analysis is first provided as for how exactly they influence the linguistic acceptability of the target text. Comparison is then made in the treatment of these linguistic features in different translations, in order to explore whether the linguistic acceptability of the target text increases in later translations. The discussion shall also address the influence the intended readership has on translation.

3.2 The source text

3.2.1 The writing of *Peter Pan*

In 1928, when the manuscript of *Peter Pan* was finalised and published after

twenty-four years of the play's premier in the Duke of York's Theatre in London, James Mathew Barrie (1860-1937) confessed in the dedication that he had "no recollection of having written it" (Barrie 1928: 3). Indeed, the story has been told and retold so many times through different media (by Barrie, and by many other authors) that it becomes almost impossible to see it as one story. The following section reviews the genesis of *Peter Pan.* The discussion is necessary because the unique writing history of the text (that it first appeared as part of an adult fiction) and the ambivalent status of Barrie as an author for both adults and children (at least at his time) are closely related to the text's current controversial status in children's literature, which shall be explored later in this section.

Barrie was born in Kirriemuir, Scotland in 1860. Before he became known as the creator of Peter Pan, he was an acclaimed novelist and playwright for adults. In 1891, Barrie published his first novel, *The Little Minister* (Barrie 1891). Set in nineteenth-century Scotland, the novel features the unorthodox love story of a shy little minster and a gypsy girl, and soon became a critical and popular success. In 1896 Barrie produced two other important works, the biography of his mother, *Margaret Ogilvy* (Barrie 1896), and an autobiographical novel *Sentimental Tommy* (Barrie 1896), portraying a young dreamer who refuses to grow up and embrace marital life. In 1897, *The Little Minister* was adapted for the stage, making a name for Barrie as a playwright on both sides of the Atlantic. Barrie married actress Mary Ansell in 1894. The couple moved to London the next year, living in a house close to Kensington Gardens. Barrie took his dog, Porthos, for frequent strolls in the Gardens. In the summer of 1897, Barrie met two of the Llewelyn Davies boys, George and Jack (who were then aged four and three) and their Nanny Mary Hodgson. Barrie entertained the boys with his stories, and later became a frequent visitor to the Davies house.

The novel *The Little White Bird* (Barrie 1902), published five years later, is a fictionalised account of Barrie's encounter with the Davies family. In the novel, Barrie

is thinly disguised as Captain W, a whimsical, cynical bachelor who is the friend of the boy David (modelled after George) and the secret benefactor of David's family. While the book is intended for an adult audience, several of the chapters are told in a softer, idyllic tone. It is a story shared between Captain W and David, about a little boy with the same name as George's baby brother, Peter.

According to the story, all children were once birds on the Birds Island in Kensington Gardens, before they are sent to their mothers by the crow, old Solomon Caw. Peter escapes from being a human when he was one week old by flying to Kensington Gardens, and settles there as a half-bird-half-human creature, playing his pipe for fairies at their balls. One of Peter's most memorable encounters with children is with a four-year old girl, Maimie, who stays in Kensington Gardens after lock-out time, is rescued by Peter, and at one stage agrees to marry him, but shuns away when Peter confesses to her, according to his own experience, that she will forever be barred outside the window by her mother if she stays in the Gardens with him overnight. With Maimie returning home, Peter continues to look for lost children in the Gardens, digging graves for them when they die of cold and dark. These chapters were later published with minor alterations under the title *Peter Pan in Kensington Gardens* (Barrie 1906). In the meantime, Barrie continued to develop the story of Peter.

In 1901, the Barries spent the in summer holiday in the Black Lake Cottage in Surrey, with the Davies family only a five-minute walk away. Barrie spent most of the summer time with the Davies boys in the Black Lake, introducing them to an imaginary world of pirates, Indians and a sinking boat. The Black Lake was the major landscape of the story, magically transformed into a South Sea lagoon. The boys acted out every single plot of the story, with Barrie taking photos besides them, which he later turned into a private publication of a photo-story book, under the title *The Boy Castaways of Black Lake Island*. As Barrie later recalled in the dedication to the 1928 manuscript, *The Boy Castaways* virtually contains all the important elements of the play *Peter Pan*, namely, the major story-line of a pirate adventure story and several

important characters: Captain Hook (who was then called Captain Swarthy and was acted by Barrie himself), the dog (acted by Barrie's dog, Porthos, which later became Nana in the play) and the fairy Tinker Bell (Barrie 1928).

At Christmas time in 1901, Barrie took the Davies boys for a musical fairy play, *Bluebell in Fairyland*. The play was produced by Charles Frohman, who later became the producer of *Peter Pan*. At that time, although Christmas pantomime was a long-held British tradition, there were not many plays intended for children. *Bluebell* was among the first plays explicitly performed for children, which soon became a hit among critics, parents and children. Inspired by the success of *Bluebell*, Barrie decided to write his own fairy play. He had since mentioned on several occasions that he wanted to write a play for children. The first draft was completed in April 1904, entitled *The Great White Father*, echoing *The Little White Bird* (Barrie 1902). Being an established adult author who had been committed to serious writing, Barrie was uncertain what the audience would think of this new play. He confessed to his producer, Charles Frohman, that he was eager to see the play on stage, despite his own doubts about its commercial success, and that he would like to offer another play, *Alice Sit-by-the-Fire*, to compensate the loss.

Barrie's concern was not ungrounded. At that time, the genre of children's plays was not yet fully established, nor had Barrie produced any major work for children. What's more, the circumstances under which *Peter Pan* was written deemed it to be a private piece of entertainment, which could only be fully enjoyed, perhaps, by Barrie and the Davies family. Nonetheless, Frohman agreed to produce both plays. On 27 Dec 1904, *Peter Pan, or the Boy Who Would Not Grow Up* premiered in Duke of York's Theatre. The play turned out to be a huge success. It ran from December to April the following year, then went on tour, and opened in New York on 6 November 1905. The Americans embraced the play with even greater enthusiasm than its homeland. From its debut in 1904 up till the present, *Peter Pan* has been revived in London almost every Christmas season, attracting millions of audience of both children and adults.

Despite the play's great success on stage, Barrie did not finalise the story until seven years later. In fact, retellings and adaptations predated the publication of the canon. In 1907, *Peter Pan Keepsake* was published. The book is a souvenir edition of the play's first performance at the Duke Theatre, featuring pictures from the first performance, with the story told by Daniel O' Connor. In the same year, a child-friendly version of the story, *The Peter Pan Picture Book*, was published by the children's books publisher George Bell & Sons, featuring Alice Woodward's illustrations and Daniel O' Conner's adaptation of the original play. Other adaptations include O. Herford's *The Peter Pan Alphabet* (1907), and G. D. Drennan's *Peter Pan, His Book, His Pictures, His Career, His Friends* (1909).

Barrie himself started to work on a fictional version of the play in 1907. In 1911, the novel *Peter and Wendy* (Barrie 1911) was published by Hodder & Stoughton in the United Kingdom and Charles Scribner's Sons in the United States. The fiction is closely based on the theatrical version, using almost all the dialogues in the script. What is different is that Barrie added an epilogue, *When Wendy Grows Up*, in which Peter returns to London, years after their adventure, to invite Wendy back to Neverland, only to find she has grown up, married and given birth. The fright of Peter at the loss of Wendy's childhood is perhaps the most emotionally intense moment in the novel, highlighting the contrast between a fantasised eternal childhood and the reality in which all children have to grow up:

> For almost the only time in his life that I know of, Peter was afraid. "Don't turn up the light," he cried.
>
> She let her hands play in the hair of the tragic boy. She was not a little girl heart-broken about him; she was a grown woman smiling at it all, but they were wet smiles.
>
> Then she turned up the light, and Peter saw. He gave a cry of pain; and when the beautiful creature stooped to lift him in her arms he drew back sharply.
>
> (Barrie: 1911/2004: 151)

In the end, Peter invites Wendy's daughter, Jane, to become his mother and fly with him to Neverland; after Jane grows up her daughter Margaret becomes Peter's mother, "and so it will go on," writes Barrie, "so long as children are gay and innocent and heartless"(1911/2004: 153). In her analysis of the endings of children's fantasy fiction, echoing Barrie's own words, Gilead (1991) describes the ending of *Peter and Wendy* as "tragic". As Gilead observes, the ending turns itself against the whole story. Rather than providing a smooth closure, the ending creates a sense of loss and instability: the children lose their ability to fly and become common grown-ups, whereas Peter is trapped in his eternal childhood, condemned to repeat the same story generation after generation. One might wonder, at this point, what audience Barrie had in mind when he was writing the epilogue. If other parts of the novel can be otherwise interpreted as a light-hearted adventure story featuring fairies, pirate sand Indians, the ending is cleared intended for matured-minded readers, as only those who have moved beyond childhood can fully appreciate the agony in the ending. Discussions as such raise interesting questions about the intended readership of the novel and the play. In the next sub-section, I shall discuss the intended readership of *Peter Pan* with relation to the concept of dual-readership texts.

3.2.2 *Peter Pan* as a dual-readership text

While *Peter Pan* is traditionally acknowledged as a classic of children's literature, its status as a text for children has been repeatedly challenged by critics. The story is interpreted from bibliographical (Carpenter 1984; Dudgeon 2009), psychoanalytical (Tucker 1980; Rose 1994) and sociological (Kincaid 1994; Coats 2006) perspectives, adding new dimensions to Barrie's seemingly innocent narrative. Is *Peter Pan* really a story for children? To answer this question, it is important to remember that the author has presented the story in at least three distinctive versions, first the six chapters about Peter in the 1902 novel *The Little White Bird* (which were published as *Peter Pan in Kensington Gardens* in 1906), then the 1904 play, and finally the 1911 novel *Peter and Wendy*.

First appearing as part of the adult novel *The Little White Bird*, *Peter Pan in Kensington Gardens* was excerpted and re-merchandised as a book for children in response to the play's huge success. Although the story was clearly inspired by children (or, more precisely, by George Davies), and reflected children's interests in fairies and babies (Ohmer 2009: 154), whether the book has indeed reached the child audience remains a mystery. As Rose observes (1994: 104), when *Kensington Gardens* was first published, it was categorised as collector's items, and was largely seen as an adult drawing room book. It was no coincidence that more than a decades later, the story had to be retold by Emma Gelders Sterne (*All about Peter Pan*, 1924) for young readers, published by the New York children's publishing house Cupples & Leon.

The status of the 1904 play is less ambiguous. The author himself has mentioned on several occasions he intended the production to be "a play for children" (Robertson 2009: 55). As Barrie (1928) recalled, the major plot of the play started to take shape in 1911, when he spent the summer holiday with the Davies boys. At that time, the oldest of the boys, George, was already seven. To reflect the boys' maturing in age, the play contains less fairy elements, incorporating adventure and pirate themes. The main setting of the story expands from the night of Kensington Gardens to the daylight of Neverland, a child's dream place of crocodiles, mermaids, pirates and Indians. From the time it was first staged, *Peter Pan* has been the iconic play for children. In the 1907 preface to *Peter Pan Keepsake*, the play is referred to as "a delightful play for children" (Stead 1907). Green (1954: 31) considers *Peter Pan* as the perfect adventure story. Even Rose (1994: 77) agrees *Peter Pan* has successfully combined three most popular traditions in children's literature: fairy tale, pirate adventure and domestic story. The audience's response echoed the critics' opinion. Although its first night's audience was mainly adults, the play's appeal to children was obvious. According to Birkin (2003: 162), the idea of flying with Peter became so popular among children that Barrie had to add a line to remind the audience not to imitate the Darling children

at the request of the London Ambulance Service.

The present study focuses on the 1911 novel *Peter and Wendy*, whose readership is more ambiguous than its theatrical equivalent. Before the novel was published, *Peter Pan*'s status as a classic in children's literature was already established, thanks to the huge success of the play. As discussed previously, adaptations had already appeared on the book market, which were in most cases simplified versions of the play to meet the needs of young readers. Barrie's own fictional transformation of the play was presented as a seventeen-chapter novel, retaining the storyline and dialogues in the play. However, there are also some notable differences. Barrie's narrative gives the story a different overtone: a combination of whimsical reflections, light satire and bittersweet truths that are clearly not intended for children. Rose (1994: 72) argues that the complex narrative of the story (with cliff-hangers and retrospections) and sophisticated language have violated the basic requirements of children's literature. Similarly, Zipes (2004: xxii) notes that the in-jokes, allusions and intrusions that occur throughout the novel are too complicated for children to grasp. While it is clearly true that *Peter and Wendy* is not just a story for children, to dismiss it as the opposite is an equally invalid claim. After all, it is a story inspired by children, first told by the author personally to children, and has instigated a publishing industry of adaptations, retellings, prequels and sequels that have been popular among children till the present day. As Holmes (2009) argues, it is more sensible to see the novel as a dual-readership text that appeals both to children and adults.

An acclaimed playwright and dramatist before he started to write for children, Barrie belongs to what Galef (1995) classifies as the group of dual-readership authors that combine writing for children with writing for adults. Just like the way a story about babies and fairies is imbedded in the adult novel *The Little White Bird*, adult elements are intertwined with what would be a light-hearted adventure story for children, making the novel a classic dual-readership text. The dual-readership nature of *Peter and Wendy* is perhaps most expressively reflected in the way the author communicates

with the audience. Throughout the text, Barrie talks to not just one, but at least two groups of audience: children and adults. The book is in most part an entertaining story about the children's adventure in Neverland. The author is quite conscious of his audience and often speaks directly to them. In the opening paragraph, Barrie directly addresses the theme of the book: the fantasy of an eternal childhood. After depicting that how Wendy learns she will grow up (to her mother's regret), Barrie turns to his reader and affirms with absolute certainty, "you always know after you're two. Two is the beginning of the end" (1911/2004: 6). While making an open declaration against growing-up may be a bold message in a children's book, there is nothing alarming about the author's tone. It is in fact the typical way a children's book speaks to its audience at Barrie's time: authoritative and condescending (Hunt 1992).

As the first chapter unfolds, the protagonist, Peter, is introduced to the reader, first through Wendy's dreams. After detailing how Mrs. Darling cleans up Wendy's dream, Barrie turns once again to the audience, assuring, "if you could keep awake (but of course you can't) you would see your own mother doing this, and you would find it very interesting to watch her" (Barrie 1911/2004: 8). There are two points that are worth noting, the first being the author's tone. Following the tradition of most children's books at his time, the author assumes an omniscient tone, knowing not just the development of the story, but also the inside and outside of his readers. Apart from the facts (of the story), the narrator also knows the possibilities (what would happen if the reader could keep awake) and the impossibilities (that the reader can't keep awake). The second point that deserves attention is the analogy between Wendy and the reader: after describing how Wendy's mother tidies up her thoughts, the author tells the reader that their mother, too, would do the same. The connection between Wendy and the reader reflects the author's projection of readership: they would be of Wendy's age. Both the story's authoritative tone and the author's projection of readership indicate the book's intended reader as being children.

Having established children as his intended readers, Barrie goes on to depict the

central landscape of the story, Neverland. At this point, however, the author starts to steer away from the established readership. The next paragraph starts as follows:

> I don't know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time.
>
> (Barrie 1911/2004: 9)

Here the author is clearly talking directly to his reader. What is unclear is exactly which readership group he is talking to. Having read the previous paragraphs, we tend to assume that he is talking to a child — but the author's choice of words suggests otherwise. In the second sentence of the excerpt, Barrie writes, "…and your own map can become intensely interesting, but catching them trying to draw a map of a child's mind". Note the subordinate conjunction *but*, which is used to introduce a contrast. What was Barrie contrasting? *Your own map* and *a map of a child's mind.* If *you* indicates the reader, then clearly the reader cannot be a child. Otherwise the contrast would be entirely unnecessary, and author would simply have said "… and your own map can become intensely interesting, so catching them trying to draw a map of *your* mind".

So there comes the question again. Who is *you*? Who is the addressee? At this point, one can only guess the mystery reader is intended to be a child. Is he or she an adult? In the next paragraph, the author affirms the change in readership. At the end of the description of Neverland, the author comments,

> On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.
>
> (Barrie 1911/2004: 9)

Once again the author contrasts the reader with children. The lament that they cannot land on Neverland anymore echoes the thematic longing for an eternal childhood. The reader's identify is confirmed, as a group that can never land on the "magic shores" of childhood anymore: adults. Thus half-way through his first chapter, with the opening scene of Peter's break-through yet to unfold, the author has already addressed and switched between two groups of audience: children and adults. Throughout the whole book Barrie constantly gestures to both groups of audience, making *Peter and Wendy* a classic example of dual-readership text (Holmes 2009).

3.2.3 Translation challenges in *Peter and Wendy*

As a dual-readership text, *Peter and Wendy* poses many challenges to the translator. An important feature of *Peter and Wendy* that creates a challenge for both the child reader and the translator alike is its rich description of the British-Victorian in culture. The novel provides detailed description of middle-class Victorian life, including food and drink, currency, weights and measures, customs and sports, flora and fauna as well as building and transportation. The novel also makes frequent reference to historical anecdotes, mythological figures and biblical stories. Apart from the urban middle-class Victorian life, a considerable part of the text is set within the pirate sub-culture, which has its own code and conduct, values and beliefs distinctive from the urban middle-class culture. To follow the literary tradition in pirate stories, several cross-references are made to works by Daniel Defoe, Frederick Marryat and Robert Louise Stevenson (Zipes 2004). Legendary pirate figures, both fictional and historical, are mentioned in the text; famous names that are referred to include Long John Silver, Captain Flint, Blackbeard Edward Teach, Captain William Kidd, Black Murphy and Sir Henry Morgan. In addition, several personal names in the text carry descriptive functions, depicting certain features the reader may associate with the character. The name of Hook, for instance, reminds the reader of the iron hook that has replaced the pirate's left hand. Whether the descriptive function of personal names needs to be recreated in the target text and how they can be recreated pose another challenge for

the translator. Following the research questions proposed above, Chapter 4 shall explore whether the translation of culture-bound elements is influenced by the socio-cultural factors in the target culture context. Chapter 4 shall also explore whether, as is observed in Lathey's (2010) study, the translation of culture-bound elements is influenced by the intended readership of the translation.

While *Peter and Wendy* certainly contains typical thematic features of children's books, such as fantasy and adventure, the novel also explores themes that are traditionally deemed controversial in books for children (Rose 1994). The sensitive themes it explores push the novel to the boundaries of children's literature, creating challenges in translation. One of the most captivating themes in *Peter and Wendy* is the very idea that is personally embodied by the protagonist himself: the boy who would not grow up, or the fantasy of an eternal childhood. The longing for childhood is not an entirely new idea. As discussed in Chapter 1, towards the end of the twentieth century, the appreciation of childhood innocence and purity was explored by many authors. Childhood was seen as the last harbour against an industrialised world, as human's last resort to channel directly with nature. *Peter and Wendy*, however, was the first text that has expressively and boldly made the declaration that "no one is going to catch me and make me a man" (Barrie 1911/2004: 144). Whether the fantasy of an eternal childhood has a justified place in children's literature is an issue that constantly evokes discussion. Reynolds (1994: 17-23) argues that the longing for childhood is entirely an adult preoccupation, observing that it is adults, rather than children, that love the story. For Rose (1994: 70-73), *Peter Pan* expresses the adult's desire for the fantasy of childhood, un-qualifying the book as a text for children.

By setting up Peter Pan as the eternal child, the character's humanity is sacrificed: in *Kensington Gardens*, upon Peter's very first appearance, he is introduced as the boy who "escaped from being a human when he was seven days old" (Barrie 1911/2004: 166). Peter is described as a "Betwixt-and-Between", a hybrid of human and bird, who is in many ways uncivilised. He is naked; he talks to birds and learns "the bird ways";

"he could neither write nor spell" (Barrie 1911/2004: 70). In *Kensington Gardens*, when Peter later has a civil conversation with a girl, Maimie, he fails to understand many of the words that are related to human feelings, such as *brave*, *afraid*, *shy*, *romantic* or *love*. The story of *Peter and Wendy* happens, according to the author, many years after *Kensington Gardens*, when Peter somehow transforms into a school-age boy. His ignorance about human feelings, in particular, about sexuality, remains the same. When Wendy offers to give him a kiss, Peter, not knowing what a kiss is, holds out his hand to take it. Later in the novel, when Wendy suggests that she wants to be someone special to him, Peter interprets rather innocently that she wants to be his mother. If Peter is the embodiment of a fantasised eternal childhood, Wendy, on the other hand, represents a more realistic childhood: unlike Peter, Wendy "likes to grow up" (Barrie 1911/2004: 146); she eventually becomes a mature woman, gets married and has a baby. As mentioned above, Wendy also shows a much better understanding about sexuality, knowing about offering kisses and giving suggestive hints. In the text, there are several instances of Peter and Wendy's miscommunication about sexuality, when an agonised Wendy tries in vain to communicate with Peter about her feelings for him. Barrie deftly steers Peter away from sexuality, not because he considers topics such as love or kiss sensitive[14]; rather, Barrie plays with Peter's innocence about love, which he imposes on him, in order to create Wendy's agony for loving someone who does not even know what love is. In an interview with BBC, J. K. Rowling (2003) describes Barrie's deliberate avoidance of hormonal impulse as "sinister". As Rose (1994) argues, the seemingly innocent relationship between Peter and Wendy is neither consensual nor realistic. Instead, it is a tragedy deliberated orchestrated by the author to highlight the contrast between a fantasised childhood and the realistic childhood represented by the two protagonists. As discussed previously, the tragedy climaxes in the novel's last chapter, when Peter is forced to face a grown-up Wendy, who, despite his heroic attempts to reject adulthood, has abandoned him and become a woman.

[14] As Lathey (2010) observes, romance has been a traditional theme in stories for children.

The binary of the boy and the man, or of children and adults, is another theme that touches the boundary of children's literature. Coats (2006) argues that Barrie's text portrays an adverse relationship between children and adults deliberately set up by the author. While Hook represents the adult's hatred for children, Peter is the incarnation of children's resentment towards adults and adult life. In Neverland, there is a saying that "every time you breathe, a grown-up dies" (Barrie 1911/2004: 99); not coincidentally, almost all the grown-ups on the island are villains, whereas all the heroic deeds are accomplished by children. The defying of adulthood extends beyond the landscape of Neverland to the household in London. Mr. Darling, the head of the family (who is traditionally played by the same actor as Hook in the play), appears most of the time as a ridiculous figure with all the weakness of children and grown-ups alike. The children are lured to Neverland by Peter because Mr. Darling blames the nurse, Nana, for his own fault and bans her from entering the nursery. The novel also challenges the traditional image of a loving and caring mother, depicting on several occasions Peter's contempt and the children's doubts about a mother's love for her child. In addition, there are also several passages containing violence, with moderately graphic descriptions of physical abuse, fights and battles. Following the research questions proposed previously, Chapter 5 shall explore how socio-cultural factors in the target culture context influence the translation of taboos. Chapter 5 shall also explore, whether, as has been observed by Ciancitto (2010), the representation of taboo topics is influenced by the intended readership of the target text.

In addition to the two translation challenges mentioned above, what makes studying the Chinese translation of *Peter and Wendy* particularly interesting is the fact that the book's Chinese translation history coincides with the modernisation history of the Chinese literature, during which the position of translated literature in the Chinese literary polysystem has changed drastically. Following the research questions proposed above, Chapter 6 shall explore whether the changed position of translated literature affects the linguistic acceptability of the target text. The chapter shall also

discuss whether the linguistic acceptability of the target text is influenced by the intended readership.

3.3 The target text: selection of the corpus

Out of the Chinese translations of *Peter and Wendy* published in mainland China[15], three full translations are selected for analysis: the translation by Liang Shiqiu published in 1929, Yang Jingyuan's translation published in 1991 and Ren Rongrong's translation published in 2011. These versions are selected for several reasons. Firstly, they cover a considerable time span to enhance the diachronic perspective of the study. Secondly, the translations selected are produced for different readers: while Liang's (1929) and Yang's (1991) translations are published primarily with adult readers in mind, the Ren's translation (2011) is specifically intended for children. Hence comparisons can be made exploring if the projection of readership influences translation. Finally, as shall be discussed below, the translations are completed by influential translators from distinctive backgrounds, while some are celebrated writers and translators of adult literature, others are acclaimed writers for children. The translator's background matches perfectly with the translation's target readership, enhancing the consistency of readership projection.

3.3.1 Liang's translation (1929)

Seventeen years after it was first published in English, in 1928, *Peter and Wendy* was translated by Liang Shiqiu (1903-1987), who had just finished his PhD at Harvard, and was to become one of the most important figures in modern Chinese literary history. The translation, *Pan Bide*, was published a year later by "Xinyue Shudian" (Crescent Moon Book Store) in Shanghai. Run by the literary group the Crescent Moon Society, the Crescent Moon Book Store acted as an important forum in the New Culture Movement, publishing poem and essay collections, novels, translations and

[15] To the author's knowledge, the current Chinese translation of *Peter and Wendy* published in both Taiwan and Hong Kong are both re-marketed editions of Liang Shiqiu's 1929 translation. The present study only focuses on Liang's original translation published in 1929.

journals in Vernacular Chinese, and was used by reform-minded intellectuals as the vehicle for modern values and Western thoughts. Thus from the moment it was first introduced into China, *Peter and Wendy* was never simply a book for children. Its dual-readership status in the source culture was preserved in the target culture. Translated by a Liang Shiqiu, an active participant in leading literary forces, and introduced by a high-profile reformist publishing house, *Peter and Wendy* was from the very beginning at the forefront of literary renovation and linguistic reform.

In 1935, Liang's translation was reprinted by Commercial Press in Shanghai, another publishing house renowned for its role in cultural and literary enlightenment. In 1948, towards the end of the Chinese civil war, concerned with the Communist Party's disapproval of his conservative literary stance (which he gained largely from the debate with Lu Xun on translational methods), Liang moved first to Hong Kong and then to Taiwan in the following year. From then on, Liang's works were banned in mainland China. Although the ban was lifted in late 1980s, Liang's translation of *Peter and Wendy* (1929) was never reprinted in the mainland, nor did the writer ever had the chance to revisit the mainland when he passed away in 1987.

3.3.2 Yang's translation (1991)

In 1991, *Peter and Wendy* in its full and complete version re-entered the Chinese book market, translated by Yang Jingyuan and published by "Sanlian Shudian" (SDX Joint Publishing), another high-profile publishing house that rarely produces book for children. It is interesting to note that Yang paid frequent tributes to Liang Shiqiu in her preface. Apart from the book's dual-readership status, Liang's position as an acclaimed writer and the fact that *Peter and Wendy* was the only children's book he translated may have affected the publisher's projection of readership, as Yang's translation (1991) is clearly not just intended for children. However, Yang (1991: 11) also clearly states that her translation is a complete re-translation, rather than a revision based on Liang's translation. The translation is preceded with a preface detailing the genesis of *Peter Pan*, its status as an English classic and the development of children's literature;

in particular, the book is described as a classic that appeals both to children and adults (Barrie 1991: 3).

The projection of readership for Yang's translation (1991) also matches the translator's background. Having completed her master's degree in American literature with Michigan University in 1948, Yang first worked as a lecturer in the English Language Department of Wuhan University before she started to work as a full-time translator. Yang works primarily as a translator for adults, translating bibliographies for Karl Marx, Friedrich Engels and the Brontës. Yang has also translated the complete works of the Brontë sisters. With her background in translating the works of philosophers and biographers, as well as adult literature, Yang tends to stress the aesthetic aspect of the source style, featuring in her translation a fluent and elegant style (Lei & Xu 2009). What is also worth noting about Yang's translation (1991), as mentioned in the introduction of the thesis, is that while translating the book, Yang suffered from severe cataract and had to rely on her husband, Gu Geng, to read the source text aloud. The translation was dictated to and recorded by her husband (Li H. 2010). Whether this unique translation method has influenced Yang's translation shall be discussed in subsequent analysis.

3.2.3 Ren's translation (2011)

Apart from the two versions intended for adults, there are other versions that are specifically intended for children, the most influential one being Ren Rongrong's translation. Ren's translation of *Peter and Wendy* was first published in 2001, and was later republished by "Zhongguo Shaonian Ertong Chubanshe" (Juvenile and Children's Publishing House) in 2006 and 2011 (the present study is based on the 2011 version). As an important writer for children in China, Ren Rongrong started writing for children since the 1950s, publishing works in genres including fiction, poetry, short stories and fairy tales. Ren's 1956 story "*Meitounao he Bugaoxing*" (Mindless and Cheerless) is considered the best fairy tale in seventeen-year children's literature (Liu 2013: 106). Apart from being a writer for children, Ren is also a prolific translator of

children's literature, translating over three hundred books from Russian, Italian, Swedish, English and Danish (Liu 2013; Lou & Wei 2013). Apart from *Peter and Wendy*, Ren's has also translated many classics in children's literature, including "*Chetvertaia vysota*" (Yakovlevna 1946), "*Le avventure di Pinocchio*" (Collodi 1883), "*Il romanzo di Cipollino*" (Rodari 1951), "*Pippi Långstrump*" (Lindgren 1945), "*Karlsson på taket*" (Lindgren 1955), *The Wind in the Willows* (Grahame 1908), *Marry Poppins* (Travers 1934), *Charlotte's Web* (White 1952), *The Witches* (Dahl 1983) and the complete collection of fairy tales by Hans Christian Andersen. Ren's background as a writer and translator for children matches the readership projection of his translation. As a writer of children's books himself, Ren stresses that the style of translation should match that of the source text, rendered with expressions that suit children's reading competence (Lou & Wei 2013). Ren's translation is observed to often employ a reader-friendly style with colloquial expressions (Li 2013; Wang 2008).

3.4 Analysis of the paratextual features of the translations

In the previous section, I have discussed the translation history of *Peter and Wendy*, introducing three translations that are selected for analysis. As discussed previously, the profile of the publishing house and the translator suggests that while both Liang's (1929) and Yang's (1991) translations are intended for adults, Ren's translation (2011) is intended for children. This section further analyses the paratexts in these translations, highlighting how the publisher's projection of readership is expressed in the organisation of paratextual factors.

The concept of paratext was first proposed by Genette (1987: 7-11), which he defines as practices and discourses that surround or extend the main text. Elements such as the book cover, the title page, the author's name, forewords, prefaces, dedications, epigraphs, illustrations and so forth belong to the publisher's peritext. Genette (1997: 2) stresses the influence paratext has on the general public, arguing that paratexts are organised by the publisher to encourage better reception and more pertinent reading of

the main text. Genette (1997) also introduces the concept of epitext, which refers to elements about the book that appear outside the book in a form that is accessible to the general public, such as introduction of the book or interview with the author that appears on newspapers, magazines, television programs or public lectures.

The paratextual factors of a translation, as Kovala (1996: 119-120) argues, function as mediators between the source text and the target audience, exerting a considerable influence on the target reader's perception of a literary work. Kovala (1996: 135) finds that one of the important functions of paratexts is to inform and appeal to perspective readers. For instance, in the first unabridged Finnish translation of *Gulliver's Travels* (Swift 1726), paratextual factors work together to establish the translation's status as a classic literary work for adults (Kovala 1996). In the translation of children's literature, paratext is also found to play an important role mediating the source text to the target audience. By analysing the titles, cover art and illustrations of twelve Australian children's fictions translated into German, Gerber (2012) argues that paratextual features in the source text are often adapted in translation, reflecting the publisher's strategy to tailor the target text according to the preconceived national image of Australia. Wardle's (2012) analysis of the translation of *Alice's Adventures in Wonderland* (Carroll 1865) presents an interesting case of how the publisher's projection of readership influences the paratextual features in translation. As Wardle (2012) observes, while translations intended for children tend to appear as hardback books with colourful book covers and emphasis on illustrations, translations for a more general readership usually appear in a smaller paperback format, and are sometimes accompanied with prefaces, forewords or an introduction of the author.

The primary paratextual factors in the three translations of *Peter and Wendy* are presented in Table 1 below. Following Kovala's (1996: 127) typology, paratexts are classified into four categories: the modest paratext (the author/translator's name and title, the publishing house, year of publication), the commercial paratext (information about how the book is marketed and advertisements of other books in the same book

series by the publisher), the informative paratext (prefaces, forewords and reader's guides describing and contextualising the main text) and the illustrative paratext (illustrations on the book cover and in the main text). In the following part, I shall compare these paratextual features across different translations, highlighting how each version's projection of readership is mediated through careful presentation of paratext.

Intended readership		**Adults**	**Adults**	**Primary school students**[16]
Modest paratext	Title	"*Pan Bide*" (Peter Pan)	"*Bide Pan*" (Peter Pan)	"*Xiao Fei Xia Bide Pan*" (Peter Pan the Little Flying "Xia")
	Publishing year	1929	1991	2011
	Publishing house	"Xinyue Shudian"	"Sanlian Shudian"	"Zhongguo Shaonian Ertong Chubanshe"
	Translator	Liang Shiqiu (1903-1987)	Yang Jingyuan (1923-)	Ren Rongrong (1923-)
	Author/translator's visibility	Author & translator on copyright page	Author & translator on front cover	Author & translator on front cover
Commercial paratext	Marketing	Classic English Literature	Culture Series	Classic Children's Literature
	Other books in series by publisher	/	"*Lettres de Mon Moulin*" (Daudet 1869); "*si tard Le Soir*" (Laporte 1974), etc.	*The Adventures of Tom Sawyer* (Twain 1876); *Wild Animals I Have Known* (Seton 1898) *,etc.*
Informative paratext	Foreword /preface	*Foreword* (Ye 1929)	*Preface by the translator* (Yang 1991)	*Foreword* 1*: Sailing fast — to dear children* (Mei 2011), *Foreword* 2*: What is children's literature for*
	Reader's guide	/	/	*About the* author, About *the* book, etc.
Illustrative paratext	Cover			
	Illustrations	none	23	11

Table 1 Comparison of paratextual factors in the Chinese translations of *Peter and Wendy*

3.4.1 The modest paratext

As mentioned above, both the Liang's (1929) and Yang's (1991) translations are

[16] Ren's translation (2011) is marketed as extra-curricular reading material for primary school students.

published by high-profile adult publishing houses and completed by translators who either has a high status in mainstream adult literature (in the case with Liang Shiqiu), or who translates and writes mainly for adults (in the case with Yang Jingyuan). Ren's translation (2011), on the other hand, is published by an influential children's publishing house, produced by a translator who is also an active author of children's literature. In all three translations, the front cover shows the publishing house at the bottom of the page. For readers familiar with the profile of the publishers, information as such offers strong suggestion of the intended readership. The distinction of readership is again highlighted by the title of the translation. Liang's translation (1929) and Yang's translation (1991) adopt the title of the theatrical version, *Peter Pan*, which is now by far the most commonly known and widely used title for the 1911 novel compared to its original title, *Peter and Wendy*. In the title of Ren's translation (2011), Peter Pan is associated with the Chinese concept of "侠", a chivalrous hero adept in martial arts, presenting a positive image of the protagonist consistent with the typically simplified worldview in books for children (Nodelman & Reimer 2003: 209). In all three translations, both the author and the translator's identities are clearly visible either on the front cover or the copyright page. The distinction in the projection of readership as shown by modest paratext discussed above is consistently enhanced by other paratextual factors surrounding the main text.

3.4.2 The commercial paratext

The commercial paratext provides information about the publisher's projection of the book (Kovala 1996: 127). This is shown either in the advertising strategy of the book, as indicated by the blurb or other advertising texts, or in the publisher's advertisement of other books in same series, as it provides information about the publisher's understanding of the text in relation to other publications (Kovala 1996). The publisher of Liang's translation (1929) released an advertisement shortly before the book's publication, which serves as what Genette (1997:5) classifies as a epitext, messages presented at a distance from the main text, providing contextual information about the intended readership, visibility of the translator and the concept of

translation. The advertisement reads as follows:

> Classic English Literature Series
>
> *Pan Bide*
>
> Translated by Liang Shiqiu
>
> Editing and foreword by Ye Gongchao
>
> In the past two decades, almost every child in Europe and America is familiar with Peter Pan. The play is performed worldwide around Christmas, becoming an inseparable part of the festivity. Now the story is translated by Mr. Liang Shiqiu with fidelity and fluency, edited and foreworded by Mr. Ye Gongchao, and dedicated to domestic readers.
>
> Peter Pan is a symbol of the ever-lasting spirit, the joy of youth, and the most precious effort of mankind to defy mortality. The story is delivered in the most captivating manner, its themes profound and intriguing, which makes the work nothing but a great masterpiece.
>
> ("Xin Yue" 1928: 3, my translation)

As the epitext shows, Liang's translation (1929) was published as part of the publisher's "Classic English Literature" book series, which clearly implies that the work was more than just children's literature. At this point, however, it is not clear whether the classic status is attributed to the play of *Peter Pan* or to its fictional version — this shall be uncovered in the main text of the advertisement.

In the body of the advertisement of just over a hundred words, the publisher expresses clearly distinctive attitude on three literary products: the play *Peter Pan*, the fiction *Peter and Wendy* and the Chinese translation of the text. Earlier in this chapter, I have concluded that while the theatrical version of *Peter Pan* is primarily written and performed for children, its fictional version qualifies as a dual-readership text

occupying a place in adult literature. Interestingly, this is also how the first Chinese publisher of *Peter Pan* defines its audience. The first two sentences of the advertisement discuss the play. By introducing the stage character, Peter Pan, as an image that "every child in Europe and America" is familiar with, the publisher clearly establishes the play as a work for children and as an Anglophone classic. The next sentence introduces the Chinese translation of the "story", the fictional version of the play. Several elements are covered: the name of the translator, the name of the editor, and foreword and the style of translation. For readers familiar with the Republican literary discourse, none of these elements is directly relevant to children's literature. The translator, Liang Shiqiu, as discussed before, is a literary critic and writer of adult literature. The editor, Ye Gongchao, was then a scholar and a professor in English literature, and later became the Minister of Foreign Affairs of Taiwan, whose name is rarely associated with children's literature. The publisher's attitude is partially reflected in the way it refers to Liang and Ye, both as "先生", a respectful address term which literally means *teacher* or *sir*. The use of the respectful address term enhances the translator and the editor's images as important literary figures, implying the high-profile status of the translation. What is also interesting is the discussion of the translator's style. As discussed in Chapter 2, the choice of translation strategies was a heatedly discussed topic among intellectuals of the 1920s. By linking Liang's translation (1929) with the most current literary discourse, the publisher again suggests the work's status in mainstream adult literature.

The second paragraph of the advertisement discusses the source text of the translation, the 1911 novel *Peter and Wendy*. In contrast to how it presents the play, the publisher makes no association whatsoever with either children or children's literature. Instead, it focuses on the literary quality of the text, bringing the readers' attention to the way the story is delivered and the "profound and intriguing" themes it explores. The advertisement concludes with the publisher's appraisal of the novel, "a great masterpiece". Like its Chinese translation, the source text is clearly defined by the publisher as a literary work reaching beyond children.

Now let us consider the commercial paratext of Yang's translation (1991). Again, the translation is produced as a book for adults rather than for children. This time, however, with a different marketing strategy. On the front cover of Yang's translation (1991), the publisher labels the book as part of its "Culture Series", a book series the publisher started to work on since the mid 1980s, covering various topics of modern life, art and culture. On the back flap of Yang's translation (1991), ten other books in the same series are listed. Some of the titles include "*Lettres de Mon Moulin*" (Daudet 1869), *Within the Four Seas: The Dialogue of East and West* (Needham 1969), "*si tard Le Soir*" (Laporte 1974), *Gibbon's Autobiography* (Gibbon & Reese 1970), *The Moviemakers* (Fleming 1973) — none of which are relevant to children's literature. By including Yang's translation (1991) as part of its "Cultural Series" together with other books for adults, the publisher is trying to weaken the book's image as a children's story.

The commercial paratext for Ren's translation (2011) is remarkably different. Ren's translation (2011) belongs to Juvenile and Children's Publishing House's "The Brig Children's Classics" book series, which is defined in the blurb as "classics in world children's literature that fulfil children's spiritual life". According to the advertisement on the last few pages of the book, there are altogether fifty books in the complete series, recommended by a committee of sixteen renowned scholars and authors in children's literature, among whom include Ren Rongrong, the translator of the 2011 version himself. Apart from *Peter and Wendy*, other books in the series are, not surprisingly, titles that are more traditionally associated with children's literature. Some examples include *Alice's Adventures in Wonderland* (Carroll 1865), *The Wind in the Willows* (Grahame 1908), *The Water Babies* (Kingsley 1862), *The Adventures of Tom Sawyer* (Twain 1876), *Wild Animals I Have Known* (Seton 1898), etc.

3.4.3 The Informative paratext

The informative paratext, as defined by Kovala (1996: 127), are texts that describe

and contextualise the main text. In Table 1 above, I have summarised the informative paratext in each of the three translations. Taking the form of prefaces, forewords or other descriptive texts (such as *The Readers Guide*, or *About the Author*)[17], they serve to contextualise for the reader the text and the author. In the following table (Table 2), I present some excerpts from the informative paratext for each translation, highlighting in bold the discourse that directly expresses the projection of the text (either as a text for children or for adults) and the intended readership.

Translation version	Excerpts from the informative paratext
1929	**Excerpt 1** Pete Pan is the symbol of eternity...We have all experienced the sheer joy of play, and we all miss that joy, so we tend to play in daily life without realising it. However, **we as adults** can never play like Peter Pan does. He is the embodiment of joy of childhood. **We may still feel the urge to play, but we cannot enjoy it wholeheartedly anymore.** (Ye 1929, my translation)
1991	**Excerpt 2** In 1911, the fiction *Peter Pan* (otherwise known as *Peter and Wendy*) as published, adding to the original story the last chapter: *When Wendy Grows Up*. This chapter is by no means dispensable. On the contrary, **it transforms the fiction from a simple children's story to one of the few masterpieces in English literature that is appreciated by both children and adults.** (Yang 1991: 3, my translation)
2011	**Excerpt 3** Throughout his life, Barrie wrote many **fairy tales and plays for children**. The most famous one, of course, is *Peter Pan the Little Flying* "*Xia*". Barrie wrote the play first. After the debut of the play becomes a great success in London, Barrie adapted it into a **fairy tale**, which is later translated into many languages. (Excerpt from *About the Author* in the 2010 version, my translation)

Table 2 Excerpts from the informative paratext in the Chinese translations of *Peter and Wendy*

I shall start with the foreword to Liang's translation (1929), written by Ye Gongchao. In the five-page-long foreword, Ye discusses the Genesis of Peter Pan and his

[17] Kolova (1996) also includes notes in the category of informative paratext. In the Chinese translations of *Peter and Wendy*, notes are used exclusively to explain culture-bound elements. As such, they shall be discussed in Chapter 6 with other strategies for translating culture-bound elements.

interpretation of the character. In the excerpt quoted above, Ye communicates with the reader what the novel implies. The text is particularly interesting, as it bears a considerable degree of resemblance to Barrie's own discourse. As discussed in section 3.2, throughout his text, Barrie constantly switches between audiences, communicating with children and adults interchangeably. In the following example, as discussed before, Barrie gestures to adults about the lost childhood:

> On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more. (Barrie 1911/2004: 9)

If we compare the example with the excerpt in Ye's foreword, the pattern is almost identical. In both cases, the writer, as an adult, is speaking to the reader, also an adult, about a fantasised childhood they are both excluded from. This is not to say, however, that Ye sees *Peter Pan* only as a story for adults. In fact, in the first half of the foreword, Ye clearly classifies the play as a work for children (Ye 1929). However, when it comes to his own interpretation of the novel *Peter and Wendy*, Ye stresses Barrie's messages for adults. The elements of fairies and pirates, which are popular themes in children's books, are barely touched in the foreword. What is emphasised by Ye, as the excerpt above indicates, is the sentiments in the story that are not yet accessible to children, the adult's lament of the lost childhood. The selective representation of adult messages in the fiction, as the following discussion shall uncover, is repeatedly observed in various forms of paratexts in both Liang's (1929) and Yang's (1991) translations, enhancing their status in the target culture as a text for adults.

The preface to Yang's translation (1991) is written by the translator Yang Jingyuan herself. Yang's preface is fairly extended and comprehensive (twelve pages), covering topics including the genesis of Peter Pan, the history of English children's literature, her interpretation of the text and its translation history in China. What is

particularly interesting in Yang's preface is her attitude towards the final chapter of the text. As discussed in section 3.2, in the final chapter, the fantasy of an eternal childhood, Peter, clashes with the reality, a fully grown-up Wendy. The "tragic" collision, as discussed previously in the chapter, violates the rules for a proper closure in children's literature (Gilead 1991), pushing the novel to the boundary of the genre. The encounter between Peter and Wendy also requires adults to empathise with their own experience as grown-ups, experience that is not yet accessible to children. In the excerpt quoted in Table 2, however, Yang states her appreciation of the final chapter. Like Ye, Yang also stresses the importance of adult elements in the novel, claiming that it is these elements that mark the story's status as a masterpiece.

Out of all three translations, Ren's translation (2011) is most heavily surrounded by the descriptive paratext. As Table 1 shows, there are altogether two forewords for the whole book series and three passages contextualising the author and the story. The attitudes expressed in these paratexts are quite consistent, repeatedly enhancing the author and the text's relation to children and children's literature. Excerpt 3 is from the passage *About the Author* at the end of Ren's translation (2011). Despite the fact that Barrie was better known by his contemporaries as a novelist and playwright of adult literature whose only work related to children's literature is *Peter Pan*, the author is introduced as writer who has produced "many fairy tales and plays for children". Likewise, Barrie's effort to adapt the play into a fiction interwoven both adult and children's elements is interpreted as an adaptation into a "fairy tale", without mentioning any of the messages intended for adults.

3.4.4 The illustrative paratext

The illustrative paratext includes illustrations in and around the main text (Kovala 1996: 127). Although illustrations also occur in texts for adults, they tend be used more often in operator’s manuals, technical instructions and comic books, and less often in fictions (Oittinen 2000: 107). The occurrence of illustrative paratexts in the three different translations of *Peter and Wendy* is summarised in Table 1. As the table

shows, Liang's translation (1929), being a text primarily intended for adults, has no illustration whatsoever either on the book cover or around the main text[18]. Both the 1991 and the 2011 translations use a considerable amount of illustrations. The difference, however, can still be observed. Yang's translation (1991) uses the illustrations by British Artist Nora S. Unwin, featuring a semi-realist sketching style. Ren's translation (2011), on the other hand, employs an unrealistic, cartoon style, a feature often observed in illustrations of children's books (Nodelman & Reimer 2008: 283). The following two figures (Figures 1 & 2) contrast different representations of Nana in these two translations.

Figure 1 Illustration of Nana in Yang's translation (artwork by Nora S. Unwin)

Figure 2 Illustration of Nana in Ren's translation (artist unspecified)

In the original fiction, Nana, a Newfoundland dog, is the nurse hired by the Darlings to look after their children. Barrie describes the character in an anthropomorphised manner: while Nana may look like a dog, she reasons like a human and takes her

[18] The fact the Liang's translation is not illustrated may be also related to the scrupulous censorship protocol by the Nation Nationalist Government (1927-1949), which requires all illustrations in publications to be submitted for censorship several months prior to publication (Wu 2011).

responsibility as a nurse seriously. In Yang's translation (1991), the illustration offers a reasonably realistic portrayal of a hairy Newfoundland dog. While the illustrator represents Nana as a clever-looking dog, there is no obvious clue indicating her status as an anthropomorphised character, a nurse in the family. In Ren's translation (2011), on the other hand, the illustrator takes the anthropomorphism in the source text a step further. Nana does not just act like a human, by carrying an umbrella in her mouth (which is specified in the source text), she also looks like a human, by wearing a hat and a bow (which is not specified in the source text). As Ciancitto (2006) observes, anthropomorphism plays an important role in picture books for children; humanised animals have a long history in children's books dating back to *The Tale of Peter Rabbit* (1903) and *The Tale of Jemima Puddle Duck* (1908). By choosing an illustrative paratext complying with the norms in children's literature, Ren's translation (2011) enhances its status as a text for children.

The contrast in illustration style, however, is only part of the difference. A closer observation of the distribution of illustrations in the two translations suggests that they tend to highlight different elements in the story. According to Gilead (1991), *Peter and Wendy* belongs to one of those stories in which the world of fantasy is framed in the world of fictional reality. The story starts from the world of fictional reality, the Darlings' household in London, from which the children escape to the fantasy world of Neverland, and then return back to the fictional reality. In the fiction, the first two chapters and the last chapter set up the fictional reality, with the rest chapters exploring the fantasy world. If we contrast the distribution of illustrations in Yang's (1991) and Ren's (2011) translations (Table 3 below), we would find that while Yang's translation (1991) provides illustrations for both worlds, Ren's translation (2011) tend to emphasise the fantasy world.

	Number of illustrations each chapter	
Chapter	**Yang's translation (1991)**	**Ren's translation (2011)**
Chapter 1 Peter breaks thorough	1	1
Chapter 2 The shadow	1	0
Chapter 3 Come away, come away!	2	1
Chapter 4 The flight	1	0
Chapter 5 The island come true	1	2
Chapter 6 The little house	2	2
Chapter 7 The home under the ground	1	0
Chapter 8 The mermaids' lagoon	3	2
Chapter 9 The never bird	2	0
Chapter 10 The happy home	0	0
Chapter 11 Wendy's story	1	0
Chapter 12 The children are carried off	0	1
Chapter 13 Do you believe in fairies?	3	1
Chapter 14 The pirate ship	1	1
Chapter 15 'Hook or me this time'	1	0
Chapter 16 The return home	1	0
Chapter 17 When Wendy grows up	2	0

Table 3 Number of illustrations in each chapter in the Chinese translations of *Peter and Wendy*

In Table 4 below, the contrast is further explored in terms of how often different fictional characters appear in illustrations. As the table indicates, while Yang's translation (1991) provides four illustrations of the adult figures from the fictional reality, in Ren's translation (2011), there is virtually no illustration of any of the adult figures from the fictional reality: neither Mr. Darling, Mrs. Darling, the adult Wendy or the grown-up lost boys are represented in illustrations.

	Yang's translation	Ren's translation
Peter	10	4
Wendy	9	6
Lost boys/Wendy's brothers	8	5
Hook/other pirates	9	7
Tiger Lily/Indians	1	3
Nana	4	1
The Darlings/Lisa	4	0
Adult Wendy	1	0

Table 4 Time of occurrence of difference characters in the Chinese translations of *Peter and Wendy*

Why does Ren's translation (2011) use illustrations that only highlight certain parts of the story? This is because illustrations, as Oittinen (2000: 103-6) observes, serve more than just to visualise the source text; by choosing to illustrate certain elements, illustrations direct the reader's attention to certain parts of the story, resulting in a version not completely parallel to the source text. By emphasising the fantasy world in illustrations, Ren's translation (2011) highlights elements of the story that appeal more to children: the adventure story, the domestic story and the fairy tale, themes that Rose (1994: 77) observes as central in children's literature. The fictional reality dominated by the children's parents, Mr. and Mrs. Darling, on the other hand, is toned down in illustrations. According to Shavit, it is common for children's books to portray a world absent of adults acting in parental roles, which serve as a "manifestation of the writer's ignoring of the adult reader" (1986: 95). Thus by focusing only on the world appealing to children in its illustrations, Ren's translation (2011) suggests children are chosen as the book's primary reader.

Figure 3 Illustration in the final chapter of Yang's translation (artwork by Nora S. Unwin)

What is represented in the illustrations in Yang's translation (1991) is more consistent with the world described by Barrie, a world that involves both fantasy and reality. As discussed previously, the tension between the two worlds is brought to a climax in the last chapter of the text, resulting in a tragic ending only accessible to adults. While the scene is completely absent in the illustrations for Ren's translation (2011), it is stressed in various paratexts in Yang's translation (1991). Recall in the preface to her translation, Yang (1991: 3) emphasises the importance of this chapter, commenting that it makes the work "a masterpiece that appeals to both children and adults". The attitude expressed in the illustrations is consistent with what is expressed in the preface. The encounter of Peter and the adult Wendy is highlighted with a full-page illustration in Yang's translation, showing a grown up, embarrassed Wendy huddling by the fire and the back of an ever-young and innocent-looking Peter (Figure 3). By highlighting the sentiment only accessible to adults, the lament for the lost childhood, Yang's translation (1991) asserts once again its target readers as adults.

Summary

In this chapter, I have discussed the research questions, research methods, the source text and the Chinese translations of the source text selected for analysis. The study involves the comparison of three Chinese translation of retranslations of *Peter and*

Wendy completed at different historical moments. Following the cultural approach to translation studies, the analysis shall be conducted mainly from a diachronic perspective, focusing on how the changing socio-cultural environment of China influences translation. In addition, the influence from different readership and how this affects the translation outcome shall also be addressed. The source text of the study is also analysed. *Peter and Wendy* is identified as a dual-readership text, addressing adults and children simultaneously. The dual-readership nature of the source text creates several challenges for the translator, which shall be explored in subsequent chapters. In China, several translations of the source text have been produced under different socio-historical circumstances, each with their own interpretation of the source text and their selection of the target audience. Three translations are chosen as texts for analysis. Their paratextual features are compared in the last section of this chapter, highlighting how different parts of the paratext work with each other to appeal to the translation's selection of target readers.

Chapter 4

The translation of culture-bound elements

Introduction

This chapter explores how the translation of culture-bound elements in *Peter and Wendy* is influenced by both the changing socio-cultural context in China and the intended readership of the target text. Culture-bound elements, as defined in Chapter 2, refer to features in the source text that may create a challenge for the target reader due to their non-existence in the target culture, or their different status (in terms of frequency, connotation, etc.). The chapter starts with an overview of different types of culture-bound elements identified in the source text, exemplifying different translation strategies adopted to treat these elements. Section 4.2 focuses on the influence from the changing socio-cultural context in China, exploring how the spread of the Anglophone culture in China with time is reflected in the translation of culture-bound elements, evidenced by an increasing tendency to preserve the middle-class Victorian life. Despite its growing popularity in China, not all aspects of the Anglophone culture are received indiscriminately. As discussed in Chapter 3, a number of culture-bound elements in *Peter and Wendy* represent the pirate subculture, with its own traditions distinctive from the urban middle-class culture. Section 4.3 analyses whether the marginal status of the pirate subculture in China exerts an influence in the treatment of elements related to the pirate sub-culture. The discussion shall focus on the translation of allusions, which, as defined by Leppihalme (1997:3), refer to the usage of pre-existing linguistic material to convey often implicit meaning. The last section of the chapter compares the translation of personal names, trying to explore how the intended readership of the target text influences the translation of personal names.

4.1 Culture-bound elements and their translation strategies

Based on the scheme set out by Klingberg (1986: 17-19), the culture-bound elements

in *Peter and Wendy* are classified into nine types, which are further grouped into three categories: elements representing middle-class Victorian life, allusions and personal names (Table 5)[19]. The translation of each category of culture-bound element shall be discussed respectively in sections 4.2, 4.3 and 4.4.

Category of culture-bound element	**Type of culture-bound element**	**Example in source text**
I. Elements representing the Victorian middle-class life	1. Food, drinks and clothes	▪ Mrs. Darling left the room to get a chocolate for him, and Mr. Darling thought this showed want of firmness. ▪ "… I can cut off coffee at my office, ..."
	2. Currency, weights and measures	"I have one pound seventeen here, and two six at the office; …"
	3. Customs, practices and games	On John's footer days she never once forgot his sweater, …
	4. Building and transportation	▪ … large yellow leaves were the blinds. ▪ ..., and they all ran to her house to propose to her except Mr. Darling, who took a cab and nipped in first, and so he got her.
	5. Flora and fauna	▪ His eyes were of the blue of the forget-me-not, ▪ "...The silly moles had not the sense to see that they did not need a door apiece. ..."
II. Allusions	6. Literary references	In the midst of them, the blackest and largest jewel in that dark setting, reclined James Cook… the only man that the Sea Cook feared.
	7. Mythological references	The couch, as she always called it, was a genuine Queen Mab, ...
	8. Historical or religious references	▪ In dress he somewhat aped the attire associated with the name of Charles II, …
III. Personal names	9. Character names and nicknames	In the midst of them, the blackest and largest jewel in that dark setting, reclined James Cook…

Table 5 Categories of culture-bound elements applied in the present study (adapted from Klingberg [1986: 17-19])

[19] A few culture-bound elements in the source text, *tomahawk*, *wigwam* and *tom-tom*, are related to the Native American culture. Due to the limited number of examples available, no valid interpretations can be made about the translation strategy. A tentative observation seems to be that elements from the Native American culture are often generalised, with their culture origin unspecified. For instance, *tomahawk*, a weapon used by Indians in the source text, is generalised as "斧头" (axe) in both Liang's and Yang's translations and "手斧" (hand axe) in Ren's translation. Similarly, *wigwam* is translated as "居住" (dwelling) in Liang's translation, "小屋" (little house) in Yang's and "棚屋" (shed) in Ren's. *Tom-tom*, a typical Native American drum, is translated as "鼓" (drum) in Liang's translation, "战鼓" (war drum) in Yang's and "手鼓" (hand drum) in Ren's. While the degree of adaptation is different in the three translations, none of them offer any explanation that these elements are associated with the Native American culture. While these examples seem to suggest that the Native American culture is not preserved to the same degree as the Anglophone culture in the target text, which might be related to their respective power relations with the target culture, more substantial evidence is needed before such claims can be made, which, unfortunately, is not available in the source text.

Following Aixelá (1996), the translator's treatment of culture-bound elements is classified into a group of strategies, listed according to the degree by which they preserve the cultural elements in the source text: while strategies closer to the foreignisation axis preserve the source culture; strategies closer to the domestication axis adapt the culture-bound elements to suit the target culture. Table 6 provides a summary of these strategies with examples from the translations of *Peter and Wendy*:

	Translation strategy	Source text	Target text
Foreignisation	**1. Preservation:** keeping the culture-bound element in its present form	Mea cupla, mea culpa	[all three translation] Mea cupla, mea culpa
	2. Orthographic adaptation: adapting the element to the writing system of the target culture	Wendy	[Yang's (1991) and Ren's (2011) translations] 温迪
	3. Loanwords: translating with existing phonemic or semantic loans	foot	[Yang's (1991) and Ren's (2011) translations] 英尺
	4. Linguistic translation: translating the linguistic denotation of the element	beef tea	[all three translations] 牛肉茶
	5. Extra-textual gloss: providing additional explanation outside the text	Mea cupla, mea culpa.	[footnote in Ren's translation] 拉丁语：我的过失 (Latin: It's my fault.)
	6. Inter-textual gloss: providing additional explanation as part of the text	Sunday hat	[Ren's translation (2011)] 星期天戴的高帽子 (the tall hat that one wears on Sunday)
	7. Replacement: replacing with a more familiar item	chocolate pudding	[Liang's translation (1929)] 圣诞节糕 (Christmas cake)
	8. Universalisation: replacing with an universally accepted item or concept	bus	[Liang's translation (1929)] 汽车 (motor vehicle)
	9. Localisation: replacing with an item in the target culture	feet	[Liang's translation (1929)] 尺 (a Chinese measure of length)
Domestication	**10. Deletion:** deleting the culture-bound element	We ought to use the pluperfect and say wakened…	[Ren's translation (2011)] 我们本该说被惊醒过来 (we ought to say wakened)
	11. Creation: autonomous creation or addition	Tootles	[Ren's translation (2011)] 小嘟嘟 (little pouty)
	12. Mistranslation: mis-presenting the meaning of the culture-bound element	…she tried for his sake not to have growing pains;	[Yang's translation (1991)] 为了彼得的缘故，她努力不让自己越来越痛苦 (she tried for Peter's sake not to become more and more upset)

Table 6 Strategies for translating culture-bound elements (adapted from Aixelá [1996])

With **preservation**, the culture-bound element is kept in its original form. In the example provided in Table 6, the Latin verse uttered by Mr. Darling, *Mea cupla, mea cupla*, is preserved in its original form in all three translations[20].

Orthographic adaptation means adapting the source text into the target culture's writing system. In Chinese, this is realised by representing the words in the source text phonetically with (usually a combination of) Chinese characters. Due to the difference between the two languages, this is in most cases a rough approximation rather than close transcription. This strategy is often used for people's names, names of objects and animals. In the example provided in Table 6, "温迪" is an orthographic adaptation of the original English name *Wendy*.

A **loanword** is a word borrowed from a donor language and integrated into the accepted linguistic repertoire of a recipient language to fill in a lexical gap of the recipient language. For the purpose of the present discussion, a loanword is conceptualised in the broad sense, including both phonemic and semantic loans. In the example provided in Table 6, "英尺" is a semantic loan from *feet*. An example of a phonemic loan is "咖啡", the pronunciation of which mimics that of the donor word *coffee*.

Linguistic translation refers to the representation of the denotative meaning of the culture-bound element without providing the relevant cultural background. Unlike a loanword, a linguistic translation does not use words that already exist in the target language lexicon, but relies on the linguistic transparency (that the meaning of the phrase can be roughly figured out by analysing the words in it) of the culture-bound elements to give the reader an approximate idea of its meaning. In the example

[20] Other strategies are used in combination to render the meaning of the phrase. In both Liang's (1929) and Yang's (1991) translations, the Chinese translation of the phrase is supplied in quotation marks or in brackets. Ren's translation (2011) explains the meaning of the phrase with footnotes.

provided in Table 6, *beef tea*[21], a British drink unfamiliar to most Chinese readers, is translated as "牛肉茶" (beef tea) in all three versions. The readers are not provided with any knowledge regarding its flavour (a savoury drink, rather than the default Chinese assumption of tea — herbal tea) or background (that it is often used for sick people, which is the case in the source text). However, due to the linguistic transparency of the culture-bound element, readers are still able to induce that "牛肉茶" is a drink made out of beef, which is roughly what beef tea really is.

With **extra-textual gloss**, the translator uses one of the above-mentioned strategies in the text, and then provides some extra-textual explanation. In the Chinese translations of *Peter and Wendy*, this is mostly done in the form of footnotes, which occurs in all three translations. Although footnotes are not generally recommended in translations for children, as they interrupt the reading experience (Bell 1979: 50; Klingberg 1986: 19), more recent studies assert the educational value of footnotes. O'Sullivan (2005: 94) argues that as footnoting provides necessary information to understand the text, it is acceptable in the translation of children's literature. On a similar note, van Coillie (2006) argues that footnotes offer the reader the chance to learn about the foreign culture. Among Chinese translators, footnoting is generally considered acceptable, sometimes even desirable, in the translation of literary references. Cao (2005), for instance, argues that in the translation of literary references from classical English texts, without necessary footnoting, the target text risks to provide an incomplete image for the reader. For the translation of children's literature into Chinese, in particular, footnotes are generally considered as an effective way to provide necessary background information about cultural elements that are unfamiliar to the reader (Davies 2003; Zhang 2012). In her analysis of the translation of the Harry Potter books (Rowling 1997-2007) into Chinese, for instance, Davies (2003: 77) observes that footnotes are frequently used to explain the cultural references in the source text.

[21] A traditional drink in Victorian England believed to be soothing and comforting, beef tea is cooked by simmering beef and salt in water and then strain the liquid through fine cloth, which is in a sense comparable to beef broth, but lighter in texture (Beeton 1861: 841).

Zhang (2012) also notes that in the Chinese translation of the *Jungle Books* (Kipling 1894, 1895), footnoting is used to explain references to the source culture that would otherwise be lost in translation. The use of footnotes in the translation of *Peter and Wendy* shall be discussed in detail section 4.2.

Inter-textual gloss involves incorporating a short explanation of the meaning of the culture-bound element in the text. In the example provided in Table 6, *Sunday hat* is translated with inter-lingual gloss, the motivation behind which shall be discussed with relation to the target text's intended readership in sub-section 4.2.3. Inter-textual gloss is considered a useful strategy in the translation of children's literature, as it enables the preservation of culture-bound elements without compromising the meaning they convey (Klingberg 1986).

Replacement, **universalisation**, and **localisation** are similar in that they all involve the replacement of the culture-bound element with another element more familiar to the reader. With replacement, the original element is replaced with another more familiar element. For instance, in the example provided in Table 6, *Christmas pudding* is replaced with "圣诞节糕"[22]. Universalisation involves the replacement with a more general or a culturally-unmarked item. In the example in Table 6, *bus* is universalised as a more general term, "汽车" (motor vehicle). Localisation is realised by replacing the culture-bound element with a domestic element in the target culture. In the example in Table 6, *feet* is replaced by "尺", the Chinese measure of length. The reasons behind these adaptations are related to the reception of the Anglophone culture in China, which shall be discussed in detail in section 4.2.

Deletion refers to omitting the culture-bound element in question. The strategy is often used for considerations of readability. As Table 6 shows, *pluperfect*, a grammatical aspect in English, is deleted in the target text, as there is no

[22] In this case "糕" can either refer to the Western-style cake or the traditional Chinese "糕". The example shall be discussed in detail in section 4.2.1

corresponding grammatical aspect in Chinese.

Creation can be understood as the translator's innovative treatment of the culture-bound element. This often occurs in the translation of proper names. In the example provided in Table 6, *Tootles*, the name of a lost boy, which does not carry any specific descriptive meaning, is translated as "小嘟嘟" (little pouty), a name that bears a specific descriptive meaning in Chinese. In the translation of *Peter and Wendy*, the main reason behind the choice of creative translation strategies is the consideration of readership. Section 4.4 shall provide more detailed analysis of how readership has affected the translation of proper names.

Mistranslation refers to incorrect translation of a culture-bound element. The example provided in Table 6 involves the translation of the English idiom *growing pains*. To contextualise the idiom, I quote a more extended excerpt:

> That was the last time the girl Wendy ever saw him. For a little longer she tried for his sake not to have growing pains; and she felt she was untrue to him when she got a prize for general knowledge. But the years came and went without bring the careless boy; and when they met again Wendy was a married woman, and Peter was no more to her than a little dust in the box in which she had kept her toys. Wendy was grown up.
>
> (Barrie 1911/2004:146)

The excerpt is taken from the last chapter of the novel, *When Wendy Grows Up*. While Peter remains "the boy who wouldn't grow up", Wendy eventually becomes a mature woman. The idiom *growing pains* literally means physical pains a child experiences in early adolescence; as a metonymy, the phrase can be used to represent the state of growing up. However, in Yang's translation (1991), the idiom is mistranslated as "she tried for Peter's sake not to become more and more upset", suggesting a lovelorn Wendy; both the meaning of the idiom and its reference to the novel's theme —

eternal childhood — is missed in translation.

4.2 The spread of the Anglophone culture in China and the representation of middle-class Victorian life

In Chapter 2, I have discussed the socio-cultural factors influencing the translation of culture-bound elements in children's literature: in the post-colonial context, an important factor that influences translation is the power relation between the source and the target culture (Spivak 1992/2004; Venuti 1995, 1998). As discussed in Chapter 2, in translations between English and other languages, the global hegemony of English is found to play a vital role in translation: it is found that the Anglophone culture tends to be preserved more in translation, with other cultures assimilated into the hegemony (O'Sullivan 2005; Stan 1999); it is also found that compared to translations completed in the early twentieth century, the tendency to preserve the Anglophone culture has increased in later translations, facilitated by the continuing spread of the Anglophone culture (Aixelá 1996; Fornalczyk 2007). Although the phenomenon has only been discussed in recent decades, the spread of English hegemony can be traced back several centuries ago (Robertson 1992). In this section, I shall provide a very brief overview of the spread of the Anglophone culture in China before discussing how the middle-class Victorian life is represented in translation.

The first British traders arrived at the South China coast in 1637, starting a centuries-long trading history along the south China coast area. During this period, a trading jargon, later known as China Coast Pidgin, started to take shape out of the communication needs between the local Chinese and the British merchants. While a part of this hybrid language survived in present day English[23], part of it made way into the Chinese lexicon as loanwords. Some examples include "三文治" (sandwich), "沙发" (sofa) and "之士" (cheese). The institutionalisation of Anglo-origin loanwords is an important refection of the spread of the Anglophone culture in China (Huang

[23] Some examples include *chop, chopstick, face* [in the sense of social image], *long time no* see, *tea* (Bolton 2002).

2006). Large-scale culture contact did not occur, however, until two centuries later. As discussed in Chapter 1, from the First Opium War (1839-1842) onwards, a series of clashes between China and the Western countries led to numerous war treaties, which brought to, among other things, the opening of up to forty cites as Treaty Ports and the allowance of foreign residency in inner-land China. An important outcome of the so-called "semi-colonisation" of China was increased contact with the Anglophone culture. On the one hand, Western diplomats, missionaries, merchants and residents brought with them foreign food, products, customs and practices; on the other, as discussed in Chapter 1, Chinese intellectuals eagerly introduced Western concepts, ideas and thoughts of modernity through translation. From the late nineteenth century to the end of the New Culture Movement in the 1920s, the introduction of the Anglophone culture reached its second peak, resulting in a surge of loanwords (Shi 2000). The process continued for a century before it was interrupted by the change of regime in 1949 and ensuing political movements till the late 1970s.

In 1978, the government initiated the Open Door policy, opening up the nation to integrate with the international community in business, tourism, international events and cultural exchange. In this process, the Anglophone culture has profound influence in modern Chinese culture, due to the lingua franca status of English and the global dominance of the American economy and pop culture. Since the 1980s, publishing companies started to introduce classic foreign texts systematically, with English as the most translated source language (Tang & Gentzler 2009). The development of the Internet in the 1990s further accelerated the spread of the Anglophone culture. With 80% of the information written in English (Crystal 2004), the Internet provided a cost-effective way to access information about the Anglophone culture. Into the new century, the influence of the American pop culture in China becomes more prominent. The introduction of Hollywood blockbusters, Disney cartoons, American TV and fast food restaurants have altogether enhanced the penetration of the Anglophone culture in China. Among the current active loanwords reflecting foreign cultures and concepts, more than 70% were introduced since the 1980s, with English as the most

important source culture, contributing 63.48 % of the loanwords in total (Deng 2010).

Considering the spread of the Anglophone culture in China since the nation entered modernity, and that the three translations of *Peter and Wendy* selected for analysis cover a time span from the 1920s to the twenty-first century, it would be interesting to examine whether the spread of the Anglophone culture has influenced the treatment of culture-bound elements in translations completed at different time periods. In the following part of this section, I shall discuss the translation of culture-bound elements representing middle-class Victorian life, focusing how the spread of the Anglophone culture has influenced the treatment of culture-bound elements. As it is unrealistic to include all the culture-bound elements from the source text in the discussion, the analysis shall focus on several examples from each of the different categories of culture-bound elements listed in Table 5, aiming to offer a holistic picture of the range of culture-bound elements covered in the source text. The examples chosen are those that most effectively illustrate the treatment of culture-bound elements in translation over the period of time examined in this analysis; they also allow for the close examination of some of the potential reasons behind any similarities or differences that may occur. Ultimately, this may also afford an attempt to qualify, using the means set out in Table 6, any trends (or lack thereof) visible in the treatment of culture-bound elements in *Peter and Wendy* over time.

4.2.1 The translation of food, drink and clothes

The description of food and drink plays an important role in children's literature. As Katz (1980) argues in her article *Some Uses of Food in Children's Literature*, to understand the relation between food and children is to understand the world of the young. In translation, foreign food and drinks are often adapted to suit the target culture. Klingberg (1986: 39-40) observes that the English tea is often replaced with coffee or cocoa in continental target texts; the traditional Swedish dessert "semlor", on the other hand, is replaced with hot cross buns. Nikolajeva (2005: 284) also notes that in the English translation of Swedish children's stories, food brand names are often

domesticated. When a Western text, such as *Peter and Wendy*, is introduced into an Eastern target culture, the investigation of the translation of food and drinks becomes more interesting, considering the vast difference between the two cultures.

Being a text about pirates and adventures, the description of food, drink and clothes does not play a major part in *Peter and Wendy*. Some of the elements, such as *milk*, *water*, *nuts*, *hat*[24], *shoes* and *clothes* are universal, with their Chinese equivalents readily available. As they do not pose potential cultural bumps, these elements shall not be included in the analysis. As shall be discussed below, in the Chinese translations of *Peter and Wendy*, the translation of elements of this category is relevant to the degree of acceptance of the Anglophone culture at the particular socio-historical moment when the target text is produced. As discussed previously, Western food, drinks and other consumer goods started to be introduced into China with foreign missionaries, diplomats and entrepreneurs since the mid-nineteenth century. These elements were institutionalised into the Chinese language via translation or writing activities, in the form of loanwords or new words. The following table (Table 7) summarises how the word *coffee* is rendered in the three translations:

Source text (with the relevant culture-bound element underlined)	"Now don't interrupt," he would beg of her. "I have one pound seventeen here, and two and six at the office; I can cut off my <u>coffee</u> at the office…" (Barrie 1911/2004: 4)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	咖啡	咖啡	咖啡

Table 7 Translation of *coffee* in *Peter and Wendy*

In the source text, the culture-bound element is introduced when Mr. Darling mentions that he is willing to cut his coffee to save enough money to raise Wendy and

[24] The translation of *Sunday hat*, however, will be discussed in section 4.3, as the custom of going to the church on Sunday with one's best attire (including the hat) can quite often create a culture bump.

her brothers. *Coffee*'s Chinese equivalent is "咖啡", a phonemic loan orthographically adapted into Chinese characters. As Zou (2007) observes, the translation of *coffee* first occurred in "*Zao Yang Fan Shu*", a "*Cookery book*" of Western food. The book was written by Martha Foster Crawford, wife of Shanghai-based Baptist missionary Tarleton Perry Crawford, and was translated into Chinese in 1866. In *Cookery Book*, *coffee* was translated as "磕肥", which is also a phonemic loan, though morphologically distinctive from the now commonly used term "咖啡". According to Masini (1993), "咖啡" was first used in the sarcastic novel "*Guanchang Xianxing Ji* " (Observations of the Current State of the Government, Li 1904). Since then, it has been used as the preferred translation of *coffee*. In all three translations of *Peter and Wendy*, "咖啡" is used instead of "磕肥", indicating a high degree of acceptability and standardisation of the loanword.

The existence of competing loanwords for the same source word is not uncommon in Chinese. As English and Chinese are morphologically and syntactically remarkably different languages, to make a phonemic loan of the same source word, there are almost endless possibilities available. For the word *chocolate*, several different translations haven been produced at different historical periods or in different geographic regions. In "*Zao Yang Fan Shu*", for instance, the translation for chocolate is "知古辣", whereas Yan Fu translated the word as "勺克力". As Table 8 below shows, in Liang's translation of *Peter and Wendy* (1929), the word used is "朱古力", which was commonly used before 1949 (and is still used in Hong Kong). For instance, both Mu Shiying and Qian Zhongshu used "朱古力" in their texts before 1949. After 1949, however, "巧克力" became the preferred translation in mainland China, which is used in both Yang's (1991) and Ren's (2011) translations (Table 8).

Source text (with the relevant culture-bound element underlined)	Mrs. Darling left the room to get a chocolate for him, and Mr. Darling thought this showed want of firmness. (Barrie 1911/2004: 26)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	朱古力	巧克力	巧克力

Table 8 Translation of *chocolate* in *Peter and Wendy*

One reason for the change was the language planning activities after 1949. After Mandarin was established as the official language, a series of language planning activities were implemented, regulating scientific terminology, the translation of proper nouns and variations of loanwords. According to "*Hanyu Wailaici Cidian*" (*A Dictionary of Loanwords and Hybrid Words in Chinese*, Liu et al 1984), the standard translation of chocolate is "巧克力"; "朱古力", on the other hand, is marked as a variation originating from other dialects (namely, Cantonese). The status of Mandarin as the official language has resulted in the marginalisation of dialect-based loanwords in language planning, causing a decline in their usage. Apart from the examples discussed above, quite a number of culture-bound elements representing daily necessities are translated with readily available loanwords, suggesting wide acceptance of the Anglophone culture in China. Table 9 below provides a summary of some of the other examples rendered by loanwords.

Translation of *cigar* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	雪茄	雪茄	雪茄
Translation of *flannel* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	法兰绒	法兰绒	法兰绒
Translation of *bandage* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	绷带	绷带	绷带

Table 9 Translation of *cigar*, *flannel* and *bandage* in *Peter and Wendy*

There are also instances when foreign foods are adapted in the target texts, in which case a different degree of adaptation can be observed in translations completed at different time periods. In general, the present study has found that translations that are completed earlier tend to opt for strategies more towards the domestication axis, whereas translations that are completed later towards the foreignisation axis, indicating that with the spread of the Anglophone culture, there is a growing tendency to preserve the source culture. The following table (Table 10) provides an example of this type:

Source text (with the relevant culture-bound element underlined)	Or we could tell of that cake the pirates cooked so that the boys might eat it and perish; … (Barrie 1911/2004: 121)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	糕饼	蛋糕	蛋糕

Table 10 Translation of *cake* in *Peter and Wendy*

Western-style cakes were introduced into China in the nineteenth century (Zou 2007). In "*Zao Yang Fan Shu*" (1866), *cake* is translated as "糕" — a pre-existing word in Chinese referring to various sweet or savoury soft-eating traditional Chinese food made of wheat or rice flour. To avoid confusion, "蛋糕", which literally means "egg-cake", is later used to specifically refer to the Western-style cake. According to Feng et al (2001), the word "蛋糕" was first used in "*You Meizhou Riji*" (Journey in America, a Diary 1874). In Liang's 1929 translation of *Peter and Wendy*, *cake* is translated as "糕饼". While it is not clear whether "糕" in Liang's translation refers to the traditional Chinese "糕" or the Western-style cake; "饼", a traditional Chinese flour-based food with a flattened, usually disk-like shape, is clearly not resemblant to a Western-style cake, indicating a sign of domestication. In both Yang's and Ren's translations, on the other hand, *cake* is translated as "蛋糕", with no association whatsoever with the traditional Chinese food, indicating a growing tendency of

preserving the source culture.

The example in Table 11 below illustrates the translation of different varieties of the dessert *pudding*, which in Britain usually refers to a rich starch- or dairy-based dessert, sometimes with added ingredients such as dried fruits (Christmas pudding) (Smith & Smith 1996):

Source text (with the relevant culture-bound element underlined)	Liza was in a bad temper, for she was mixing the Christmas puddings in the kitchen, … (Barrie 1911/2004: 52)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	圣诞节糕	圣诞节布丁	圣诞节布丁

Table 11 Translation of *pudding* in *Peter and Wendy*

In the example above, Liang's translation (1929) uses the strategy of replacement, changing *Christmas pudding* into "圣诞节糕" (Christmas cake)[25]. Again, it is unclear what exactly "糕" refers to, the traditional Chinese "糕" or the Western-style cake. What is clear, however, is that the original culture-bound element, *pudding*, is replaced with an item the target readers are more familiar with — as discussed previously, the Western-style cake has already been introduced into China for a considerable period of time. By the time Yang's (1991) and Ren's (2011) translations are produced, thanks to the spread of the Anglophone culture in China, the phonemic loan from *pudding*, "布丁" has already entered the linguistic repertoire of everyday Chinese. Therefore, both translations take advantage of the increased linguistic repertoire and use the phonemic loan in translation. For target readers with relevant cultural knowledge, the translation represents the same image and cultural attributes of the original culture-bound element.

[25] The translation of *Christmas*, as a Western custom, shall be discussed in section 4.2.3.

Source text (with the relevant culture-bound element underlined)	… at first she kept the books perfectly, almost gleefully, as if it were a game, not so much as a Brussels sprout was missing… (Barrie 1911/2004: 3)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	小菜芽	小菜芽	甘蓝菜

Table 12 Translation of *Brussel sprout* in *Peter and Wendy*

In the example in Table 12 above, the author uses the culture-bound element to illustrate how thorough Mrs. Darling is in keeping the books. *Brussels sprout* (Brassica oleracea) refers to a group of leafy green vegetables of the species Brassica oleracea, which are grown for their edible buds, resembling miniature cabbages in look; the Brussels sprout was first cultivated in Europe, and has long been popular in Brussels, Belgium, which may explain the origin of its name (Read 2008). With the spread of Western-style restaurants in China, the Brussel sprout started to enter the Chinese market in selected cities towards the end of the twentieth century; on everyday dining table, it remains up till the present a somehow exotic dish in China (Sun 2004). As the culture-bound element has been unfamiliar to the Chinese readers for quite a long time, in both Liang's and Yang's translations, the element is only partially translated, with *Brussels* omitted and *sprout* translated as "菜芽", which in the Chinese context is likely to evoke the image of pea shoots popular in the Chinese cuisine. It should be pointed out, however, is that in both Liang's and Yang's translations, "菜牙" still manages to convey the idea that Mrs. Darling would include everything in the book no matter how trivial it is. In Ren's translation (2011), the element is rendered as "甘蓝菜"，with "甘蓝" being the Chinese botanical name for the species Brassica oleracea. Although it is still not the exact semantic equivalence[26], it is a much more accurate representation compared to "菜芽". The example again suggests that with the spread of the Anglo-dominated Western cultures, there is a growing tendency to preserve the source culture in translation.

[26] In Chinese botanical journals, the Brussels sprout is often translated as "孢子甘蓝" or "结球甘蓝".

Source text (with the relevant culture-bound element underlined)	"Tink," he rapped out, "if you don't get up and dress at once I will open the curtains, and then we shall all see you in your negligee." (Barrie 1911/2004: 172)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	内衣	睡袍	睡袍

Table 13: Translation of *negligee* in *Peter and Wendy*

The increasing tendency of preserving the source culture in later translations is also observed in other examples. In the example in Table 13 above, the *negligee* worn by Tink Bell refers to a form of seeing-through, loose-hanging women's informal dressing gown first introduced in France in the eighteenth century (Garrison 2000). In Victorian England, the negligee is often worn during a women's rest period and at night (Lewandowski 2011). In Liang's translation (1929), the word is translated as "内衣" (underwear). In the 1920s, women's underwear in China typically feature a tight vest, often made of silk, with closely arrayed buttons in the front (Huang 2010), which is not remotely resembling to a loose dressing gown. In both Yang's and Ren's translations, *negligee* is translated as "睡袍" (sleeping gown), which in comparison is more source culture oriented.

Source text (with the relevant culture-bound element underlined)	Hook let his cloak slip softly to the ground… (Barrie 1911/2004: 190)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	外衣	大衣	斗篷

Table 14 Translation of *cloak* in *Peter and Wendy*

The example in Table 14 above is of a similar nature. In the source text, *cloak* refers to a type of sleeveless loose garment, usually fasten at the neck, worn over indoor clothing for protection during bad weather. In Liang's translation (1929), the word is

rendered as "外衣" (overcoat), which may share similar functions as a cloak but looks distinctively different, as an overcoat is rarely sleeveless. Yang's translation (1991) uses a similar word, "大衣" (coat), which is an equally imprecise representation of the original. In both cases, the culture-bound element is somehow altered. The closet representation of the original is found in Ren's translation (2011), in which the word is translated with its Chinese equivalent as "斗篷".

In this sub-section, I have discussed selected translations of food, drink and clothes in *Peter and Wendy*. Overall, it is found that the changing socio-cultural context of the target culture, or, more specifically, the spread of the Anglophone culture in China with time does exert an influence in the translation outcome of the examples provided. As the Anglophone culture becomes more accepted in China, later translations of the source text tend to preserve the middle-class Victorian culture more often than earlier ones, producing more foreignised target texts.

4.2.2 The translation of currency, weights and measures

When a text for children is introduced to another culture, its currency system is sometimes adapted to suit the traditions of the target culture. Klingberg (1986: 55) notes that the British *guinea* is sometimes replaced with the equivalent amount of the Swedish currency in translation. In the American translation of "*Pippi Långstrump*" (Lindgren 1945), dollars, quarters and cents are used, whereas the British translation uses pence and pounds (Nikolajeva 2006).When the *Harry Potter* series was published in America, pence and pounds were replaced with cents and dollars. In the Chinese translation of *Peter and Wendy*, the representation of the British currency is also influenced by the target culture environment. Due to the spread of the Anglophone culture in China, the pre-decimal British currency used in *Peter and Wendy* is in most cases preserved rather than adapted in translation.

The British currency system was made known in China as early as the mid-nineteenth century, mainly through books about foreign cultures and translations of fictional and

non-fictional foreign works. By the end of the nineteenth century, a considerable amount of the British currency and measurement units had already entered Chinese linguistic repertoire as loanwords (Masini 1993). The following example (Table 15) illustrates how *pound* is translated with loanwords:

Translation of *pound* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	镑	镑	镑
Footnote	/	/	按 1971 年前原英国货币制度，1 英镑是 20 先令，1 先令是 20 便士。改制后 1 英镑是 100 便士。(In the pre-decimal system used in England before 1971, a pound equals twenty shillings, a shilling twelve pence. In the current system a pound equals a hundred pence.)

Table 15 Translation of *pound* in *Peter and Wendy*

According to Masini (1993), the loanword for *pound*, "镑" was first recorded in the 1847 version of "*Haiguo Tuzhi*" (A history of Countries across the Sea with illustrations), China's first comprehensive book of the world's geography and history. Masini (1993) notes that the Cantonese pronunciation of "镑", /bɔŋ/, is closer to the pronunciation of *pound*, suggesting Cantonese-origin of the phonemic loan. Lin Shu was among the first to use "镑" in translation. Examples can be found in the Chinese translation of *Gulliver's Travels* (Swift 1726, translated into Chinese by Lin Shu and Zeng Rong in 1906). As illustrated in Table 15 above, "磅" is adopted in all three translations, indicating a high degree of acceptability and standardisation of the loanword. Other units of currency in the pre-decimal system translated with either phonemic or semantic loanwords are summarised in the following table:

Translation of *shilling* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	先令	先令	先令
Footnote	/	/	按 1971 年原英国货币制度，1 英镑是 20 先令，1 先令是 20 便士。改制后 1 英镑是 100 便士。(In the pre-decimal system used in England before 1971, a pound equals twenty shillings, a shilling twelve pence. In the current system a pound equals a hundred pence.)
Translation of *guinea* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	几尼	几尼	几尼
Footnote	/	/	几尼原是英国一种金币，1 几尼等于 21 先令（A guinea is a gold coin in England, which equals twenty-one shillings）
Translation of *penny* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	辨士	辨士	便士

Table 16 Translation of *shilling*, *guinea*, and *penny* in *Peter and Wendy*

In both Table 15 and Table 16, of all three translations, Ren's translation (2011) is the only version that uses extra-textual gloss, in the form of footnotes, to explain the history of the pre-decimal currency system and the conversion between shillings, pence and pounds. As discussed previously in the chapter, although the use of footnotes is usually discouraged in literary translations, they are considered acceptable in the Chinese translations of children's literature, justified by the concern that they provide young readers necessary knowledge about the source culture. As Ren's translation (2011) is intended for children, footnoting is employed as an effective way to educate the target audience about the pre-decimal British currency system. The use of footnoting in Ren's translation (2011) is similar to what Gerber (2014b) has observed in Krutz-Anold's translation of an Australian children's story,

Deadly Unna? (Gwynne 1998) into German, in which footnotes are used to preserve the source culture without compromising the readability of the target text.

Similar to the translation of currency, the translation of weights and measures specific to the source culture is also influenced by the target culture context. Klingberg (1986: 54) notes that in the Swedish translation of English children's stories, measures in the imperial system are often replaced with those in the metric system: miles are replaced with kilometres, and foot with metres. However, sometimes weights and measures in the source text can also remain intact in translation, depending on how well the measuring system is accepted in the target culture. As Nikolajeva (2006: 284) observes, in the English translation of Swedish children's stories published in the UK, the metric system remains intact, which she contributes to the wide acceptability of the metric system in the UK. In the Chinese translations of *Peter and Wendy*, as the spread of the Anglophone culture progresses in China, a growing tendency of preserving source culture elements can be found in Yang's (1991) and Ren's (2011) translations as compared to Liang's translation (1929). The following examples (Table 17 & 18) illustrate the different strategies used to translate *foot* and *mile* in the three translations:

Translation of *foot* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	尺	英尺	英尺

Table 17 Translation of *foot* in *Peter and Wendy*

Translation of *mile* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	里	哩	英里

Table 18 Translation of *mile* in *Peter and Wendy*

In the first example (Table 17), *foot* as a unit of length in the imperial customary

measurement system roughly equals 30. 48 centimetres. Liang's translation (1929) uses the strategy of localisation, replacing *foot* with the Chinese unit of length, "尺", which in 1929 roughly equals 32 centimetres[27]. As Table 17 shows, in both Yang's (1991) and Ren's (2011) translations, the semantic loan "英尺" is used to translate the word. Similarly, to translate the British unit of length, *mile* (≈1.61 kilometres), Liang's translation (1929) localises the unit as the traditional Chinese unit of length, "里" (= 576 kilometres[28]). If the difference between *foot* and "尺" can be considered minor, the different between *mile* and "里" is quite significant, as the former is more than three times longer than the latter. This is corrected in Yang's (1991) and Ren's (2011) translations. Yang's translation (1991) renders *mile* as "哩", the semantic loan for *foot*. Ren's translation (2011) uses a more commonly used semantic loan "英里" to translate the same word. In both examples, the contrast between localising strategies employed in Liang's translation (1929) and foreignising strategies in Yang's (1991) and Ren's (2011) translations indicate that with the spread of the Anglophone culture in China, elements representing the middle-class Victorian culture tend to be preserved more often in translation.

This sub-section has discussed the translation of weights and measures. While some of these elements have been introduced into China as early as the nineteenth century in the form of loanwords, and are translated as such consistently in all three translations, there are also some elements that are domesticated in Liang's translation (1929) and preserved in Yang's (1991) and Ren's (2011) translations. Again, the observation suggests that the tendency to preserve the source becomes more profound with time.

[27] The exact length of "chi" in China has changed over history. Considering that Liang's translation (1929) was completed in 1928 and published in the following year, the units of measure is most likely to follow "*Quandu Fa"* (The Regulation of Weights and Measures) issued by the Beiyang Government, which took effect between 1915 and the end of 1929. The conversion is based on this document.

[28] The conversion is based on "*Quandu Fa*" (The Regulation of Weights and Measures).

4.2.3 The translation of customs, practices and games

Like other types of culture-bound elements discussed above, the translation of customs, practices and games in children's literature is also influenced by the target culture environment. Depending on how well a particular culture-bound element is received in the target culture, the translator may choose to either preserve or adapt it in the target text. In the Russian translation of *Harry Potter and the Philosopher's Stone* (Rowling 1997), for instance, Christmas crackers are preserved and translated with the loanword "kreker" (Inggs 2003). In the Taiwanese translation of *Harry Potter and Prisoner of Azkaban* (Rowling 1999), on the other hand, the game played on Dudley's birthday party, music statues, is replaced with "大风吹", a common childhood game in Taiwan, as the original game is unfamiliar to most of the Taiwanese readers (Liang 2007). In the Chinese translations of *Peter and Wendy*, the way customs, practices and games in the source culture are rendered in translation is also influenced by the reception of their home culture in China.

With the spread of the Anglophone culture since the mid-nineteenth century, foreign customs and practices started to be accepted and adopted in China. The seven-day week system, for instance, was first introduced by Christian missionaries in 1807; by the 1880s and 1890s it was already widely adopted by new schools established during the institutional reforms in late Qing (Min 2004). In 1912 the seven-day week system started to be used in official documents (Zhang Q. 1993). Table 19 below summaries the representation of the seven-day week system in the translatio*ns of Peter and Wendy*:

Translation of *week* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	礼拜/星期	礼拜/星期	礼拜/星期
Translation of *Thursday* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	礼拜四/星期四	礼拜四/星期四	礼拜四/星期四
Translation of *Friday* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	礼拜五/星期五	礼拜五/星期五	礼拜五/星期五
Translation of *Saturday* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	礼拜六/星期六	礼拜六/星期六	礼拜六/星期六
Translation of *weekend* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	deleted	周末	周末

Table 19 Translation of the seven-day week in *Peter and Wendy*

To translate the word *week*, all three translations use "礼拜" and "星期" interchangeably, both of which are words that already exist Chinese, but have acquired the new meaning of "week" from cultural contact in the late nineteenth century[29]. The days of the week, as the table shows, are consequently translated as "星期四/礼拜四" (Thursday), "星期五/礼拜五" (Friday) and "星期六/礼拜六" (Saturday). Although the seven-day week was already widely in use in in the early twentieth century, the exact semantic equivalent for *weekend* did not appear until the establishment of P.R.C half a century later (Zhang Q.1993). As a result, when the

[29] According to Zhang (1993), "礼拜" traditionally refers to manners of greeting, which was later used to refer to rituals in Taoism and Buddhism. Since the seventh century, "礼拜" started to be used to refer to Islamic religious practices. In the nineteenth century, the word was used to refer to church activities on Sunday, and then the seven-day week. "星期" traditionally refers to the annual reunion of Niu Lang and Zhi Nü, the couple tragically separated by the Milky Way in traditional Chinese mythology, which was also used to refer to the seven-day week since the late nineteenth century.

narrator comments that "[w]ould it not serve them jolly well right if they came back and found that their parents were spending the week-end in the country?" (Barrie 1911/2004: 235), Liang's translation (1929) omits "weekend" in translation, rendering the source text as "在乡下闲游" (spending their leisure time in the country). In Yang's (1991) and Ren's (2011) translations, as the lexical gap no longer exists, *weekend* is translated conveniently with the semantic loan "周末".

Source text (with the relevant culture-bound element underlined)	"Pirates," cried John, seizing his Sunday hat, "let us go at once." (Barrie 1911/2004: 57)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	礼拜天的帽子	礼拜天的帽子	星期日戴的高帽子

Table 20 Translation of *Sunday hat* in *Peter and Wendy*

The culture-bound element in Table 20 is related to the Christian practice of going to the church on Sunday, when attendees are supposed to wear the best attire. *Sunday hat* can thus be understood as the best hat a person has for formal occasions. To understand the culture-bound element, the reader needs to be familiar with the relevant cultural knowledge. In both Liang's (1929) and Yang's (1991) translations, *Sunday hat* is simply translated literally as "礼拜天的帽子" (the hat for Sunday). For readers unfamiliar with the Christian culture, the translation might create a "culture bump", a term Leppihalme (1997: 4) introduces to translation studies to refer to difficulties the target reader experiences in reading due to inadequate knowledge of the source culture. For the translation of children's literature, problems posed by culture bumps can be more pronounced, as children are less likely to be equipped with relevant cultural knowledge owing to limited world experience. This is why Ren's translation (2011), as a translation mainly intended for children, adopts a different strategy to treat the culture-bound element. By adding an inter-textual gloss, the translator explains to the reader that a Sunday hat is "the tall hat that one wears on Sunday". As discussed previously in the chapter, adding a short explanation to the

culture-bound element in the text is an effective way to make the translation more accessible to the child reader without significantly altering the source text. Although the reader may still be perplexed as for why one would need to wear a high hat on Sunday, he/she can at least visualise what a Sunday hat looks like. This is quite important for the continuity of the story, as the hat is later used as the chimney for Wendy's little house, which would sound much more logical if the reader knew the hat used was tall and cylindrical-looking. Figure 4 below shows the illustration of the little house with John's Sunday hat as the chimney in Ren's translation (2011), which is the only translation out of all three that provides an illustration of the little house. The appearance of the hat is consistent with the previous inter-textual gloss.

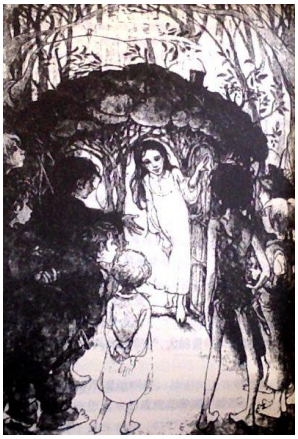


Figure 4 Illustration of the little house with the Sunday hat as the chimney in Ren's translation (artist unspecified)

Christmas was also introduced into China around the late nineteenth century. According to Shao (2008), when the festival was first introduced into Shanghai in the 1870s, it was referred to as "耶稣诞日" (the birthday of Jesus) or "西人冬至" (the Western winter solstice) in local newspapers. In the 1920s, "圣诞节", a word traditionally used in Chinese to refer to the birthday of kings and queens, acquired the new meaning as the Chinese equivalent of *Christmas* and soon became the standard translation of the word (Feng et al 2001: 226). As Table 21 indicates, in all three translations of *Peter and Wendy*, "圣诞节" is used to translate *Christmas*.

Source text (with the relevant culture-bound element underlined)	Liza was in a bad temper, for she was mixing the Christmas puddings in the kitchen… (Barrie 1911/2004: 52)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	圣诞节	圣诞节	圣诞节

Table 21: Translation of *Christmas* in *Peter and Wendy*

Source text (with the relevant culture-bound element underlined)	By tea-time it was always about two feet high, and then they put a door on top of it, the whole thus becoming a table; … (Barrie 1911/2004: 112)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	吃茶的时候	吃茶点的时候	下午吃茶点的时候

Table 22: Translation of *tea-time* in *Peter and Wendy*

The example in Table 22 above is related to the Victorian tea culture. Tea in Victorian England in middle-class households was generally held at around four or five o'clock in the afternoon, commonly served with cakes, muffins, biscuits, sandwiches and other tasties (Broomfield 2007). In the source text, *tea time* is used as a temporal reference, to indicate the time when the tree in the lost boys' home, which is sawed every morning, grows up to two feet high for the children to put a door on top of it and have tea. In Liang's translation (1929), *tea-time* is simply translated as "吃茶的时候" (at the time of having tea), without providing any information of what time of the day this is and why the children would need to have a table for tea — in the Chinese tea culture, tea is generally consumed by itself, with no milk or sugar whatsoever, let along biscuits and muffins, which can quite often be easily served without a table. In comparison, Yang's translation (1991) is more source culture oriented, incorporating an inter-textual gloss in the target text and rendering *tea time* as "吃茶点的时候" (at the time of having tea and snacks), explaining to the reader that tea in the source culture is served with other tasties. In Ren's translation (2011), a more extensive

inter-textual gloss is added, with *tea time* translated as "下午吃茶点的时候" (at the time of having tea and snacks in the afternoon), preserving the source culture to the fullest extent.

Source text (with the relevant culture-bound element underlined)	… he had been at a famous public school … (Barrie 1911/2004: 204)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	学校	中学	公立学校

Table 23: Translation of *public school* in *Peter and Wendy*

A similar tendency can be observed in the representation of culture-bound elements related to the education system. In the example in Table 23 above, the term *public school* refers to private fee-paying schools in England for children aged between thirteen and eighteen. In Liang's translation (1929), *public school* is generalised as "学校", which in the Chinese context is a generic term for educational institutions of all kinds, including elementary, secondary and tertiary institutions. In Yang's translation (1991), the term is translated as "中学" (secondary school), which in comparison to Liang's version is a closer representation of the original, as it at least informs the reader that the school caters for secondary education. In Ren's translation (2011), the term is translated with a semantic loan "公立学校" (Feng et al 2001: 88). For readers with adequate knowledge of the source culture, Ren's translation provides the same information as the original.

Source text (with the relevant culture-bound element underlined)	On John's footer days she never once forgot his sweater… (Barrie 1911/2004: 7)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	体操	足球	足球

Table 24 Translation of *footer* in *Peter and Wendy*

The example in Table 24 above summarises the translation of *footer*, i.e. football, in the three translations. In the source text, *footer* is used in the context of the John's kindergarten curriculum. In Liang's translation (1929), it is replaced with "体操" (gymnastics). To understand why the adaption is made, it is important to examine the relevant socio-cultural context. As discussed in Chapter 1, during the institutional reform in late Qing, an important goal was to strengthen the Chinese people physically to compete against foreigners. Since its introduction into China in the late nineteenth century, gymnastics, especially military gymnastics, was considered an effective way to achieve this goal. In 1904, the Beiyang Government introduced physical education in the primary school curriculum, which consisted primarily of training in gymnastics — in fact, physical education itself was referred to as "体操" (gymnastics) rather than "体育" (P.E.) (Wang Z. 2004). The curriculum for physical education stayed relatively the same after the establishment of the Republic of China in 1911, and it was not until 1929 when ball games stared to enter the primary school curriculum (Wang Z. 2004). In Liang's translation (1929), to adapt the source text for the target culture educational system, *footer* is replaced with what was then the generic term for P.E., "体操" (gymnastics). Since the establishment of the PRC, football played an increasingly important role in the school curriculum (Wang Z. 2004). The game has also become more popular among the general public. As a result, both Yang's (1991) and Ren's (2011) translations use the semantic loan "足球" to translate the culture-bound element. Once again, the examples illustrate how the growing acceptance of the Anglophone culture has resulted a growing tendency to preserve the source culture in translation.

This sub-section has discussed the translation of customs, practices and games. The continuing spread of the Anglophone culture in China, again, is found to exert an influence in the choice of translation strategy, resulting in a growing tendency to preserve the source culture in later translations. The intended readership of the target text, as the example of *Sunday hat* (Table 20) has shown, is also found to influence

the translation strategy, in which case a short inter-textual gloss is supplied in Ren's translation (2011) to reduce the potential culture bump children may experience due to the lack of target culture knowledge.

4.2.4 The translation of flora and fauna

References to flora and fauna contextualise the source text in its native cultural environment. Like other culture-bound elements, descriptions of landscapes, animals and plants typical in the source culture make the text recognisably foreign to the target reader. Although Klingberg (1986: 41) argues that flora and fauna in the source text should be preserved in translation, as they help the reader to understand the foreign environment, it is not uncommon in the translation of children's literature to replace foreign plants and animals with the ones that are familiar to the target reader. As O'Sullivan (1992) observes, in the 1905 German translation of "*Le avventure di Pinocchio*" (Collodi 1883), a cricket in the source text becomes a May beetle in the target text. Nikolajeva (2005) also notes that in the American translation of "*Pippi Långstrump*" (Lindgren 1945), Pippi's pet, Mr. Nilsson, which is a guenon in the original, is simplified as a "monkey". Both O'Sullivan and Nikolajeva contribute these adaptations to the effort of tailoring the source text to suit the target culture.

In *Peter and Wendy*, animals and plants are sometimes referred to in quite broad, generic terms, such as *bee*, *cat*, *dog*, *bird*, *tree*, *leaf*, *flower* and *mushroom*. As they are commonly seen in China and have established Chinese equivalents, these elements do not tend to create challenges for translation. There are also instances when a particular animal was originally uncommon in China, but has become familiar to the target reader due to increasing cultural exchange, in which case loanwords are sometimes used in translation. In Table 25 below, *sardine*, a type of oily fish commonly found in the Mediterranean, is translated with the phonemic loan "沙丁" plus semantic marker "鱼" (fish), the use of which was first recorded in the journal "*Gezhi Huibian*" (Journal of Natural Science) in 1880. Similarly, in Table 26, *Newfoundland dog*, a breed

originated in Newfoundland, Canada, is translated as "纽芬兰(大)狗", which is again a combination of the phonemic loan "纽芬兰" and the semantic marker "狗" (dog).

Source text (with the relevant culture-bound element underlined)	… and all the boys except Michael slept in it, lying like sardines in a tin. (Barrie 1911/2004: 113)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	沙丁鱼	沙丁鱼	沙丁鱼

Table 25: Translation of *sardine* in *Peter and Wendy*

Source text (with the relevant culture-bound element underlined)	As they were poor, owing to the amount of milk the children drank, this nurse was a prim Newfoundland dog, called Nana … (Barrie 1911/2004: 6)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	纽芬兰大狗	纽芬兰大狗	纽芬兰狗

Table 26: Translation of *Newfoundland* dog in *Peter and Wendy*

There are also instances when animals and plants in the source text are adapted. Consistent with what has been found in the translation of other culture-bound elements, the degrees to which these adaptations are made seem to become less prominent in more recent translations. In the example in Table 27 below, *codfish* (Gadus) refers to a type of fish of the family Gadidae originated in the Pacific and Atlantic oceans. In both Liang's and Yang's translations, *codfish* is replaced with "鳘鱼" (Miichthys miiuy), a species commonly found in the East China seas, which belongs to an entirely different family (Sciaenidae) than cod (Kuang 2013: 68). It is only in Ren's translation (2011) that the culture-bound element is preserved, rendered with its Chinese equivalent as "鳕鱼".

Source text (with the relevant culture-bound element underlined)	"A codfish," replied the voice, "only a codfish." (Barrie 1911/2004: 136)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	鰲鱼	鰲鱼	鳕鱼

Table 27: Translation of *codfish* in *Peter and Wendy*

Source text (with the relevant culture-bound element underlined)	The silly moles had not the sense to see that they did not need a door apiece. (Barrie 1911/2004: 91)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	田鼠	田鼠	鼹鼠

Table 28 Translation of mole in *Peter and Wendy*

Table 28 above shows how a mole, a subterranean eutherian commonly found in Europe, is adapted in Liang's and Yang's translations while preserved in Ren's. As the table shows, in Liang's translation (1929), *mole* is adapted as "田鼠" (vole, or literally "field mouse" or "farm mouse"). The adaptation would be otherwise understandable, considering that a vole is a much more familiar animal to the Chinese readers, owing to the country's extended history in agriculture. However, what also needs to be taken into consideration is that references to flora and fauna can have functions other than describing the surrounding natural environment (Klingberg 1986: 41-42). In the source text, moles are compared with the lost boys, who build their home underground. The analogy is only appropriate considering that both live subterraneanly. If the mole is replaced with a vole, which lives above the ground, the analogy would not be remotely relevant, as is the case with Liang's translation (1929). In Yang's translation (1991), the translator adopted the same strategy, also replacing the mole with a vole, failing to establish the same analogy in the source text. In Ren's translation (2011), the mole is rendered with its Chinese equivalent, "鼹鼠", resulting in a more loyal and logical target text. What has perhaps facilitated the change in the

translation strategy, not to underestimate the translator's effort, of course, is the fact that with the popularisation of Western children's classics in which the mole plays a significant part, such as "*Tommelise*" (Andersen 1835), *The Wind in the Willows* (Grahame 1908), *The Lion, the Witch and the Wardrobe* (Lewis 1950), the fictional image of the mole has become more familiar to Chinese children. Therefore, Ren's translation (2011) enjoys the convenience of preserving the culture-bound element in the source text without producing a target text that is culturally too foreign to children.

Source text (with the relevant culture-bound element underlined)	His eyes were of the blue of the forget-me-not… (Barrie 1911/2004: 81)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	玻璃花	勿忘我	勿忘我

Table 29 Translation of *forget-me-not* in *Peter and Wendy*

Plants in *Peter and Wendy* sometimes serve for rhetorical purposes, in case of which a basic knowledge of the plant is vital in order to understand the text. For instance, Barrie uses *forget-me-not* as a simile for the soft blue hue of Hook's eyes. The English name of *forget-me-not* (Myosotis) is a claque of the French name "*ne m'oubliez pas*", which has many different species, the most common ones with small, flat, blue flowers. As is shown in Table 29, in Liang's translation (1929), the translator uses the strategy of replacement, changing *forget-me-not* into "玻璃草" (Pilea swiglei), a more commonly seen domestic plant belonging to the same genus. The flowers of pilea swiglei are also of a light-blue colour. Thus although the culture-bound element is replaced, the meaning of the source text is not significantly altered. With increased cultural exchange in the 1920s and 1930s, *forget-me-not* entered Chinese as a semantic loan. In 1905, the Japanese botanist Kawakami Takiya translated the semantic meaning of *forget-me-not* directly with Chinese characters as "勿忘草" (Tomitaro 1935). The word was adopted by Lu Xun in his translation of the Japanese play "桃色

の雲" (Rosy Clouds, Eroshenko 1921), which became popular among Chinese writers in the 1930s, aided by Dai Wangshu's 1937 poem "*Jian Wuwangwohua*" (Seeing Forget-me-nots). As the semantic loan became integrated in the Chines linguistic repertoire, both Yang's (1991) and Ren's (2011) translations use "勿忘我" to translate the *forget-me-not*. The example shows again how the growing influence of Anglo-dominated Western cultures in China is reflected in the translation of culture-bound elements, evidenced by a growing tendency to preserve the source culture in translation.

Source text (with the relevant culture-bound element underlined)	Dark as were his thoughts his blue eyes were as soft as the periwinkle. (Barrie 1911/2004: 190)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	雁来红	长春花	长春花

Table 30 Translation of *periwinkle* in *Peter and Wendy*

Sometimes the choice of which biological name to adopt can indeed influence the understanding of the target text. Table 30 summaries the translation of *periwinkle* in the three translations. In English, periwinkle can refer to several different flowers in the same genus, among which include rosy periwinkle (Catharanthus roseus), greater periwinkle (Vinca major), lesser periwinkle (Vinca minor) and herbaceous periwinkle (Vinca herbacea) (Blamey & Grey-Wilson 1989). While rosy periwinkles are pink in colour, all the other three species are of a blue-violet colour. In the source text, periwinkle is also used as a metaphor to describe the blue colour of Hook's eyes. Although it was not specified by the author, it is highly likely that it was not rosy periwinkles that were referred to. In Liang's translation (1929), the translator rendered the culture-bound element with the traditional Chinese name for rosy periwinkles, "雁来红" (Jiang & Li 1977), which roughly means "crimson (flowers that blossom) when the swan goose comes". The translation is likely to confuse the reader, as the image of the metaphor is not consistent with the previous description of Hook's eyes as blue. In

Yang's (1991) and Ren's (2011) translations, both translators use the standard Chinese name of rosy periwinkles, "长春花" (ever-blossoming flowers, Jiang & Li 1977) to translate the same word, which, albeit still being a mistranslation, manages to avoid the misleading association with the crimson colour carried by the name "雁来红"[30].

This sub-section has discussed the translation of flora and fauna in *Peter and Wendy*. While some of the source culture elements were already introduced into China before the production of Liang's translation (1929) and translated with their respective loanwords, there are quite a few others that were unfamiliar to readers of the 1920s and are therefore adapted in Liang's translation. Compared to Liang's translation, a growing tendency to preserve the source culture can be observed in Yang's (1991) and Ren's translation (2011), thanks to the spread of the Anglophone culture in China.

4.2.5 The translation of building and transportation

Descriptions of building and transportation portray the human environment, constituting an important aspect of the foreign culture represented in the source text. Not many studies have investigated the translation of these elements in children's literature, yet these references can provide instances of culture bumps, particularly when a text from a Western culture is translated into an Eastern one. In addition, the temporal changes that arise when a text is retranslated many years later, as in the case of the Chinese translations of *Peter and Wendy*, also make the investigation of the translation of these elements particularly interesting. In the few studies that partially concern themselves with the translation of these elements, it is found that this aspect of the source culture is often unnecessarily simplified or omitted in translation. In Klingberg's (1986: 36-37) analysis of the English translation of the Swedish children's story "*Johan*" (Sandberg & Sandberg 1965), for instance, a kitchen doorstep is

[30] In the most comprehensive encyclopaedia of Chinese plants, "*Zhongguo Zhiwu Zhi*" (*Flora in China*), there is no exact Chinese equivalent for *periwinkle*. Catharanthus roseus is named as "长春花", Vinca major as "蔓长春花", and Vinca minor as "小蔓长春花"; Vinca herbacea is not listed in the encyclopaedia. To avoid necessary confusion, I would suggest to use the Chinese botanical name for either Vinca major or Vinca minor in translation.

adapted into a verandah, which is a much more dignified place than the original. Likewise, in the Taiwanese translation of *Harry Potter and the Philosopher's Stone* (Rowling 1997), the cupboard Harry lives in, which in Britain usually refers to a built-in space under the stairs, is mistranslated as "碗橱" (bowl cabinet), giving the incorrect impression that Harry has to squeeze himself into a bowl cabinet (Liang 2007)[31]. As shall be discussed below, in the Chinese translations of *Peter and Wendy*, adaptations of references to building and transportation are often observed in Liang's translation (1929), when these element are yet unfamiliar to the target reader. However, as the Anglophone culture penetrates in China, they tend to be preserved more often in Yang's (1991) and Ren's (2011) translations.

Source text (with the relevant culture-bound element underlined)	With a blow of their fists they made windows, and large yellow leaves were the blinds. (Barrie 1911/2004: 106)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	窗帘	百叶窗	百叶窗

Table 31 Translation of *blind* in *Peter and Wendy*

In the example above (Table 31), *blinds* refer to a type of hard window treatment with horizontal slats commonly used in Victorian London (Nielson 1989). In China, although blinds were already in use in buildings in the late nineteenth century, they were most often seen in buildings in trading ports, concessions and international settlements possessed by foreign diplomats, missionaries and merchants (Tao & Li 2000). Therefore, in Liang's translation (1929), the translator used the strategy of replacement, changing *blinds* into "窗帘" *curtains*, which is much more familiar to Chinese readers. Since the 1990s, blinds as a type of window treatment have become much more familiar to the Chinese readers; the word has also entered the daily Chinese linguistic repertoire as a semantic loan, "百叶窗" (Huang 2006). Naturally, in

[31] In the mainland translation of *Harry Potter and the Philosopher's Stone* (Rowling 2000), *cupboard* is also translated as "碗橱".

Yang's (1991) and Ren's (2011) translations, *blinds* is translated with the corresponding semantic loan.

Source text (with the relevant culture-bound element underlined)	She let down a tape from the window to the pavement, and it was a sheer drop of thirty feet, without so much as a spout to climb up by. (Barrie 1911/2004: 7)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	水桶	喷水口	落水管

Table 32 Translation of *spout* in *Peter and Wendy*

Spout in Table 32 above refers a vertical downpipe outside Victorian houses to convey rainwater from the roof (Wedd 2002: 83-84). In the source text, the culture-bound element is introduced when Mrs. Darling looks outside the nursery window to check if there is anything for an intruder to climb up into the room with. In traditional Chinese residential architecture, however, roof drainage is managed differently: houses in rainy areas usually feature steep roofs with oversized eaves from which rainwater runs directly into the gutter by the side of the house (Pan 2009: 284-5). As the culture-bound element would be unfamiliar to Chinese readers (and likely the translator as well), it was mistranslated in Liang's translation (1929) as "水桶" (bucket), leaving the readers to wonder why the Darlings would place a bucket outside their house and how anyone would have climbed up to a window thirty feet from the ground, as the source text specifies, by stepping on a bucket. In Yang's translation (1991), *spout* is translated as "喷水口", which literally means an opening from which water purges out. It is unclear why the translator opts for such a translation. What might be possible is that she interprets spout as a gargoyle[32], which, however, is uncommon in Victorian houses. Ren's translation (2011) is the only version that manages to preserve the original meaning of *spout*, translating the word with its semantic equivalence in Chinese as "落水管". The example again illustrates

[32] An ornamented spout to carry rainwater away from the roof typical in medieval cathedrals. The Chinese equivalence of the word is "雨漏".

that as time progresses, the culture-bound elements tend to be preserved more often in translation.

Source text (with the relevant culture-bound element underlined)	Outside, the crowd who had accompanied the cab home were still cheering, and he was naturally not unmoved. (Barrie 1911/2004: 241)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	车	马车	出租马车

Table 33 Translation of *cab* in *Peter and Wendy*

Source text (with the relevant culture-bound element underlined)	… and one of their diversions by day was to pretend to fall off buses… (Barrie 1911/2004: 225)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	汽车	公共汽车	公共汽车

Table 34 Translation of *bus* in *Peter and Wendy*

The increasing tendency to preserve the source culture in the target text can also be observed in the translation of transportation. In Table 33 above, *cab* refers to horse-drawn cabs for passenger transport in Victorian London (Gordon 1893). Liang's translation (1929) uses the strategy of universalisation, translating *cab* as "车", a generic term for vehicles driven by any power. In Yang's translation (1991), the word is translated as "马车", which literally means a "horse vehicle". Compared to Liang's translation (1929), Yang's translation (1991) produces a more source culture oriented image of a cab, however, the fact that the vehicle is for hire is still not represented in translation. In Ren's translation (2011), *cab* is translated as "出租马车" (horse vehicle for hire), preserving the culture-bound element to the fullest extent. A similar observation can be made in the representation of *bus* in the three translations (Table 34). Similar to the previous example, Liang's translation (1929) also renders the word with the strategy of universalisation, translating it as "汽车" (motor vehicle). Although

the loanword for *bus* entered Cantonese in the late nineteenth century as "巴士", it was not in use in Mandarin up till the 1990s (Tang 2000). In Mandarin, the standard word for *bus* is the semantic loan "公共汽车" (Xia 1986), which was recorded in the first version of "*Xiandai Hanyu Cidian*" (Contemporary Chinese Dictionary) published in 1979. As the concept of a bus becomes more familiar to Chinese readers, both Yang's (1991) and Ren's (2011) translations preserve the original culture-bound element by translating it with the corresponding semantic loan.

Source text (with the relevant culture-bound element underlined)	On these magic shores children at play are for ever beaching their coracles. (Barrie 1911/2004: 11)		
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Translation of the culture-bound element	油布小艇	油布小船	科拉科尔小艇
Footnote	/	/	科拉科尔小艇形状像篮子，蒙上兽皮，英国古代用来捕鱼。(A coracle looks like a basket, covered with an animal skin, which was used for fishing in England in the old days.)

Table 35 Translation of *coracle* in *Peter and Wendy*

In the example in Table 35 above, *coracle* refers to a small, basket-shaped boat made of willow or hazel saplings traditionally used in Wales; the outer layer is covered in animal hide coated by a thin layer of tar to make the boat waterproof (Hornell 1946:119). In Liang's translation (1929), the word is rendered with a short inter-textual gloss, as "油布小艇" (small oilcloth canoe). Although the translation gives the target reader a rough idea of the culture-bound element, it does not provide adequate information regarding the origin of the coracle, the shape of the boat or the fact that it is traditionally covered by animal skin rather than oilcloth. Yang's translation (1991) adopts a similar strategy, rendering *coracle* as "油布小船" (small oilcloth boat), which again provides an incomplete image of the culture-bound element. Compared to the first two translations, Ren's version (2011) offers a much

more complete and detailed image of the culture-bound element. In Ren's translation, *coracle* is rendered by a combination of several strategies. Firstly, the pronunciation of the word is preserved, represented with Chinese characters as "科拉科尔", followed by the rough semantic meaning of the word, "小艇" (small canoe). In addition, an extra-textual gloss is added, in the form of a footnote, explaining the structure, the origin and the functions of the coracle (Table 35). Consistent with our previous observations, the example again indicates that there is an increasing tendency of preserving the source culture in later translations.

This sub-section has discussed the translation of references to building and transportation in *Peter and Wendy*. In all the examples discussed above, Liang's translation (1929), is, out of the three translations, the one that adapts the source culture the most. Yang's translation (1991), by comparison by Liang's, tends to preserve the source culture more often. Ren's translation (2011) is the version that preserves the source culture to the fullest extent. This finding is consistent with previous observations that as the Anglophone culture penetrates into China, elements representing the Anglophone culture tend to be preserved more often in later translations.

4.3 The pirate subculture and the translation of allusions

In the previous section, I have discussed how the spread of the Anglophone culture in China results in a growing tendency to preserve the source culture in translation. However, not every aspect of the Anglophone culture is preserved indiscriminately. In this section, I shall discuss how the marginal status of the pirate subculture in China has influenced the representation of relevant culture-bound elements. The discussion shall focus on the translation of allusions to famous pirate texts, an important technique the author uses to contextualise his characters within legendary pirate texts.

Allusions, as mentioned previously in the Chapter, refer to "uses of pre-formed linguistic material…to convey often implicit meaning" (Leppihalme 1997:3). For the

purpose of the present discussion, allusions are defined as a type of intertextual reference to a literary work, religious scripture or a historical figure. As mentioned in Chapter 3, allusions to *Treasure Island* can be easily identified in *Peter and Wendy* (Zipes 2004). For instance, Barrie introduces the main villain, Captain James Cook, by comparing him to Long John Silver, the famous sailor in *Treasure Island*, alleging that Cook is "the only man that the Sea Cook feared" — *the Sea Cook* being Long John Silver's nickname. The allusion contextualises *Peter and Wendy* in the pirate subculture, connecting characters in the book to other legendary figures from the high seas. For readers who are familiar with the subculture, this reminds them of childhood heroes. As May (2006) notes, when the play *Peter Pan* was first staged in London, the use of legendary pirate figures greatly increased its popularity as they reminded the audience of familiar pirate texts.

When it comes to translation, however, the effect of allusions cannot be taken for granted. As Leppihalme (1992) points out, by using an allusion, the writer assumes the reader's familiarity with the text the allusion refers to; the effect of an allusion can only be achieved if the reader has access to the reference text. As the target reader may not always have access to the source of the allusion, the "guiding spirit", or the message of the source text is sometimes prioritised, with the translator found to adapt allusions to best convey the meaning of the source text (Echo 2001: 110-117). In studies of the translation of allusions for children, researchers tend to focus on the pedagogical implications of allusions, debating whether allusions should be adapted to suit children's reading competence, or preserved to encourage children to read more books (Epstein 2010). What is not often discussed, however, is how the translation of allusions, like the translation of any other culture-bound element, is subject to the influence of the target culture's general attitude towards the source culture, its acceptance or resistance of the values it represents. As shall be discussed below, in *Peter and Wendy*, allusions to the pirate subculture are often underrepresented, in contrast to the preservation of allusions to references from the mainstream Anglophone culture. To highlight the contrast, I shall first discuss the translation of

allusions to the mainstream Anglophone culture illustrated by examples from three different sources: the mainstream Anglophone literature, the Bible and English history.

Translation of *Queen Mab* in *Peter and Wendy*			
Version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	仙后（fairy queen)	麦布女王（Maibu the fairy queen)	玛布仙后 (Mabu the fairy queen)
Footnote	十五世纪英国诗人惯用之神化中的仙后（Queen Mab）。诗人雪莉亦有此命名的长诗。(The fairy queen in fifteenth century British poems. The poet Shelley also wrote a poem using this as a title.)	英国传说司梦的小仙后,英国诗人雪莱曾以此为题，写了一首哲理长诗《麦布女王》。(The queen of dreams in British folklores. The British poet Shelly wrote a philosophical poem entitled *Queen Mab*.)	玛布仙后是英国民间传说中司梦的仙人。(Queen Mab is the fairy of dreams in British folklores.)

Table 36 Translation of *Queen Mab* in *Peter and Wendy*

The allusion in Table 36 above concerns *Queen Mab*, a fictional fairy queen, who first appeared in Shakespeare's *Romeo and Juliet*, then in many other British literary works, including *Queen Mab, a Philosophical Poem* (1813) by Percy Bysshe Shelley. In the target texts, despite the fact that the translations are completed at different times and intended for different readers, the strategies used are largely comparable. All three translators use a combination of strategies, providing the origin of the allusion and the image it represents by means of footnotes. This is consistent with previous discussion that footnoting is considered an effective way to translate literary allusions by Chinese translators. The only difference, which shows the influence of the temporal effect, is that Liang's translation (1929) uses the strategy of universalisation, replacing *Queen Mab* with a less cultural-specific term, *fairy queen*; on the other hand, in Yang's (1991) and Ren's (2011) translations, as the Chinese culture becomes more and more tolerable with the Anglophone culture, the pronunciation of *Mab* is preserved in translation, represented with similar-sounding Chinese characters. This is consistent with previous findings that the tendency of preserving the source culture increases with time.

Translation of *the ill-fated Stuarts* in *Peter and Wendy*			
Version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	那位厄运的皇帝 (that ill-fated emperor)	斯图亚特君主 (the Stuart king[s])	斯图亚特父子 (the Stuart father and son)
Footnote	/	/	他们是 18 世纪英格兰斯图亚特王室觊觎王位者，发动叛乱均失败。(In eighteenth-century England, they are the pretenders of the Royal Stuart House to the throne, who failed in their attempts to overthrow the monarchy.)

Table 37: Translation of *the ill-fated Stuarts* in *Peter and Wendy*

The example in Table 37 above alludes to historical figures. In the source text, *the ill-fated Stuarts* refer to the Roman Catholic Stuart King James II and his heirs. After James II was formally deposed during the Glorious Revolution[33], he and his heirs embarked on a series of political movements to restore themselves to the thrones. In Liang's translation (1929), *the ill-fated Stuarts* is rendered as "那位厄运的皇帝", that ill-fated emperor. The treatment is quite interesting, not just because the Stuarts, the alleged kings of England, are replaced with a "皇帝" (emperor), but also because by using the deixis "那" (that), the translator seems to be referring to a particular emperor that he thinks the reader would have knowledge of. Considering that the translation was published in 1929, seventeen years after China abolished the monarchy, it could be possible that Liang is implicitly referring to Aisin-Gioro Puyi, the last emperor of China, who, like James II, also lost his throne to revolution (Xinhai Revolution[34]). Thus although the 1929 translation does not preserve the original allusion to the fullest extent, in the socio-historical context it is created, the target text is likely to evoke an image that is more or less comparable to the original allusion. The treatment

[33] The events in English history of 1688 to 1689 that resulted in the overthrow of King James II and the accession of William III and his wife Mary II to the English throne

[34] A revolution in 1911 that abolished last Chinese imperial dynasty (Qing) and established the Republic of China

is also consistent with previous observations that Liang's translation (1929) tends to adapt the source text to suit the target culture context. In Yang's translation (1991), a short inter-textual gloss, "君主" (king), is added, rendering the source text as "斯图亚特君主" (the Stuart king[s]). With "斯图亚特" being the current standard translation of the royal house *Stuart*[35], the source of the allusion is not hard to identify if the reader has some knowledge of English history; for readers who are not equipped with relevant historical knowledge, the inter-textual gloss "君主" (king) can provide a rough image of the allusion. In Ren's translation (2011), a short inter-textual gloss is also added, rendering the source text as "斯图亚特父子", the Stuart father and son, referring to James II and his heir James Francis Edward Stuart. In addition, an extended extra-textual gloss is provided in the footnote, detailing the relevant historical background. In all three translations, although the exact treatment of the allusion varies, the target texts all use some sort of strategies to compensate the potential culture bump created by allusions, ensuring that the target reader is able to obtain a similar, if not exactly the same, image of the original allusion.

Translation of *Jonah* in *Peter and Wendy*			
Version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	不吉利的周纳 (Jonah) (the unlucky Zhouna [Jonah])	约拿 (orthographic adaptation, no specific meaning)	不详之人 (a doomed person)
Footnote	/	圣经《旧约》约拿书，第一章，约拿躲避耶和华，登上一艘船，耶和华使海中起大风，船上的水手知道这灾难时因约拿而起，便把他抛进海中，海便平静了。(Bible, Old Testament, Book of Jonah, Chapter 1: Jonah boarded a ship to flee from Jehovah. Jehovah sent a great wind on the sea. The sailors knew that the disaster was caused by Jonah, so they threw him in the sea, and then the sea became calm.)	/

Table 38 Translation of *Jonah* in *Peter and Wendy*

[35] See, for instance, "英国通史" (*The History of England*, Qian & Xu 2012), "英国史" (*The History of England*, Yan 2014)

The example in Table 38 above alludes to a biblical story. According to the Old Testament, Jonah, a prophet, is commanded by Jehovah to prophesy in the city of Nineveh; instead Jonah sails in the opposite direction, which causes Jehovah to cast a huge storm, endangering the ship he boards. In Liang's translation (1929), the allusion is translated with a combination of strategies, with the pronunciation of Jonah orthographically adapted into Chinese as "周纳", the allusion explained with a short inter-textual gloss, as "不吉利的周纳" (the unlucky Zhouna), and the source text supplied in brackets. Thus for readers familiar with the alluded text (the Bible), the source of the allusion can be easily identified. For readers unfamiliar with the alluded text, the inter-textual gloss provides a rough approximate of the allusion's referential meaning. In Yang's translation (1991), only an orthographic adaptation of the allusion is provided in the text; in the footnote, an extended extra-textual gloss is added, explaining the source of the allusion. In Ren's translation (2011), the allusion is replaced with a short inter-textual gloss, "不详之人" (the doomed one). As a translation for children, it is possible that Ren's translation is more sensitive to religious elements, which is not encouraged by the Chinese government in publications for children[36], and thus chooses to tone down the religious element of the allusion. Nonetheless, the inter-textual gloss still manages to convey the rough meaning of the original allusion, as the person who brings bad luck. Again, although there are variations in terms of translation strategies, in all three translations, the allusion is rendered in such a way that it provides either a similar or rough image of the original and does not hinder the reader's understanding of the source text. The translation of allusions to pirate fictions, however, shows a completely different tendency. I shall start with the translation of the Sea Cook.

[36] Under the current censorship protocol, religion is often associated with feudalism or superstition, and is often interpreted as a sign of backwardness (He 2008). According to the *Suggestions to Enhance and Improve Publications for Juniors* (2004) issued by the Publicity Department of the Central Committee of the Communist Party of China, feudal superstitions should be avoided in publications for juniors. As there are no other religious elements in the source text, the issue shall not be further explored. Discussion of censorship and the translation of *Peter and Wendy* can be found in Chapter 5.

	Translation of *the Sea Cook* in *Peter and Wendy*			**Translations of *the Sea Cook* in *Treasure Island***	
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)	Commercial Press's translation (1914)	Li's translation (2004)
Target text	海枯客 (Kuke at sea)	海上库克 (Kuke at sea)	海上厨师 (cook at sea)	厨助锡 (Xi the cook)	冰手厨子 (cook with icy hands)

Table 39 Translation of *the Sea Cook* in *Peter and Wendy* and *Treasure Island*

The left columns of Table 39 above compare the translation of *the Sea Cook* in *Peter and Wendy*. In contrast to the translation of allusions to the mainstream Anglophone culture, in all three translations, no additional information whatsoever is provided, either by inter-textual or extra-textual gloss, explaining the source of the allusion or image it represents. For readers unfamiliar with the alluded text, it is virtually impossible to decipher the allusion. Now let us concede that the reader may have read the translation of *Treasure Island* (which was first translated into Chinese in 1914), would it possible for him or her to associate the allusion with its source? To find out the answer, I list in the right part of Table 39 the translation of *the Sea Cook* in the reference text — *Treasure Island*. Now let us find out how the intertextuality of the allusion works in its Chinese translations.

In *Treasure Island*, the Sea Cook is the nickname of the famous sailor Long John Silver, who is also the cook of the ship. In the 1914 translation of *Treasure Island*, the translator combines Long John Silver's position as the cook and his surname Silver, translating *the Sea Cook* as "厨助锡" (Xi the cook, the pronunciation of "Xi" is similar to Silver). In Liang's translation of *Peter and Wendy* (1929), however, the existing translation of the fictional character is not adopted. Instead, Liang combined the meaning of *sea* and the sound of *cook*, translating the same nickname as "海枯客" (the pronunciation of "枯客" is similar to *cook*). Imagine a reader from the last century, who had read the translation of *Treasure Island* and was familiar with the

sailor "厨助锡"; when the reader encountered "海枯客" in Liang's translation of *Peter and Wendy* (1929), there was hardly any chance he or she would make any connection between the two names and recognise them as referring to the same sailor. The situation had not improved much by 1991. Yang's translation (1991) adopts a similar strategy to Liang's translation (1929), rendering the meaning of *sea* and the sound of *cook*, translating the name as "海上库克" (Kuke at sea). The chance of identifying the allusion is still vague. In a more recent translation of *Treasure Island* completed by Li Zengcai (2004), *the Sea Cook* is translated creatively as "冰手厨子" (cook with icy hands), suggesting a cold-blooded cook, which, unlike the neutral term *the Sea Cook*, gives away Long John Silver's real personality. In Ren's translation of *Peter and Wendy* (2011), however, the translator adopts neither the 1914 nor the 2004 translation of the alluded term. Instead, *the Sea Cook* is translated according to its linguistic denotation, as "海上厨师" (cook at the sea), making it very challenging for the reader to identify the allusion. What is even more important than being able to identify the reference text, is, of course, being able to understand the meaning. Recall that in the source text the author said that "he (James Hook) is the only man that the Sea Cook feared". Hook and the Sea Cook share many similarities. Both are brave, cold-blooded, yet not completely evil sea-legends with a noble background: Hook received education in Eton, while Long John Silver once served in the Royal Navy. Interestingly, in *Treasure Island*, Long John Silver is allegedly the only person the evil pirate captain Flint fears. By comparing Hook to Long John Silver, the author connects Hook to famous sea figures, hints at his upper-class background, and establishes Hook as the most feared figure of the high seas — none of this is preserved in translation. Neither "海枯客", "海上库克" nor "海上厨师" evoke any image about sailors, nobility or a most-feared enemy. In fact, one can hardly understand why Hook would want to be feared by a cook. The image of Hook as the most feared figure at sea is lost in translation.

Throughout the source text, there are many examples indicating the underrepresentation of pirate-related allusions. Apart from the Sea Cook, Barrie

makes several other allusions to *Treasure Island*, building his story in the context of Captain Flint, the sailor Bill Jukes and Barbecue (another nickname of Long John Silver) — all of which are simply adapted orthographically or translated literally into Chinese without providing any information of the reference text or the image these allusions represent (Table 40).

Translation of *Flint* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	弗林脱 (orthographic adaptation)	弗林特 (orthographic adaptation)	"打火石" (flint)[37]
Translation of *Barbecue* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	巴贝鸠 (orthographic adaptation)	巴比克 (orthographic adaptation)	"烤肥猪" (grilled fat pig)[38]
Translation of *Bill Jukes* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	必耳裘克斯 (orthographic adaptation)	比尔鸠克斯 (orthographic adaptation)	比尔朱克斯 (orthographic adaptation)

Table 40 Translation of other allusions from *Treasure Island* in *Peter and Wendy*

In the text, Barrie also alludes to famous historical pirates, such as Blackbeard Edward Teach[39], Captain William Kidd[40] and Sir Henry Morgan[41]. As both Blackbeard and Henry Morgan made their fame through their activities in the Caribbean, by relating Hook's gang of pirates to these legendary figures, the author contextualises his characters geographically — as Neverland, the place where the pirates live, is also the home of Native American Indians, which presumably is not far from the Caribbean. Considering that the allusion is instrumental to contextualise the source text, it would be helpful if the translator could provide some background information about the allusion, as what has been done for allusions to the mainstream

[37] The example shall be further discussed in section 4.4.

[38] The example shall be further discussed in section 4.4.

[39] A English pirate of the eighteenth century who operated around the in the Atlantic Ocean and Caribbean

[40] A Scottish pirate of the seventeenth century

[41] A Welsh pirate who raided Spanish settlements in the Caribbean during the seventeenth century

Anglophone culture. No such effort, however, is observed in the target text. Even if the translator cannot afford to distract the reader with an extended extra-textual gloss, a brief inter-textual gloss clarifying that these unfamiliar names refer to pirates would also help the reader tremendously. However, no such effort has been attempted. As Table 41 below shows, all three translations render allusions to historical pirates either by literal translation or orthographic adaption, with no suggestion whatsoever regarding the source of the allusion or the image they represent.

Translation of *Blackbeard* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	黑胡子 (blackbeard)	黑胡子 (blackbeard)	"黑胡子" ("blackbeard")
Translation of *Morgan* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	摩而根 (orthographic adaptation)	摩根 (orthographic adaptation)	摩根 (orthographic adaptation)
Translation of *Kidd* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	奇德 (orthographic adaptation)	基德 (orthographic adaptation)	基德 (orthographic adaptation)

Table 41 Translation of allusions to historical pirates in *Peter and Wendy*

Why is the pirate subculture consistently underrepresented in translation? As discussed Chapter 2, the translation of culture-bound elements is often subjected to value judgements, tending to underrepresent elements unfavoured by the target culture (Epstein 2010). In the case of pirate-related allusions in *Peter and Wendy*, why they occur in the source text and how they are translated in the target text cannot be explained without discussing the circumstances under which these texts were produced. Due to specific socio-historical reasons, Britain and China have very different literary traditions and psychological projections of pirates. Pirates are by far more popular, more fully explored, and in one sense more idealised in the English language literary tradition than in China. In English language literary traditions, pirate stories, like science fiction and detective stories, belong to non-canonical genres.

However, this does not affect the popularity of the genre. On the contrary, according to Kelly (2003), pirate adventures had been common reading in Britain since the publication of Daniel Defoe's *The Life, Adventures and Piracies of the Famous Captain Singleton* in 1720. During the eighteenth and the nineteenth century, when Colonist Britain was expanding its territory, a series of popular maritime or pirate fictions were produced, establishing the tradition of pirate literature. Some of the influential works include *A General History of the Robberies and Murders of the Most Notorious Pyrates* (Defoe 1724), *The Pirate* (Scott 1822), *The Coral Island* (Ballantyne 1853) and *Treasure Island* (Stevenson 1883). As May (2006) observes, pirate stories reflect the British Colonialist vision of white male explorers, creating heroes worshiped by little boys. In literature, the image of pirate is often idealised. This is clearly reflected in the characterisation of Captain Hook, who is portrayed as aristocrat-turned pirates.

In the Chinese literary tradition, however, the position and image of pirates is completely different. China calls itself "Zhongguo", the state of the middle.
Other countries in the world are vaguely referred to as "haiguo", countries at the sea. Traditionally, anything associated with the sea carries the connotation of being foreign and alien. China's first comprehensive account of the world's geography and history, for instance, is entitled "*Haiguo Tuzhi*" (A History of Countries at the Sea with Illustrations). In the translation of book titles of the nineteenth century, the image of the sea is repetitively used in the book title to denote the foreign, regardless of source text's original title. Charles's Lame's *Tales of Shakespeare*, for instance, is translated as "*Haiwai Qitan*" (Strange Tales from the Sea), *Sherlock Holmes* as "*Haiwai Shiyi*" (Tales Collected from the Sea), and *Gulliver's Travels* as "*Haiwai Xuanqu Lu*" (Funny Stories from the Sea). Although piracy did exist for a short period in history, it was never tolerated by the government. According to Antony (2003), the Ming and Qing governments embarked on a series of attacks against piracy. In existing documents of the nineteenth century, pirates are described as greedy, ruthless and violent, in apparent contrast with the romantic, gentleman-like portrayal of pirates in the

Anglophone culture. The marginalisation of the pirate culture, reflected in literature, is a lack of tradition in pirate texts. Up to 1919, less than a handful of pirate-related literary works were produced, original works and translations included; in comparison, detective stories, which also belong to an imported genre, enjoyed much greater popularity (Tarumoto 2002). *Treasure Island* was one of the few pirate fictions translated at that time, and was only reprinted once. In contrast, the translation of *Sherlock Holmes* was reprinted eight times (Tarumoto 2002) and received great popularity (A 2009). Nearly a century later, the situation has not changed much. In apparent contrast to the rapid internalisation of the mainstream Anglophone culture, the introduction of the pirate subculture remains relatively static. Many classic pirate texts have not been introduced into China and remain unfamiliar to most Chinese readers. *The Coral Island* (Ballantyne 1853), the pirate fiction that directly inspired *Peter and Wendy*, was not translated until 1997, with only limited copies printed. Frederick Marryat's *Snarleyyow*: *Or, The Dog Fiend* (1836), another pirate fiction Barrie alluded to, remains untranslated to the present day.

Therefore, when it comes to translation in China, the pirate subculture is often not well preserved, as the discussion above has shown. I would like to discuss another example of a similar nature, which concerns the flag of Hook's pirate ship, Jolly Roger. There are different accounts regarding the origin of the name, but its first appearance in English language literature is recorded in *A General History of the Robberies and Murders of the most notorious Pyrates* (Defoe 1724). In this book, Defoe named the pirate flag Jolly Roger, which has since been repetitively alluded to in pirate literature. In *Treasure Island*, for instance, the flag of Captain Flint's ship is also named Jolly Roger. In contemporary pirate subculture, Jolly Roger is generally represented as a skull with crossbones in a black field (Figure 5). When Barrie named the flag of Hook's pirate ship, he was apparently alluding to the tradition in pirate literature. However, none of the three translations provide any information regarding this tradition. The different translations of *Jolly Roger* in *Peter and Wendy* is summarised in Table 42 below. As Table 42 shows, in *Peter and Wendy*, the name of

the flag is translated by its literal meaning. Although three translations differ slightly in wording, they all roughly mean "happy Roger", none of which remind the reader of the piracy tradition Jolly Roger bears, the image it represents, or the allusion it makes to previous piracy fictions.

Figure 5 Jolly Roger the pirate flag (artist unknown)

Translation of *Jolly Roger* in *Peter and Wendy*			
Translation version	Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Target text	快乐罗杰 (happy Roger)	快乐的罗杰号 (happy Roger)	快乐罗杰号 (happy Roger)

Table 42 Translation of *Jolly Roger* in *Peter and Wendy*

How the low acceptance of the pirate subculture has influenced the translation of *Peter and Wendy* is perhaps best illustrated in the following example. The author frames Hook in the literary tradition of aristocrat-turned pirates, and has on many occasions hinted at his upper-class background, including his education at Eton and the resemblance he bears with the Stuarts. Hook speaks a slightly different language from his fellow shipmates, a mixture of Standard English and Early Modern English. In his final battle with Peter, Hook asked Peter, in a close resemblance to Shakespearean style, "Pan, who and what art thou?" The language is consistent with his upper-class image. When Hook's language is translated into Chinese, however, all three versions render the utterance into plain Modern Chinese, which is the same as the language spoken by other characters in the book. This cannot be explained simply by the difference between Chinese and English. Recall the other character in the book

who has also received a good education. When Mr. Darling speaks in Latin, "Mea culpa, mea culpa", to show he has had a classical education, both the Liang's (1929) and Yang's (1991) translations render the utterance into Classical Chinese, an archaic and more refined form of Chinese, to highlight the difference in style. Thus it is possible to linguistically mark Hook's unique style — what has stopped this in translation, again, is the discrepancy of pirate images in Britain and in China. In the Chinese historical documents and literary works, piracy has nothing to do with nobleness or aristocracy. They are described as greedy, cold-blooded and brutal. In the sequel to "*Ernü Yingxiong Zhuan*" (*The Gallant Maid*), for instance, pirates are described as mobs who raid coastal people ruthlessly. In "*Mingshi Yanyi"* (A history of the Ming Dynasty), pirates are associated with "倭寇", invaders from the sea, and are direct targets of the government. Thus when a noble-man turned pirate appears in *Peter and Wendy*, his image is in apparent contrast with what is usually seen in domestic literature. It is therefore understandable why Hook's novelty is not fully represented in translation.

4.4 Readership and the translation of personal names

In the previous sections, I have discussed how the spread of the Anglophone culture in China and the marginal status of the pirate subculture have influenced the choice of translation strategies in *Peter and Wendy*. The last section of the chapter focuses on the role readership plays in translation. Of the three translations of *Peter and Wendy*, the Ren's translation (2011) is particularly marketed for children. The effect readership has on translation is most clearly demonstrated in the translation of personal names. As Nord (2003) argues, while personal names are in most cases mono-referential, they are hardly ever mono-functional. Apart from identifying an individual referent, personal names can serve as the indicator of the gender, age, geographic origin, or other special features of the referent. Van Coillie (2006) also observes that personal names can serve to impart knowledge, amuse the reader or evoke emotions. However, translation may interfere with the non-referential function of personal names. While some functions performed by proper names are lost, other

functions can be created in translation.

In the Chinese translations of *Peter and Wendy*, one of the often-used strategies to render personal names is to represent them phonetically with Chinese characters. This often applies to everyday names, for which there is usually an accepted translation. The following table (Table 43) provides a summary of the names rendered with this strategy. As the table shows, although there are slight variations across different translations, the way these names are represented phonetically are by and large comparable.

	Liang's translation (1929)	**Yang's translation (1991)**	**Ren's translation (2011)**
Peter	彼得	彼得	彼得
John	约翰	约翰	约翰
Michael	迈克尔	迈克尔	迈克尔
George	乔治	乔治	乔治
Darling	达林	达林	达林
Jack	札克	杰克	杰克

Table 43 Translation of character names in *Peter and Wendy* (1)

There are also instances when different strategies are used in the three translations, in which case the intended readership of the target text seems to influence the translation strategy. Table 44 on the next page provides a summary of some examples:

Liang's translation (1929)		
Source text	**Target text**	**Rough meaning in Chinese**
The Sea Cook	海枯客	kuke at sea
Barbecue	巴贝鸠	no specific meaning
Flint	弗林脱	no specific meaning
Tinker Bell	玎克钟儿	dingke bell
James Hook	茄丝虎克	no specific meaning
Yang's translation (1991)		
Source text	**Target text**	**Rough meaning in Chinese**
The Sea Cook	海上库克	kuke at Sea
Barbecue	巴比克	no specific meaning
Flint	弗林特	no specific meaning
Tinker Bell	叮叮铃	ding-dong bell
James Hook	詹姆·胡克	no specific meaning
Ren's translation (2011)		
Source text	**Target text**	**Rough meaning in Chinese**
The Sea Cook	海上厨师	cook at sea
Barbecue	烤肥猪	grilled fat pig
Flint	打火石	flint
Tinker Bell	丁零小铃儿	ding-dong the little bell
James Hook	铁钩詹姆斯	"Hook" James

Table 44 Translation of some character names in *Peter and Wendy* (2)

In Table 44, the first three names, *the Sea Cook*, *Barbecue* and *Flint*, as discussed in the previous section, allude to fictional pirates, which are translated literarily without providing adequate background information. Apart from the fact that they are all undertranslated, however, the treatment of these names does differ depending on the readership group they are intended for. First of all, let us revisit the translation of *the Sea Cook*. As discussed before, in both Liang's (1929) and Yang's (1991) translations, which are intended for adults, *Cook* is translated by orthographically adapting it into Chinese based on its pronunciation: neither translation carry any specific meaning in Chinese. In contrast, in Ren's translation (2011) for children, *Cook* is translated by its descriptive meaning, providing young readers a more tangible image of the character the name represents. The translation of *Barbecue* and *Flint* follows a similar paten: Liang's (1929) and Yang's (1991) translations represent only the sound of the name, whereas Ren's translation (2011) concentrates on the descriptive function of the name:

Barbecue is translated as "烤肥猪" (grilled fat pig), and *Flint* as "打火石" (flint). There are a couple of possible reasons for such a change. Firstly, the cluster of foreign-sounding names can be quite challenging for young readers (Epstein 2012). By replacing them with more familiar-sounding names with more tangible meaning, the text may become less alien, hence less cognitively challenging for young readers. Secondly, as discussed previously, personal names can serve to amuse the reader or evoke emotions (van Coillie 2006). In the examples above, the humours effect of "烤肥猪" (grilled fat pig) can help to attract and engage the reader. Similarly, in the translation for *Tinker Bell*, although all three translations adopt similar strategies, translating *Tinker* by sound and *Bell* by meaning, Ren's translation (2011) adds to *Bell* the adjective "小" (little) and the particle "儿", offering a lively and colloquial translation that is more emotional appealing to children.

A similar contrast can be found in the translation of *Hook.* In the source text, the name of James Hook functions as a pun, implying the iron hook that replaces the character's right hand. In Liang's translation (1929), the name is translated by orthographically adapting it as "胡克", which does not remotely remind the reader the symbolic iron hook of the character. Yang's translation (1991) renders the name as the same; a footnote, however, is added, explaining the connection between the iron hook and the character's name. In Ren's translation (2011), *Hook* is translated by its descriptive meaning, as "铁钩" (iron hook). Although the pronunciation is sacrificed, the more important descriptive function of the name is preserved without burdening the reader with excess extra-textual distraction.

The adjustment of personal names for children is perhaps best illustrated in the translation of the lost boy's names. There are six lost boys on Neverland: the twins (whose names are not specified in the source text), Nibs, Slightly, Curley and Tootles. The translation of these names in each version is presented in Table 45:

Liang's translation (1929)		
Source text	**Target text**	**Rough meaning in Chinese**
Nibs	泥布斯	No specific meaning
Slightly	斯赖特赖	No specific meaning
Curly	卷毛儿	Curly
Tootles	秃秃	Hairless
Yang's translation (1991)		
Source text	**Target text**	**Rough meaning in Chinese**
Nibs	尼布斯	No specific meaning
Slightly	斯莱特利	No specific meaning
Curly	卷毛	Curly
Tootles	图图	No specific meaning
Ren's translation (2011)		
Source text	**Target text**	**Rough meaning in Chinese**
Nibs	小尖尖	Little pointy
Slightly	小不点儿	Little tiny
Curly	小卷毛	Little curly
Tootles	小嘟嘟	Little pouty

Table 45 Translation of the lost boys' names in *Peter and Wendy*

As the table shows, the strategies used in Liang's (1929) and Yang's (1991) translations are largely comparable. Both the translations render *Nibs* and *Slightly* by their pronunciation, and *Curly* by its descriptive meaning. The translation of *Tootles*, however, is more interesting. While both the Liang's (1929) and Yang's (1991) translation choose to orthographically adapt the name into Chinese, the characters they choose are quite different. Liang's translation (1929) makes a very interesting choice by selecting the word "秃", which means "hairless" or "bald" in Chinese. Although phonetically this is still a close imitation of the original name, the descriptive meaning of the word stands out in a text for children — one can hardly associate any child with baldness. The only possible explanation is that Liang's translation (1929), as a text primarily intended for adults, gives less consideration to the expectations of a child reader. In a text for adults, "秃秃" (hairless) makes an interesting contrast with "卷毛儿" (curly) to amuse the reader. Yang's translation (1991) uses the character "图", which has multiple meanings, but doesn't seem to carry any specific meaning in this case.

In Ren's translation (2011), the translation strategies used are quite different to Liang's and Yang's. The lost boys' names are translated in a way that they address children's needs both mentally and verbally. To begin with, all the translations begin with "小" (little), a high frequency word in Chinese children's texts which is psychologically close to the reader. Repetitive use of the same character in all four names also creates a rhythmic pattern, which is another important feature in children's texts, considering that many texts need to be read-aloud (Oittinen 2006a). In terms of translation strategies, Ren's translation (2011) focuses on the meaning of the names. *Nibs, Slightly* and *Curly* are translated according to their descriptive functions, as "小尖尖" (little pointy), "小不点儿" (little tiny) and "小卷毛" (little curly). These names sound more familiar to the Chinese children, and can also be easily visualised. Unlike other names, *Tootles* does not seem to have a specific descriptive function. The name is translated as "小嘟嘟" (little pouty) to phonetically resemble the original name. Semantically, "嘟" is an onomatopoeia which is a rough equivalent of *toot* or *beep*. The word also means "to pout". In Chinese children's books, cartoons and TV programs, "嘟嘟" is a frequently used name, usually for cute little characters with pouty lips. Like the translation of other names, the translation of *Tootles* also presents a vivid image for children.

Summary

Following the cultural approach to translation studies, this chapter discusses how socio-cultural factors in the target culture context influence the translation of culture-bound elements in *Peter and Wendy.* Three categories of culture-bound elements are discussed: elements representing the middle-class Victorian life, allusions and personal names. For each category, the main factor influencing the choice of translation strategy is different. For elements representing the middle-class Victorian life, the main factor that influences the translation outcome is the changing socio-cultural context in the target culture, which, in this case, is most profoundly expressed in the continuing spread of the Anglophone culture in China. As time

moves from the early twentieth century to the present, the penetration of the Anglophone culture in China becomes more substantial. As a result, elements representing the middle-class Victorian culture tend to be preserved more often in translation. Analysis of the treatment of five categories of culture-bound elements, food, drink and clothes, weights and measures, customs, practices and games, flora and fauna as well as furniture and transportation reveal that as time progresses, there is an increasing tendency for the translation to adopt foreignising strategies to preserve the source culture. For the translation of allusions, the marginal status of the pirate subculture in China results in low preservation in the translation of pirate-related allusions. Pirate-related allusions in the source text are generally undertranslated. The intended readership of the translation also influences the treatment of culture-bound elements, and is in this case particularly reflected in the translation of characters names. While Liang's (1929) and Yang's (1991) translations for adults tend to orthographically adapt foreign names, Ren's translation for children (2011) adopts more creative strategies by focusing on the descriptive function of names.

Chapter 5

The translation of taboos

Introduction

This chapter discusses the translation of taboos in *Peter and Wendy*. The first section of the chapter reviews the relevant socio-cultural factors that influence the translation of taboos in China. A brief overview of relevant laws and regulations reveals that translations completed at different historical moments are subject to the influence of different censorship protocols, as determined by the prevalent state ideology. Generally speaking, compared to the Nationalist Government[42], during the reign of which Liang's translation (1929) was published, the current Chinese government has more detailed specifications as to what issues and topics are forbidden in publications. Specific requirements are also given regarding contents deemed inappropriate in publications for children. The remaining part of the chapter tries to establish whether the changed censorship protocol is reflected in the treatment of taboos in translations completed at different time periods. Three types of taboos are discussed: sex-related content, negative attitude towards adults and violence. Analysis shall be presented chronologically, highlighting changes caused by the historical variable. In addition, considering that Ren's translation (2011) is specifically marketed for children, the effect readership has on translation shall also be explored.

5.1 Socio-cultural factors influencing the translation of taboos

The socio-cultural factors that influence the translation of taboos in children's literature, as discussed in Chapter 2, include the political orientation of the target culture, its religious beliefs, the prevalent value judgments and considerations of what is appropriate or inappropriate in children's literature. Following the works of Wolf (2002), Merkle (2010) and Inggs (2011), the concept of censorship is introduced in a

[42] The ruling government of China between 1927 and 1948 led by the Chinese Nationalist Party, Kuomintang

broad sense, incorporating both the regulation of discourse production by authoritative institutions and the internalised process of "gatekeeping" by individuals to avoid post-censorship. It has also been discussed in Chapter 2 that as the socio-cultural context in the target culture changes with time, the understanding of what topics are considered as taboos also changes.

In the case of the Chinese translations of *Peter and Wendy*, the socio-cultural context of Liang's translation (1929) is remarkably different from that of Yang's (1991) and Ren's (2011) translations. Liang's translation (1929) was published during a period commonly known as the "golden ten years" in modern Chinese publishing history, which spans from 1927 to 1937, during which time China was nominally united under the Nationalist Government, promoting development of the publishing industry (Wang & Wu 2008). In terms of explicit censorship protocol, the laws and regulations issued by the Nationalist Government regarding what is forbidden in publications mainly targeted communism. For instance, in the *Publishing Law* issued by the Nationalist Government in 1930, contents that are forbidden in publications include propagation of communism and speeches endangering the government authority (Wu 2012). Judging from the list of books officially banned by the Nationalist Government complied by publishing historicist Zhang Jinglu (1955), the main trigger of censorship was overt propagation of communism. The Nationalist Government seemed relatively tolerable to other controversial contents. In the *Publishing Law*, for instance, no explicit article or clause forbids the publication of books with controversial contents such as sex and violence, nor is there any mention made about what contents are forbidden in children's literature[43].

The situation with Yang's (1991) and Ren's (2011) translations is quite different. Since the establishment of the PRC in 1949, the Chinese government started censoring

[43] During the reign of the Beiyang Government, a series of military regimes that ruled China from 1912 to 1918, a couple of regulations were issued concerning the publication of primary school textbooks. However, they mainly concern the accessibility of the text books and do not address taboos in children's literature.

publications that were inconsistent with communist ideology. From 1955 to the end of the Cultural Revolution in 1976, a series of directions and decisions were issued, officially banning the circulation of publications with anti-revolutionary themes or sexual content (which was considered as a sign of capitalism), with the ban executed by the police officers on providential and municipal levels (Wang & Wu 2008). Although the situation has improved since the end of the Cultural Revolution in 1976, state ideological control is still observable on many levels. According to the Chinese *Criminal Law*, which was first issued in 1979, any publication containing graphic sexual content shall attract a fixed-term imprisonment to the responsible individuals (National People's Congress of the PRC 1997a). In 1992, the Chinese government issued the *Minors Protection Law*, which applies to children under the age of sixteen, forbidding the sale of books to children with sexual-content, violence, murder or horror (National People's Congress of the PRC 1997b). In 1997, *Regulations on the Administration of Publications* was issued, according to which all publications should conform to the state ideology as expressed by the Constitution. In particular, the Regulation forbids the publication of any content that endangers state sovereignty, or contains violence, pornography or discrimination against ethnic groups. Publication for children is expected to be free from horror, cruelty, or any description of antisocial behaviours that may induce children to act against commonly-held value judgments (State Counsel of the PRC 1997). In terms of its value judgements, the current censorship protocol is largely comparable to what Thomson-Wohlgemuth (2009) observes to have been the case in socialist East Germany, which also deemed sex and violence as negative contents that should be avoided in publications.

All publications in China are required to obtain a book number before entering the market, which is issued by the Chinese State Administration of Press, Publication, Radio, Film and Television, the governmental institution responsible for the implementation of the state censorship protocol. The regulation of publications through the issuing of book numbers is comparable to the publication permit system

in many other socialist countries[44]. Only publishers registered with the Chinese government are allowed to apply for book numbers from the State Administration, which they then grant to works they deem shall not attract post-censorship. With books for general purposes[45], publication control is currently mainly realised through pre-censorship, with the author (or translator) self-censoring their works with the copyeditor to the satisfaction of the publisher (He 2008). In practice, the interpretation of censorship protocol is often subject to changes in the general social-political environment. For instance, before the 1980s, romance was a highly sensitive topic in children's literature; however, platonic descriptions of romantic feelings gradually became acceptable in fiction for children since the late 1980s, as ideological control on literary production became less prominent (Peng 1988). Graphic descriptions of intimacy or the physical features of the opposite sex, however, are still considered sensitive (Xinwen Chuban Shu 2004).

5.2 Sex-related content

As discussed in Chapter 3, a central theme in *Peter and Wendy* is the protagonists' miscommunication about sexuality: as the eternal child, Peter is "stuck" in his childhood (Rose 1994), restricted by his innocence and bound not to have normal understanding of sexuality; as a "normal" child, Wendy is bound to find out more about sexuality and grow into maturity (which she has achieved in the final chapter of the fiction). The mismatch between the two characters constantly reminds the adult readers of the contrast between fantasy and reality, of the frail attempt by adults to conjure up a fantasy of childhood. When the text is translated into Chinese, the way the multiple layers of meaning are represented is relevant to a couple of factors: the hidden censorship protocol about what is appropriate in publications in general and in publications for children, which determines what can be translated, and the projection

[44] See Thomson-Wohlgemuth (2009) for discussion of the publication permit in East Germany, Inggs (2011) for USSR and Pokorn (2012) for Yugoslavia.

[45] Publications involving political, diplomatic, military or sensitive historical and social issues need to be pre-submitted to the General Administration of Press, Publication, Radio, Film and Television before a book number can be issued (He 2008).

of readership of the text, which determines what needs to be translated to suit the reader's needs. I shall illustrate the point with several examples from the text, starting with the way Peter invites Wendy to Neverland when he first visits her in her nursery. After Peter boasts of the many breathtaking adventures await on Neverland, Wendy comments that it must be great fun. This is how Peter responds:

Source text (Barrie 1911/2004: 29)	"What fun it must be!" "Yes," said cunning Peter, "but we are rather lonely. You see we have no female companionship. "
Liang's translation (Barrie 1929: 52)	"那可多么的有趣！" "诚然是，" 狡诙的彼得说："但是我们很寂寞。你知道吧，我们没有女性的伴侣。" ("What fun it must be!" "Yes," said cunning Peter, "but we are rather lonely. You see we have no female companionship. ")
Yang's translation (Barrie 1991: 40)	"那该多好玩啊！" "是啊，" 狡黠的彼得说，"不过我们怪寂寞的。你瞧，我们没有女孩子作伴。" ("What fun it must be!" "Yes," said cunning Peter, "but we are rather lonely. You see there are no girls to keep us company. ")
Ren's translation (Barrie 2011: 30-31)	"那一定有趣极了！" "不错，" 狡猾的彼得说，"不过我们十分孤单。你瞧，我们没有女朋友。" ("What fun it must be!" "Yes," said cunning Peter, "but we are rather lonely. You see we have no girlfriend. ")

Table 46 Comparison of the translation of *female companionship*

In the dialogue quoted in Table 46 above, Peter is trying to lure Wendy to come with him to Neverland, by telling her that he and the lost boys have no *female companionship* back on the island. For someone who "did not know A from Z" (Barrie 1911/2004: 33), *female companionship* is a rather complicated expression to utter. Note also that Peter is described as "cunning". Why is Peter being cunning in using such an expression? The explanation seems to be that the phrase is deliberately chosen to give Wendy a vague and ambiguous impression of her role on Neverland. A female companion can have several different interpretations: she can either be a friend, a sister, a mother, a girlfriend, a wife or someone with multiple roles. In a scene several

chapters later (the translation of which I shall discuss below), Peter and Wendy's misunderstanding of each other's roles leads to their miscommunication about sexuality: Peter sees himself as "a devoted son" (Barrie 1911/2004: 94) to Wendy, whereas Wendy clearly wants to be more than just a maternal figure to him. For adult readers, the deliberate vagueness of *female companionship* foreshadows Peter and Wendy's miscommunication about sexuality, reflecting the mismatch between the fantasised childhood and the realistic childhood. Now let us examine how the dialogue is translated into Chinese in different versions.

Out of all three translations, Liang's translation (1929) is the closest to the original, both in meaning and in form. The noun phrase "女性的伴侣", translated literally from *female companionship*, is a formal expression in Chinese with similar denotation as the source text. In Yang's translation (1991), the translator uses a more colloquial expression, "我们没有女孩子作伴", which roughly means "there are no girls to keep us company". The colloquial style might be attributed to the translator's working method of translating through dictation (see discussion in Chapter 3), which enhances the speakability (the ease of being orally spoken) of the target text. Although the register becomes less formal in Yang's translation (1991), the meaning remains the same to the source text: Wendy's exact role on Neverland is still unspecified.

In Ren's translation (2011), which is specifically marketed for children, the translator uses a completely different strategy. *Female companionship* is translated as "女朋友" (girlfriend), which in form belongs to a less formal register and in meaning shatters the deliberate vagueness in the source text. Why does the translator opt for such a choice? To understand the translator's decision, it is important first of all to recognise what is acceptable in current publications for children in China. As discussed in section 5.1, platonic descriptions of romance are now generally considered harmless in books for children. A single mentioning of "女朋友" (girlfriend) does not challenge the current censorship protocol. Rather, what is more challenging in this case is the complexity of the discourse. As discussed in Chapter 2, in translations for children, the translator is

often found to adjust the text to suit children's reading competence (Shavit 1986). In the dialogue quoted above, the difficulty in comprehension arises from two levels: a) the complexity of the expression *female companionship* itself, which, if translated literally, might be beyond children's limited vocabulary; and b) the vagueness the expression entails: even if children can understand what *female companionship* means literally, they may still be at loss as for what exactly the term denotes, of whether Peter and the lost boys are missing a sister, a mother or a partner. By replacing *female companionship* with *girlfriend*, Ren's translation addresses the translation challenge in multiple ways. Firstly, the degree of lexical complexity is reduced. For young Chinese readers, "女朋友" (girlfriend) is a much more reader-friendly expression than a literal translation of the source text, such as "女性的伴侣" (female companionship). Secondly, the vagueness in the source text is clarified. Previous studies argue that explicitation is a common feature in the translation of children's literature, which reduces the ambiguity of the source text by using more concrete words or building up clear logical connections (Ciancitto 2010; Frank 2007). For young readers, the denotation of *girlfriend* is much more tangible than *female companionship* and is thus much easier to grasp. Thirdly, as a translation for children, Ren's translation is less sensitive to messages for adults. While the ambiguity of Wendy's role is directly related to her and Peter's miscommunication about sexuality, a message identified previously as important for adult readers, this message is weakened in Ren's translation for children. The following excerpt provides another example of how multiple layers of meaning are treated differently in translations for adults and for children. In this dialogue, Wendy confronts Peter about his exact feelings for her. The emphases are mine:

> "Peter," she asked, trying to speak firmly, "what are your exact feelings to me?"
>
> "Those of a devoted son, Wendy."
>
> "I thought so," she said, and went and sat by herself at the extreme end of the room.
>
> "You are so queer," he said, frankly puzzled, "and Tiger Lily is just the same.

There is something she wants to be to me, but she says it is not my mother."

"No, indeed, it is not," Wendy replied with *frightful emphasis*. Now *we* know why she was prejudiced against the redskins.

"Then what is it?"

"It isn't for a lady to tell."

"Oh, very well," Peter said, *a little nettled*. "Perhaps Tinker Bell will tell me."

"Oh yes, Tinker Bell will tell you," Wendy *retorted* scornfully. "She is an *abandoned* little creature."

Here Tink, who was in her bedroom, eavesdropping, squeaked out something impudent.

"She says she glories in being abandoned," Peter interpreted.

"You silly ass!" cried Tinker Bell in a passion.

(Barrie 1911/2004: 92-93)

The two protagonists are apparently talking about romance. Unlike her usual self, who is the embodiment of good manners and proper behaviour, Wendy *retort*[s] and *replie*[s] *with frightful emphasis*. She is clearly angry with Peter and frustrated about something. Note also that the author once again spoke directly to the audience. Straight after Wendy's reply *with frightful emphasis* the author said *now we know why she was prejudiced against the redskins*. Who was the author speaking to at this point? Clearly not children, as the author was speaking to someone he identified himself with (note the use of *we*), someone that can fully appreciate adult feelings such as Wendy's affection towards Peter and her dislike of rival Tiger Lily. In this excerpt, the author simultaneously communicates with both adults and children on different levels. For children, the scenario shows the interaction between Peter and Wendy about *his exact feelings for her*, something they may or may not have knowledge of. For adults, however, the passage entails more than that. It touches upon the very root of Peter's problem — that as the boy who wouldn't grow up, he cannot communicate in full terms with Wendy, the girl who wishes to grow up. Peter's gift as an eternal boy is at the same time his problem, or rather, Wendy's problem. What comes so naturally to

her as part of growing-up — love — is simply unintelligible to him.

Having analysed the passage, we are now in better terms comparing the translators' treatment of it. I shall focus on the translation of several expressions, those that depict the characters' miscommunication and accelerate the confrontation. As discussed before, the reason behind this argument, behind Wendy's frustration of Peter's ignorance about love is only fully assessable to adults. It is therefore particularly interesting to see how translations for different readership groups deal with adult-only messages in their text. Table 47 presents a summary of how some key expressions in the passage are rendered in the three translations:

Source text (Barrie 1911/2004: 92-93)	replied with frightful emphasis	a little nettled	retorted scornfully	abandoned little creature
Liang's translation (Barrie 1929: 194-195)	极用力的回答说(replied with great emphasis)	有点恼怒的 (a little nettled)	抗声说 (retorted loudly)	放荡无耻的小人 (wanton and shameless wretch)
Yang's translation (Barrie 1991: 144-145)	语气重重地说 (spoke with great emphasis)	有点带刺地 (a little sour)	轻蔑地顶了他一句 (retorted scornfully)	放荡的小东西 (wanton little creature)
Ren's translation (Barrie 2011: 112)	用害羞的口气强 (emphasised with shyness)	有点苦恼地 (a little worried)	用轻蔑的口气回答 (answered scornfully)	被遗弃的小东西 (deserted little creature)

Table 47 Comparison of different translations of Peter and Wendy's confrontation

Each translator's interpretation is different. However, there is clearly a connection between the projected readership and the way the translators represent the confrontation. In the original text, Wendy replies to Peter's innocent remarks with *frightful emphasis*. Both the Liang's (1929) and Yang's (1991) translations render her edgy manner faithfully. In Ren's translation (2011), however, Wendy answers Peter with s*hyness*. Why does the translator think she should be shy? Before answering the question, it is necessary to revisit the previous question: why is Wendy edgy? As discussed before, Wendy is frustrated because she cannot communicate with Peter, the boy who would not grow up, about adult feelings, such as love. The fundamental

cause of their miscommunication concerns the losses and gains of growing up (or not growing up). Wendy has arrived at the point of no return, when she discovers the woman part in her and will eventually embrace her life as an adult, whereas Peter is stuck in his eternal boyhood, yet perfectly happy with himself, innocently querying Wendy's frustration about their doomed future. Thus it becomes clearer to us why Wendy's edginess is turned into shyness, because the reason behind her edginess is only accessible to adults. Like the previous example, the real translation challenge here is not to depict the romance between Peter and Wendy, but to represent the dilemma that such a romance is made impossible because Peter refuses to grow up. Ren's translation (2011) handles the problem by reshaping the interaction into something children would understand, into a simple romance, when the girl is shy in her confession.

The other aspect that is worth noting is Wendy's remark about her love rival, Tinker Bell, that Tinker can tell Peter what love is because she is *an abandoned little creature*. While *abandoned* is clearly a polysemy meaning either *wanton* or *deserted*, the author clearly refers to the first meaning in the context. In both the Liang's (1929) and Yang's (1991) translations, the translators represent the connotation of the word faithfully. In Ren's translation (2011), however, the translator chooses to convey the second meaning of the word and translates the expression as *deserted little creature*. The result is two-fold. Firstly, consistent with its previous strategy, choosing to render the less offensive meaning of *abandoned* downgrades the intensity of Peter and Wendy's argument, under-representing the message for adults (the anxiety about the losses and gains of growing up). Secondly, the translator also avoids disclosing the sexual implications of *abandoned* to children, which, as discussed before, is considered a taboo in publications for children under the current censorship protocol.

Peter and Wendy's miscommunication about sexuality represents the contrast between the fantasised childhood and the realistic childhood. I have discussed the translation of this issue first, as it is related to the central theme of the fiction. As discussed above,

analysis has shown that the real translation challenge is not the taboo of sexuality, but the complexity of the text, in which the author communicated to two groups of readers simultaneously. It is found that in this case, the translation strategy is mainly determined by the projection of readership. In the following part, I shall discuss the translation of several other examples, in which the implied sexuality does create a challenge for translation. As the following discussion shall uncover, censorship plays a more important role in these instances.

A sexual implication that has often been discussed in the fiction is the sexual anxiety associated with Hook. From a psychoanalytical point of view, Garber (1992/2002) argues that removal of Hook's left hand by a female crocodile is a sign of castration, and that the exaggerated phallic symbols associated with the character (an iron hook, two cigars and sausage curls) suggest Hook's underlying sexual anxiety. When Hook realises he may not have good form, a symbol of the high social class he considers himself to be part of, he becomes is emasculated, "as impotent as he was damp", falling forward "like a cut flower" (Barrie 1911/2004: 118). Both the word *impotent* and the metaphor of a cut flower may invite interpretations connected with Hook's sexual anxiety. When the text is translated into Chinese, the translator has the option of either delivering only the literal meaning, interpreting *impotent* simply as being powerlessness, or, they can choose to preserve the underlying implication of Hook's sexual anxiety. The table on the next page (Table 48) shows how the excerpt is rendered in different versions.

Source text (Barrie 1911/2004: 118)	The unhappy Hook was as impotent as he was damp, and he fell forward like a cut flower.
Liang's translation (Barrie 1929: 199)	他立刻软了下来，像是一支折花一般瘫下去了。(He immediately softened, collapsing like a cut flower.)
Yang's translation (Barrie 1991: 185)	不幸的胡克，一下子变得有气无力，像一朵被折断的花一样垂下了头。(The unfortunate Hook immediately became strengthless, lowering his head like a cut flower.)
Ren's translation (Barrie 2011: 144)	不幸的铁钩船长跟他汗流满面一样无能为力，他像朵给折断的花那样垂下了头。(The unfortunate Hook was as powerless as he was sweaty, and he lowered his head like a cut flower.)

Table 48 Comparison of the translation of implied sexual anxiety associated with Hook

None of the translations is completely loyal to the original. For instance, the state of Hook being *unhappy* is not rendered in any of the translations. As the present discussion concerns the translation of sex-related content, I shall only focus on the translation of the sexual implication in the text. In this respect, the version that stays closest to the source text is Liang's translation (1929). To translate *impotent*, the translator uses the expression "软了下来". As a polysemy in Chinese, "软" has multiple meanings. In its verbal form, the word roughly means *to soften*, and can be used to refer to a person becoming weak and powerless. It can also imply impotency. As discussed before, when Liang's translation (1929) was published, the ideological control on sex-related content in publications was not as tight as it later becomes. Thus the translation has the freedom to duplicate the implied sexuality in the source text.

In Yang's translation (1991), in contrast, the translator uses the phrase "有气无力" (strengthless) to translate *impotent*, representing only the sense of powerlessness without recreating the sexual implications. A similar process of purification can be observed in Ren's translation (2011), in which *impotent* is replaced with "无能为力" (powerless), another phrase free from sexual implications. The purification of sex-related content is not uncommon in translations for children (see discussion by Lopez [2006], for instance, about purification in the translation of children's literature

into Spanish). What is worth our attention, however, is that although the Yang's translation is marketed for adults, it still avoids duplicating the sexual implication in the source text. Why is this the case? The exact reasons for the purification of sexual implication are not specified by the translator or the publisher. However, based on previous discussion, it is highly possible that the purification of sexual implications in Yang's (1991) and Ren's (2011) translations is related to the current censorship protocol listing sexual-content as a taboo in publications. A similar process of purification is observed in the translation of children's literature in East Germany, which considered sexual content to be a sign of capitalist corruption (Thomson-Wohlgemuth 2009). The following table (Table 49) provides another example of how sexual implications are treated in different translations:

Source text (Barrie 1911/2004: 90)	I am sure I sometimes think that spinsters are to be envied.
Liang's translation (Barrie 1929: 155)	我真有时想，老处女值得羡慕哩。(I am sure I sometimes think that spinsters are to be envied.)
Yang's translation (Barrie 1991: 140-1)	我有时真觉得，孩子们给人的麻烦，比乐趣还要多。(I am sure I sometimes feel that children bring more trouble than joy.)
Ren's translation (Barrie 2011: 109)	我有时候觉得，孩子们比起他们的可爱来更加叫人烦。(I sometimes feel that children's annoyance outweighs their loveliness.)

Table 49 Comparison of the translation of *spinster*

The excerpt is taken from the chapter concerning family life on Neverland: after a hard day's work of cooking, washing, sewing and mothering the lost boys, Wendy exclaims, "I am sure I sometimes think that spinsters are to be envied" (Barrie 1911/2004: 90). An institutionalised euphemism for an unmarried old lady, *spinster*, is used in the source text to indicate the state of not being married or having children. An established Chinese translation for *spinster* is "老处女", which literally means "old virgin", with an implicit reference to sex non-existent in the source text. In Liang's translation (1929), the translator renders the source text faithfully, which again is made possible by the relatively loose control on sex-related content. In both Yang's (1991) and Ren's (2011) translations, the word *spinster*, with is implicit suggestion to

sexual behaviours, is avoided in the target text. In Yang's translation (1991), the translator paraphrases the source text, which back-translated into English roughly means "I am sure I sometimes feel that children bring more trouble than joy" (Barrie 1991: 140-1). The same strategy is adopted in Ren's translation (2011), which represents the source text as "I sometimes feel that children's annoyance outweighs their loveliness" (Barrie 2011: 109). The lexical purification observed in both Yang's (1991) and Ren's (2011) translations is consistent with their purification of sexual implications in the previous example, which again suggests that the censorship protocol after the establishment of the PRC may have influenced the treatment of sex-related content in translation.

After comparing these two representation of phrases with sexual implications in different translations, it is observed that the censorship rules in the PRC have restricted the translator's treatment of sex-related content, as evidenced by the process of purification observed in Yang's (1991) and Ren's (2011) translations, compared to Liang's translation completed in 1929. This is not to say, however, that as they are both influenced by the current censorship protocol in China, Yang's translation and Ren's translation are comparable in every way they treat contents related to sexuality. As discussed previously, although platonic descriptions of romance are tolerated in writings for children, explicit references to the opposite sex’s physical features are still considered sensitive. As they are intended for different readers, Yang's (1991) and Ren's (2011) translations vary in the degree that they tolerate descriptions with more subtle references to sexuality, such as the physical features of the opposite sex, or the suggestion of intimate behaviours. Compared to Yang's translation (1991), Ren's translation for children (2011) is much more sensitive about these contents. The table on the text page (Table 50) contrasts how an excerpt containing descriptions of the physical features of the opposite sex is translated in the three translations:

Source text (Barrie 1911/2004: 23)	It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage.
Liang's translation (Barrie 1929: 41)	她名叫丁克钟儿，很精致的穿着干树叶子的衣服，又短又窄，她身体的美都显出来了。(She was called Tinker Bell exquisitely gowned in a skeleton leaf, cut short and tight, fully revealing the beauty of her figure.)
Yang's translation (Barrie 1991: 30)	她是一个女孩，名字叫做叮叮铃，身上精精致致地裹着一片干树叶，领口裁成方的，裁得很低，恰到好处显露出她身段的优美。(She was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, revealing the beauty and elegance of her figure just to the right degree.)
Ren's translation (Barrie 2011: 23)	它是一个女孩，名字叫做丁零小零儿，身上优美地披着一片枯叶，裁得很短，方方的，透过它可以清楚地看到她的个子。(It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut short and square, through which one can clearly see her height.)

Table 50 Comparison of the translation of Tinker Bell's physical features

The excerpt is taken from the scene when Tinker Bell is first introduced, described as wearing a "in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage." Liang's translation (1929) slightly alters the cut of Tinker Bell's clothing, replacing "low and square" with "short and tight". The message, however, remains basically the same, that Tinker Bell is wearing a dress which clearly shows her physical features. Other than this alternation, Liang's translation (1929) remains quite loyal to the source text. Yang's translation (1991) is also reasonably loyal to the source text. However, a slight degree of attenuation can still be observed. Tinker Bell's figure is described as *beautiful and elegant*, stressing the aesthetic beauty rather than pure physical attraction. In addition, *to the best advantage* is translated as "恰到好处" (just to the right degree), which seems to suggest that the revelation of Tinker Bell's body is just to the appropriate level. In Yang's translation (1991), these changes reduce the effect of the explicit description of Tinker Bell's figure, which is in some way comparable to the version’s elimination of the sexual implication of *spinster* in the previous example. In Ren's translation (2011), the process of purification is more obvious. Instead of her female figure, what is revealed to young readers is Tinker Bell's height, removing altogether the sexual implication associated with Tinker Bell's body. Table 51 on the next page provides another

example related to the description of the opposite sex's physical features:

Source text (Barrie 1911/2004: 62)	"Her mouth opens," cried a third, looking respectfully into it.
Liang's translation (Barrie 1929: 106)	"她张嘴了，" 第三个又喊，恭恭敬敬地向她的嘴里望。 ("Her mouth opens," cried a third, looking respectfully into it.)
Yang's translation (Barrie 1991: 95)	"她张嘴了，" 第三个孩子说，恭恭敬敬地盯着她的嘴。 ("Her mouth opens," cried a third, staring respectfully at it.)
Ren's translation (Barrie 2011: 72-4)	"她的嘴张开了，"第三个叫道，恭敬地朝她看。 ("Her mouth opens," cried a third, looking respectfully at her.)

Table 51 Comparison of the translation of a passage in which a lost boy looks into Wendy's mouth

In this scene, Wendy is shot by one of the lost boys by mistake during her flight to Neverland. When the boys all think she is dead, she opens her mouth, with her eyes still closed, and sings her wish of having a little house. In the source text, the reference to Wendy's mouth seems quite innocent: as her eyes are closed, the only sign for the boys to determine that she is not dead is by looking at the only part of her that is moving: her mouth. However, as O'Sullivan (2005) argues, the description of body organs and their functions is often seen as a taboo in children's literature. In China, considering tightened censorship rules on sex-related content since 1949, the description of a group of boys "looking respectfully into" a girl's mouth, an organ often associated with sex, may trigger pre-censorship and requirement for alternation. As Table 51 indicates, while Liang's translation (1929) stays loyal to the original, Yang's translation (1991) alters the source text slightly: instead of "looking respectfully into" Wendy's mouth, the boys "look respectfully at" her mouth, weakening the potential association with sex. Ren's translation (2011), as a text intended for children, purifies the source text even further: the reference of the lost boys looking at Wendy's mouth is removed altogether; instead, they simply "look respectfully at her".

In the source text, there are also explicit and implicit references to intimate behaviours with the opposite sex. The most famous example is the kiss shared by Peter and Wendy. In all three translations, the scene related to the kiss is preserved and rendered

rather faithfully. Why does Ren's translation (2011), which so far seems to be the version most sensitive to sex-related content, choose to preserve the kiss? The answer may be related to the role the kiss plays in plot development. The examples I have discussed so far either concern hidden message for adults, information between the lines or isolated lexical choices, which, if altered, will not significant influence the main plot. The kiss between Peter and Wendy, however, is different. If Peter, who does not know what a kiss is, has not given Wendy a thimble as a kiss, which she wears around her neck, Wendy would not be saved from the lost boy's arrow. The translator would risk significantly altering the plot if the scene is removed. For descriptions about intimate behaviours that do not play a vital role in plot development, however, variations can be observed in different translations. Table 52 below provides an example of such an instance:

Source text (Barrie 1911/2004: 144)	"Tink can't go a twentieth part of the way round," she reminded him a little tartly.
Liang's translation (Barrie 1929: 242)	"丁克有许多事做不来呀！" 她酸辣的提醒他。("There are many things Tink couldn't do!" she reminded him a little sourly and heatedly.)
Yang's translation (Barrie 1991: 227)	"丁丁有好些事干不了。" 她有点尖酸地提醒他。("There are many things Tink can't do," she reminded him a little sharply and sourly.)
Ren's translation (Barrie 2011: 176)	"丁零二十分之一的长路的走不到。" 她有点讽刺地提醒她。("Tink can't walk a twentieth part of a long trip," she reminded him a little statistically.)

Table 52 Comparison of the translation of Tinker Bell's "hug"

The excerpt is taken from the final chapter of the source text, in which Wendy returns home after her adventure on Neverland, bidding goodbye to Peter. Wendy is worried that Peter will be lonely without her; Peter, however, says indifferently that Tinker Bell can also keep him company. In reply, Wendy reminds Peter "a little tartly" that "Tink can't go a twentieth part of the way round" (Barrie 1911/2004: 144). Here the author is cross-referencing Wendy's line in the play *Peter Pan*, in which the character says, "She (Tinker Bell) has no scruples. She hugs you openly, though she can't go a twentieth part of the way round" (Barrie 1904).

It is unclear if the information in the play is available to the Chinese translators. As translations for adults, however, both Liang's (1929) and Yang's (1991) translations represent the implied meaning in Wendy's remarks accurately, that there are things that Tinker Bell, as a fairy, cannot do to keep Peter away from loneliness, whereas Wendy can. Note also the translation of *tartly.* In English, *tart* as an adjective originally means *sharp or acid in taste*; a *tart* remark is often a sharp, unpleasant or sarcastic one. To translate *tartly*, Liang's translation (1929) uses the word "酸辣的" (sourly and heatedly); Yang's translation (1991) uses "尖酸地" (sharply and sourly) — while both words resemble the original word *tartly* in meaning, they also contain the character "酸" (sour), an institutionalised metaphor in Chinese to indicate jealousy of what one cannot get, especially in love. For adult Chinese readers who are familiar with the context, Wendy's remarks is likely to invite interpretations suggesting her jealousy of Tink Bell's intimacy with Peter, which is to some extent comparable to what English-speaking readers might have interpreted from the source text, if they are familiar with the cross-reference of the hug in the play.

In Ren's translation (2011) for children, the translator renders Wendy's remarks quite differently. Once again, the translator resorts to the method of explicitation to suit the reading competence of children. As discussed before, in the source text, Wendy's real meaning is implicit, the interpretation of which requires familiarity with her pervious remarks in the play. In Ren's translation (2011), the meaning of Wendy's words is made explicit to the reader. In the target text, "Tink can't walk a twentieth part of a long trip" can be understood quite easily without recognising cross-references or reading between the lines. In addition, the meaning in Wendy's words is also altered, as Tinker Bell being unable to "walk a twentieth part of a long trip", purifying the implication of intimate behaviours. Also, unlike Liang's (1929) and Yang's (1991) translations, which represent Wendy's manner of speaking with the Chinese metaphor for jealousy in love, "酸" (sour), Ren's translation (2011) renders *tartly* simply as "讽

刺地" (sarcastically), avoiding creating the image of a jealous Wendy snapping at Peter about how her love rival, Tinker Bell, fails to comfort Peter's loneliness with a hug. The example again indicates that in translating details in the source text that do not play a major role in plot development, such as description of the opposite sex's physical features and implication of intimate behaviours, Ren's translation (2011) for children is, out of all three versions, the one that purifies the source text to the greatest extent.

5.3 Negative attitude towards adults

Another sensitive theme in *Peter and Wendy* is that of a negative attitude towards adults. All books for children need to address in some way the relationship between children and adults: How are children portrayed in the book? How are adults portrayed? What is children's attitude towards adults — do they respect adults or do they defy them? (Shavit 1986: 93-96) A writer's answer to these questions is not just relevant to the setting of the story itself, but is constrained by many other factors. As discussed in Chapter 2, children's books are produced, censored, marketed and purchased by adults for children. In order to reach the target audience — children — a book has to first of all pass the selection process by adults. As Shavit (1986: 93-95) argues, the dominant role adults play in the production and circulation process in children's literature means that books that portrays adults negatively tend to be disapproved by adult readers, who often restrict children's access to them. McClure (1995) also observes that in the American culture, books that challenge parental authority or contain anti-family elements are often challenged by parents, motivated by concerns that they encourage disobedience in children and defy adult authority.

In China, the relevant laws and regulations discussed in the previous section indicate that books for children should be free from the description of behaviours that may induce children to act against commonly-held social values. Although details are not provided as to exactly which behaviours are not tolerated in books for children, some clues can be found in official documents reflecting state ideology. In 1981, the

Ministry of Education published the *Rules for Elementary School Students.* As elementary education is compulsory in China, the *Rules* are in effect an official document explicitly stating the state's moral expectations for children. Respecting teachers and senior members in the family is listed as one of the ten rules. In the latest version of the *Rules for Elementary and Secondary Students* published in 2004, two of the ten rules concern the adult-child relationship, indicating that students should respect the teacher and be obedient to parents[46]. Of course, not all books for children in China conform to these moral expectations. One notable exception is Zheng Yuanjie. As a prolific writer for children, many of Zheng's fairy tales openly defy parental authority, which evoked heated discussion among Chinese researchers concerning his fairy tales' suitability for children (Fang 1994; Tian 2006)[47]. Authors like Zheng, however, only represent the minority. As Liu (2013) observes, currently in China, parental love and guidance is still one of the most important themes in books for children.

In *Peter and Wendy*, embedded in its affectionate representation of childhood, a deep-lying theme in the text is in fact hatred, typified by Hook's ungrounded hatred for Peter and Peter's irrational hatred for adults in general (Coats 2006: 4). Holmes (2009: 141) further suggests that Barrie deliberately sets up an irreconcilable conflict between childhood and adulthood. For instance, in choosing to return home and re-enter the grown-ups' world, Wendy and the lost boys have to leave Peter and Neverland for good. The most disturbing element, perhaps, is the way parents are portrayed in the text. The focus of this sub-section shall be the translation of two controversial elements in the source text: Mr. Darling's failed authority and Peter's open declaration of hatred towards mothers.

[46] Other rules include: love the home country; abide by the law; honour science; cherish life; respect oneself; participate eagerly in physical labour; support the community; uphold honesty and protect nature (Ministry of Education of the PRC 2004).

[47] Since 1985, the monthly magazine "*Tonghua Dawang*" (King of Fairy Tales) started to publish Zheng's works exclusively, which was once discontinued from 2001 to 2004 due to controversies about the sensitive themes Zheng has explored.

Barrie bases Mr. Darling on the Llewelyn Davies boys' farther, Arthur, who is perhaps the least favoured character in the book (apart from Hook). Mr. Darling, as the story goes, always feels insecure about his authority in the house and has embarked upon many vain attempts to reassert power. The most dramatic sequence, which directly leads to Peter's abduction of the children, happens in the second chapter, when Mr. Darling boasts about how brave he is when it comes to drinking medicine. He fails to drink his own medicine when Michael challenges him and instead puts the medicine in Nana, the dog-nurse's plate and coaxes her to drink it. When a disheartened Nana is comforted by the children, Mr. Darling feels isolated by the family and decides to kick Nana out of the Nursery — unguarded by their nurse, the children fly away with Peter later in the night. Thus in a couple of pages, Mr. Darling, the head of the family, has showed the weaknesses of all children and adults alike. He lies, bullies and fusses over, while all the other family members remain perfectly sensible.

The question is, when it comes to translation, whether such a disrespectful representation could be faithfully conveyed. In Liang's translation (1929), the translator remains loyal to the original, fully representing Mr. Darling's weakness. This is consistent with our previous observation that this version enjoys the greatest freedom from state censorship rules. Yang's translation (1991) also renders the scenario faithfully, which is also understandable. As discussed before, in the PRC, the challenge of adult authority is considered controversial mainly in writings for children. As a translation mainly intended for adults, it is possible that the Yang's translation enjoys more freedom from the moral expectations in texts for children, and as a result renders the controversial passage faithfully.

The case of Ren's translation (2011), however, is more interesting, as this version also offers a faithful representation of Mr. Darling's weakness. As a translation clearly marketed for children, why does the text choose to violate the taboo and challenge adult authority? There is no traceable documentation explaining the translator's or the

publisher's decision regarding this issue. I can only offer a couple of tentative explanations. The first is related to the role the scenario plays in plot development. In the previous section, I have discussed Peter and Wendy's kiss, which, as an important part of the main plot, is preserved in translation, despite its potential violation of the sex taboo. The scene about Mr. Darling's irrational behaviour is in some way comparable to the kiss, in that it is vital to plot development. The scene echoes Mr. Darling's redemption later in the book, when the man is ashamed of himself and decides to live in the kennel until the children come back. The argument between Mr. Darling and Michael also echoes his reconciliation with the children in the final chapter. If the translator chooses to disguise Mr. Darling's weakness, the redemption and reconciliation would seem ungrounded, or the translator might face the challenge to systemically alter the plot.

The other explanation is related to the translator of the 2011 version, Ren Rongrong. As discussed in Chapter 3, in the 1980s, before he translated *Peter and Wendy*, Ren had already translated a large corpus of world classics in children's literature, including "*Pippi Långstrump*" (Lindgren 1945) and "*Karlsson på taket*" (Lindgren 1955). Both of Lindgren's texts portray disobedient children who openly defy adult authority. Pippi lives by herself, openly challenges the school teacher, annoys adults in general and has a father, who, unlike the stereotypical parent, is a buccaneer captain living on a small island. Karlsson, like Peter, has no parent, lives by himself on the roof and is in every respect the opposite of an obedient and respectful child. Ren confesses that among his many translations, "*Karlsson på taket*" is an all-time favourite, the character's mischievousness and disobedience reflecting in many ways his own understanding of childhood (Liu 2013). Ren's translation of Lindgren's works in the 1980s helped to break the strong didactic orientation which was then prevalent in Chinese children's texts (Liu 2013). It is possible that Ren's past work experience with children's stories challenging traditional parental authority as well as his own understanding of childhood have made him more tolerant with the half-mocking portrayal of Mr. Darling.

The other example I would like to discuss touches upon a topic that is more disturbing than the half-mocking portrayal of Mr. Darling's irrationality. It challenges what often goes unchallenged in children's literature: the children's love of and faith in their mother. The first scene I would like to discuss takes place when Peter is on his way to Neverland with Wendy and her brothers: the lost boys, on Peter's absence, start to talk about their mothers. The narrator comments that " (i)t was only in Peter's absence that they could speak of mothers, the subject being forbidden by him as silly" (Barrie 1911/2004: 51). Table 53 below contrasts how this is rendered in different translations.

Source text (Barrie 1911/2004: 51)	It was only in Peter's absence that they could speak of mothers, the subject being forbidden by him as silly.
Liang's translation (Barrie 1929: 86)	只有当彼得不在的时候他们才能说起母亲，因为他觉得这个题目无谓，禁止谈的。(It was only in Peter's absence that they could speak of mothers, the subject being forbidden by him as pointless.)
Yang's translation (Barrie 1991: 75)	只有当彼得不在的时候，他们才能谈起母亲，彼得禁止谈这个话题，因为他觉得这很无聊。(It was only in Peter's absence that they could speak of mothers, the subject being forbidden by him as boring.)
Ren's translation (Barrie 2011: 57)	只有当彼得不在的时候他们才能够谈论妈妈，他真傻，不许大家谈这个话题。(It was only in Peter's absence that they could speak of mothers; it is quite silly of him to forbid everyone to talk about the subject.)

Table 53 Comparison of the translation of a passage in which the topic of mothers is described as *silly*

In Chinese, the closest semantic equivalence to *silly*, in this context, would be "傻", or, to use terms more popular among young people, "白痴" or "弱智". In Liang's translation (1929), the translator uses an archaic expression, "无谓" (pointless) to translate *silly*, which strictly speaking is not a semantic equivalence, but still represents Peter's disapproval of mothers. In Yang's translation (1991), "无聊" (boring) is used, which again is not the most precise equivalent, but nonetheless manages to render the message of the source text. In Ren's translation (2011), the translator does employ the semantic equivalent, "傻" — however, what is being silly in this case is not the subject of mothers, but the person who does not allow others to

talk about mothers — Peter himself! Although readers of Ren's translation (2011) are still informed that Peter does not allow the lost boys to talk about mothers, which still challenges maternal authority, the effect of the challenge is compensated by openly condemning Peter as being silly. As a translation for children, Ren's translation (2011) shows more sensitivity about elements in the source text that challenge adult authority.

The other scenario I would like to discuss concerns children's doubts about a mother's love. The scenario happens on the night right before the children decide to return home. After Wendy tells her usual bed-time story about how great a mother's love is, Peter challenges her with *the truth about mothers*:

> "Long ago," he said, "I thought like you that my mother would always keep the window open for me, so I stayed away for moons and moons and moons, and then flew back; but the window was barred, for mother had forgotten all about me, and there was another little boy sleeping in my bed."
>
> I am not sure that this was true, but Peter thought it was true; and it scared them.
>
> "Are you sure mothers are like that?"
>
> "Yes."
>
> So this was the truth about mothers. The toads!
>
> Still it is best to be careful; and no one knows so quickly as a child when he should give in. "Wendy, let us go home," cried John and Michael together.
>
> "Yes," she said, clutching them.
>
> "Not to-night?" asked the lost boys bewildered. They knew in what they called their hearts that one can get on quite well without a mother, and that it is only the mothers who think you can't.
>
> "At once," Wendy replied resolutely, for the horrible thought had come to her: "Perhaps mother is in half mourning by this time."
>
> (Barrie 1911/2004: 98)

At the beginning of the passage, Peter confesses the reason behind his hostility towards adults, that he has been abandoned by his own mother. The author then makes a tactic move, using a qualifier, "I am not sure if this was true", to downgrade the impact of the cruel truth. As a matter of fact, according to *Kensington Gardens*, Peter's mother did bar him from the nursery after months of waiting in vain. The author's focus here, however, is not on what mothers have done, but how easily their children's faith is shattered. After seeking Peter's confirmation about how easily a mother forgets, the narrator abandons his objectivity as a storyteller, takes the position of the children in the story and speaks aloud the dark thoughts of the child reader: *So this was the truth about mothers. The toads!* As Holmes (2009: 141) points out, the passage presents an unpleasant reading experience for both the child and the adult, if they were to share the story together: while adults would be concerned with the unfavourable attitude towards mothers, children would be bothered by the author speaking their secret thoughts aloud. What happens next makes the situation even more intense. The author speaks through the hearts of the lost boys yet another disturbing thought: *One can get on quite well without a mother, and that it is only the mothers who think you can't*. At this point, the reader is faced with a very unpromising picture of the mother-child relationship: an irresponsible mother on one hand and the ungrateful children on the other. Yet the drama is not finished. Wendy, the child who is the most confident with a mother's love at the beginning, is struck by a horrible thought: *Perhaps mother is in half mourning by this time.* The focus here is not just mourning, but *half-mourning*, which is the second stage of the Victorian ritual of mourning, when people are permitted to wear plain colours other than full black garments (Zipes 2004: 230). In other words, Wendy is worried their mother will eventually embark upon a new life and forget about them altogether. In all three translations, the source text is rendered fairly faithfully. However, subtle differences can still be observed. Table 54 on the next page shows how these three versions render the last paragraph of the passage.

Source text (Barrie 1911/2004: 98)	"At once," Wendy replied resolutely, for the horrible thought had come to her: "Perhaps mother is in half mourning by this time."
Liang's translation (Barrie 1929: 206)	"立刻就走，" 文黛决绝的回答，因为她猛然想起一个可怕的念头："或者母亲此刻已经哀悼得不成样子了。" ("At once," Wendy replied resolutely, for the horrible thought had come to her: "Perhaps mother is mourning and heartbroken by this time.")
Yang's translation (Barrie 1991: 152)	"马上就走，" 温迪果断地说，因为她忽然想到一个可怕的念头："说不定母亲此刻已经在哀悼他们了。" ("At once," Wendy replied resolutely, for the horrible thought had come to her: "Perhaps mother is already mourning by this time.")
Ren's translation (Barrie 2011: 118)	"马上走，" 温迪果断地回答，因为她已经想到了可怕的念头，"万一妈妈这时候以为我们死了。" ("At once," Wendy replied resolutely, for the horrible thought had come to her: "in case mother thinks we are dead by this time.")

Table 54 Comparison of the translations of a passage concerning a mother's love

Each translator's interpretation is different. Liang's translation (1929) emphasises the sadness of the mother; Yang's translation (1991) stresses the fact the mother may have started mourning; Ren's translation (2011), as the translation for children, uses more colloquial expressions by replacing the formal word *mourning* with the explanation that their mother thought the children are dead. Yet they are similar in one respect: none of the translators go as far as the original author in revealing how heartless the children think a mother can be. As discussed before, in the source text, Wendy is worried not simply because mother is mourning, but because by this time she might be already in *half-mourning*, and may eventually forget about them and have new babies. In all three translations, the real reason behind Wendy's worry remains uncovered. Out of all the examples that have been discussed so far, this is the only occasion when the sensitivity in the source text is masked in all three translations, despite the fact that they are completed under different socio-historical conditions and intended for different audiences. Without available documentation about details in the

translation or publication process, it is not easy to explain why this has happened. It is possible that either all three translators have misinterpreted the meaning of *half-mourning*, or that the doubt of a child about a mother's love challenges something so central to family values that it is considered undesirable even in translations for adults.

5.4 Violence and death

Violence plays a delicate role in children's literature. On one hand, there has been ample discussion on the negative effects of violence, such as revealing the dark side of the society prematurely, or setting up bad role models for children (see discussion by McClure 1995: 3-4; Nodelman & Reimer 2003: 97-101). On the other hand, violence is a recurring theme in children's literature, from cannibalism in *Little Red Riding Hood* to graphic descriptions of murder and torture in *Harry Potter*. As Tomlinson (1995) sees it, the central role violence plays in children's literature is related to the nature of violence. According to Tomlinson, violence plays an important role in our process of defining ourselves. We define who we are by making the distinction between those like us (Self) and those unlike us (Other). While violence against Self is prohibited, violence against Other is not just allowed but often institutionalised (by police and military, for instance). Thus as an indispensable part of human life, violence is unavoidable in children's literature. As Tomlinson put it, "(t)he issue is not whether violence has a place in children's literature, because history has shown that it has. The issue is whether violence in a children's book can be justified" (1995:40). Tomlinson's own investigation argues that the description of violence in historical fiction and nonfiction offer children a deeper understanding of what history has to teach and are therefore justified. On a similar note, Catherine Orenstein (2002: 54-5), who compares the original edition of *Grimm's Fairy Tales* and the later edition for children, has found while reference to sex, incest and pregnancy are removed, violence is kept and sometimes even exaggerated. Orenstein concludes that exaggerated violence serves the Grimms's aim to teach children moral lessons and to promote values such as discipline, piety and obedience.

In Chinese children's literature, violence is mainly observed in works that concern themselves with the historical context, or more precisely, with the living conditions of children during the Chinese civil wars, the Sino-Japanese war, or, in general, before the establishment of the PRC. To borrow Tomlinson's (1995) analogy, the description of violence is mainly justified on the ground that it concerns the brutality of the Other against the Self. As discussed in Chapter 1, in "*Daocao Ren*" (The Scarecrow, Ye 1923), the first fairy tale collection written by a domestic author, quite a few stories depict violence, death, and cruelties in life in general. The element of violence has since been repetitively explored in works depicting the physical sacrifice and suffering of children during the war period. As discussed in Chapter 1, in the short story "*Hei Gutou*" (The Black Bone, Hu 1930) the protagonist dedicates himself to revolution and is murdered by the enemy. In "*Gechang Er Xiao Fangniu Lang*" (A Song for Er Xiao the Shepherd), a poem inspired by a real-life story during the Sino-Japanese war, Er Xiao, a little boy who leads the enemy to the ambush, is tossed over to the rocks and brutally murdered. Since the establishment of the PRC, the attitude towards violence in children's literature has changed. Naturally, before works about children's lives under the communist reign were written, texts were still produced depicting the physical suffering of children in the old world. The general expectation of the government, as discussed in Chapter 1, however, is for writers to produce more positive-minded works describing the "new lives" of children free from war, poverty, violence and horror. Although the influence from political ideology became less prominent since the late-1970s, violence in general is still considered harmful for children. As discussed previously, the current censorship regulations state explicitly that violence and horror should be avoided in books for children.

Although violence does not play a major role in *Peter and Wendy*, there are still quite a few passages describing physical confrontations, which mainly occur during the clashes between the children and the pirates. Although the author has never drawn a clear line of good and evil between the two, the way the story is represented makes it

possible interpret the confrontation as a battle between good and evil: the pirates are malicious, ill-mannered and blood-driven, while the children are brave, loyal and simple-minded; the "bad guys" (the pirates) are eliminated in the final battle, while the "good guys" (the children) remain unharmed. In all three translations, most of these passages are rendered rather faithfully, as they describe, to borrow Tomlinson's (1995) analogy again, how the good (Self) defends itself against the evil (Other). However, there are also a few occasions when the degree of violence represented in the target text differs, as is shown in the following example:

Source text (Barrie 1911/2004: 105)	Turley fell to the tomahawk of the terrible Panther, who ultimately cut a way through the pirates with Tiger Lily and a small remnant of the tribe.
Liang's translation (Barrie 1929: 180)	特来是被豹子的斧头砍死的，他随着虎莲和一伙残兵杀出一条血路而逃。(Turley is cut to death by the tomahawk of the terrible Panther, who ultimately cut a way through the pirates with Tiger Lily and a small remnant of the tribe.)
Yang's translation (Barrie 1991: 163)	托利死在可怕的豹子的斧头下，豹子和虎莲以及少数残余部队，终于杀出一条血路，逃了出去。(Turley died under the tomahawk of the terrible Panther, who ultimately cut a way through the pirates with Tiger Lily and a small remnant of the tribe.)
Ren's translation (Barrie 2011: 126)	特利倒在可怕的"黑豹"的手斧之下。"黑豹"和"卷丹花"以及部落里很小一部分还活着的武士在海盗之间杀除了一条血路。(Turley fell to the tomahawk of the terrible Panther, who ultimately cut a way through the pirates with Tiger Lily and a small remnant of the tribe.)

Table 55 Comparison of the translation of Turley's fall

The passage in Table 55 above gives an account for the casualties in the final battle of the pirates and the Indians (who are on Peter's side), in which Turley, a pirate, is attacked by the terrible Panther, an Indian warrior and ally with Peter Pan. Based on the information available from the source text, Turley is attacked by the tomahawk and falls on the ground, either fainted, injured or dead. Each translator's representation of the situation is different. Liang's translation (1929) again appears to be the version that is the least sensitive to taboo topics. To enhance the readability of the text, Liang's translation (1929) reduces the indirectness in the source text by clearly indicating that

Turley is dead. The translator also adds the verb "砍" (cut), making a clear and logical connection between the terrible Panther using the tomahawk and Turley being dead. In doing so, of course, the representation of violence becomes more direct and graphic, which is made possible by the relatively relaxed social-political background in which the translation was produced and the fact that it is intended for adults. In Yang's translation (1991), Turley is "dead under the tomahawk". Like Liang's translation (1929), Yang's translation also chooses to reduce the indirectness of the source text by explicitly stating Turley's ending. However, the description of the death is not as detailed and less graphic. Of all three translations, Ren's translation (2011) is the least graphic, and interestingly, the closest to the original. Like the source text, the translator uses the phrase "倒在……之下" (fall to), indirectly expressing Turley's doomed ending. Compared to the other two translations, both the graphic details of violence and the consequence of violence are toned down. The current censorship protocol against violence in children's literature seems to have influenced the translator's decision. The following example (Table 56) is of a similar nature:

Source text (Barrie 1911/2004: 81)	First to draw blood was John, who gallantly climbed into the boat and held Starkey.
Liang's translation (Barrie 1929: 137)	头一个使敌人流血的是约翰，他勇猛的爬上了船，劫住了斯大奇。(First to make the enemy bleed was John, who gallantly climbed into the boat and held Starkey.)
Yang's translation (Barrie 1991: 125)	头一个使敌人流血的的约翰，他英勇爬上小艇，扑向了斯塔基。(First to make the enemy bleed was John, who gallantly climbed into the boat and held Starkey.)
Ren's translation (Barrie 2011: 97)	首先让海盗大吃苦头的是约翰，他轻快地爬上小划艇，抓住斯塔基。(First to make the pirates suffer was John, who gallantly climbed into the boat and held Starkey.)

Table 56 Comparison of the translation of a passage in which John "draw(s) blood"

This excerpt is taken from the final battle between the children and the pirates. In the source text, Wendy's little brother, John, is described as the "first to draw blood", which can be interpreted in a couple of ways. To take the expression literarily, John could have drawn real blood from the pirates, which could well happen during battles.

Or, the expression can be interpreted figuratively, as John attacking the enemy and making progress in the battle. In both Liang's (1929) and Yang's (1991) translations, the idiom is interpreted literarily, translated as "使敌人流血" (to make the enemy bleed). In Ren's translation (2011), in contrast, the translator interprets the expression figuratively, as "让海盗大吃苦头" (to make the pirates suffer). Similar to what has been observed above, Ren's translation (2011) chooses to represent potentially violent contents in the source text less graphically as Liang's (1929) and Yang's (1991) translations.

So far I have discussed the representation of physical confrontation between the children and the pirates in translation. In some passages, compared to Liang's (1929) and Yang's (1991) translations, Ren's translation (2011) provides a less direct and graphic representation of violence, influenced by the current censorship protocol restricting violence in publications for children. However, as is also discussed above, the majority of passages containing violence of this type are rendered rather faithfully, based on the justification that they represent the confrontation between the Self and the Other, an important theme in Chinese children's literature depicting the battles and suffering of children during the pre-PRC era.

Another type of violence, that is not as brutal, but perhaps far more troublesome, is the physical abuse Peter imposes on his followers and friends. The reason Peter is portrayed as such is related to the author's own image of the character. From the very beginning, the author never intends Peter to be a good boy. As Barrie's biographer Birkin (2003) reveals, Barrie had always intended Peter to be the main villain: Hook did not even exist in the first draft of the theatrical version, and was created simply to give stagehands enough time to change the scenery. Kincaid (1994: 279), who analyses the manner from a different angle, has reached a similar conclusion that the attraction of Peter lies in his Otherness: his self-possession, unconventionality and lack of a need for anyone else. In fact, the very existence of Peter himself challenges conventionality. As the boy who defies the rule of nature, it is natural, at least for

Barrie, for Peter to defy the morality of humans.

When the text is translated into Chinese, the description of Peter's physical abuse of his peers is likely to create a greater challenge, especially for the translation for children, as it cannot easily be justified as the defence of the Self against the Other. Ultimately, how this challenge can be addressed is determined by each version's interpretation of Peter: whether, following Barrie's original intentions, Peter is represented as the "betwixt and in-between" that defies human morals; or, whether his image is purified, as the leader of "the good guys". In a nutshell, the title of each translation represents their own interpretation of the protagonist. In Chapter 3, in the discussion of paratextual features, I analysed the translation of titles: it was noted that while both Liang's (1929) and Yang's (1991) translations use the Peter Pan’s name as the title, showing a neutral attitude to the protagonist, Ren's translation (2011) associates the character with the positive connotation of "侠", a chivalrous hero adept in martial arts, representing Peter as a positive role model. As shall be illustrated in the following examples, the representation of Peter's physical abuse of his peers in each translation is consistent with the attitude they have expressed towards the character. I shall start with the example in Table 57 below:

Source text (Barrie 1911/2004: 59)	Fairies indeed are strange, and Peter, who understood them best, often cuffed them.
Liang's translation (Barrie 1929: 102)	仙女实在是很奇怪的，彼得最能了解她们，常常的就打她们。 (Fairies indeed are strange, and Peter, who understood them best, often hit them.)
Yang's translation (Barrie 1991: 90)	仙人们确实很奇怪，彼得最了解她们，经常用手扇她们。(Fairies indeed are strange, and Peter, who understood them best, often cuffed them.)
Ren's translation (Barrie 2011: 68)	小仙子们的确很奇怪，最了解她们的彼得常常进她们。 (Fairies indeed are strange, and Peter, who understood them best, often scolded them.)

Table 57 Comparison of the translation of a passage in which Peter cuffs the fairies

In the excerpt in Table 57 above, Peter is described to *cuff* the fairies often, which according to the *Oxford Dictionary of English*, means "to strike with an open hand". Compared to previous examples, the degree of violence is fairly moderate. What

makes the description slightly disturbing, however, is that fairies are not exactly "the bad guys". Peter used to live with fairies in Kensington Gardens and has frequently attended their balls; one fairy in particular, Tinker Bell, claims to be Peter's own fairy and has saved his life. Arguably, the scene happens straight after Tinker Bell sets Wendy up, leaving Peter mad with the fairy. The physicality, however, is not directed towards Tinker Bell, but to all fairies in general, and is described as happening on regular bases, with no logical justification whatsoever. The only explanation for Peter's behaviour here is his "Otherness", that he does not always follow human morals. In both Liang's (1929) and Yang's (1991) translations, the passage is represented faithfully, consistent with their neutral representation of the character in the book title. In Ren's translation (2011) the book title has already presented Peter as a little hero to young readers. To make the character comply with the image of a role model, the physicality he imposes on fairies is purified, by replacing "cuff" with "scold". In the following example (Table 58), Peter's physical abuse extends to the lost boys:

Source text (Barrie 1911/2004: 47)	The boys on the island vary, of course, in numbers, according as they get killed and so on; and when they seem to be growing up, which is against the rules, Peter thins them out; but at this time there were six of them, counting the twins as two.
Liang's translation (Barrie 1929: 90)	岛上孩子们的数目时常变动，因为有的被杀及其他的缘故；孩子们若是有点长大的样子，这是不合规章的，彼得便把他们饿得瘦死；但是此刻只有六个，双生儿做为两个。 (The boys on the island vary in numbers, as they get killed and so on; and when they seem to be growing up, which is against the rules, Peter starves them to death; but at this time there were only six of them, counting the twins as two.)
Yang's translation (Barrie 1991: 69)	岛上的孩子的数目时常变动，因为有的被杀，或其他缘故；他们眼看着就要长大的时候——这是不合乎规定的，彼得就把他们饿瘦了，直到饿死。不过眼下他们是六个人，那对孪生兄弟算两个人。 (The boys on the island vary in numbers, as they get killed and so on; and when they are just about to up, which is against the rules, Peter starves them, until they become thinner and eventually die. but at this time there were six of them, counting the twins as two.)
Ren's translation (Barrie 2011: 51)	当然，这岛上的男孩数目时有不同，这要视他们被杀的情况而定；当他们似乎要长大的时候，这是违背规定的，彼得就把他们送走；现在一共只有六个人，一对双胞胎兄弟算两个。 (Of course, the boys on the island vary in numbers, according as they get killed; and when they seem to be growing up, which is against the rules, Peter send them away; but at this time there were only six of them, counting the twin brothers as two.)

Table 58 Comparison of the translation of a passage implying Peter's murder of peers

In the passage, there is an interesting contrast between the matter-of-factness in the tone itself and the cruelty it reveals. For the boys on the island, the day-to-day danger that threatens their lives comes from not just the outside world, but also their captain: Peter would kill any boy that dares to grow up. Table 58 above compares how the excerpt is translated in the three translations. The phrase used in the source text is *thin out*, which literally means to reduce in number; as an institutionalised metaphor, it is used here to implicitly refer to the act of killing. What is particularly interesting here, with regard to translation, is not just the reference to killing, but also the implicitness of the reference, that it is hedged by a metaphor, possibly due to consideration of children as potential readers. Ideally, to fully represent the meaning of source text, the target text should retain a) the reference to killing and b) the implicitness of the reference.

As Chinese does not have a corresponding institutionalised metaphor with the same connotation, a direct translation is not possible. If we compare the three translations, we would find there is an interesting contrast between Liang's (1929) and Yang's (1991) translations for adults and Ren's translation (2011) for children. The first two versions detail the act of killing, whereas Ren's translation (2011) emphases the implicitness in the source text. The reason is again related to the different projection of readership.

Like the previous example, the translations for adults (Liang's translation and Yang's translation) enjoy greater freedom to explore the Otherness in Peter's character, preserving the cruelty implied the original text. In fact, to enhance the readability of the text, both versions make the implied violence in the source text more explicit. While the source text employs an institutionalised metaphor to euphemise killing, no such device is used in the target text. Both versions represent the act of killing directly with added details. In Liang's translation (1929), *Peter starves them* (the children) *to death*. Yang's translation (1991) is even more explicit, in which *Peter starves them*

(the children), *until they become thinner and eventually die*. Of course, it is reasonable to suggest that Liang might have misinterpreted the metaphor, understanding *thin out* literally as *to starve make thinner* (which might have subsequently influenced Yang's translation). However, the very fact that the interpretation of Peter starving his peers to death can exist in these versions (regardless of whether it is a mistranslation) says something about the translations themselves: as texts primarily intended for adults, they are less sensitive to the murder of peers by a child protagonist, a topic regarded highly sensitive and inappropriate in texts for children (Macleod 1994:179). As a text specifically marketed for children, Ren's translation (2011) uses an entirely different strategy to treat the same passage. To make Peter's action consistent with his image as a "hero", Ren's translation (2011) alters the meaning of the source text to avoid the suggestion of Peter killing the boys. In Ren's translation, children who dare to grow up are still banished from Neverland; however, instead of getting *thinned out* by Peter, they are mercifully *sent away*, saved from the chilling possibility of cold-blooded murder.

Not all deaths in the text are directly related to violence. As noted in Chapter 3, from the moment the character is created, Peter Pan is often cast in the shadow of death. In *Kensington Gardens*, Peter buries dead children who are left behind in the garden at night and perish of cold (Barrie 1906/2004: 224). This is echoed in *Peter and Wendy*: upon her recollection of Peter, Mrs. Darling recalls that he used to accompany dead children so that they would not be frightened (Barrie 1911/2004: 10). Later in the story, when Peter leaps through the window of the nursing room, Mrs. Darling thinks he is killed and goes in the street to look for his body (Barrie 1906/2004:14). The most chivalrous encounter of death takes place when Peter is left on a small rock in the Mermaids Lagoon; fatally wounded in a previous battle with Hook, he is unable to swim or fly. Just before he thinks he is about to drown, Peter contemplates famously, "to die will be an awfully big adventure" (Barrie 1911/2004: 84). The representation of these instances in translation is summarised in Table 59 on the following page:

Source text (Barrie 1911/2004)	…, when children died...	she thought he was killed...	...to look for his little body...	to die will be an awful big adventure
Liang's translation (Barrie 1929)	孩子们死了 (when children died)	她想他一定要跌死 (she thought he will definitely fall to his death)	找他的尸首 (to look for his body)	去死是一个绝大的探险 (to die is an awful big adventure)
Yang's translation (Barrie 1991)	孩子们死了 (when children died)	…....她以为他摔死了,.....(she thought he fell to death)	去找他的尸体 (to look for his body)	去死是一次好大的冒险 (to die is an awful big adventure)
Ren's translation (Barrie 2011)	孩子们死了以后 (after children died)	她想他一定摔死了(she thought he must fall to death)	找他的小尸体 (to look for his little body)	死将是一次了不起的大历险 (to die will be a great adventure)

Table 59 Representation of death in the three translations of *Peter and Wendy*

As the table shows, in all three translations, despite slight variations in wording, death is represented rather faithfully, on contrary to the observation that death is considered inappropriate in translations for children in some cultures (Bell 1985a; Shavit 1986). A possible explanation is that in the examples above, death either happens to non-central characters (in the case of random children who died before the beginning of the story), or has been eventually avoided (when Peter leaps out of the window, he manages to fly away). As the threat of death is not immediate, the emotional repercussions associated with it are less intense. This may explain why Ren's translation (2011) is able to preserve the mentioning of death in the source text. In the example when Peter nearly drowns in the Mermaids' Lagoon, what is emphasised is not the inevitability of death, but rather, Peter's gallant defy of it. The remark that "to die will be an awfully big adventure", as Kavey (2009: 79) argues, shows the ability to reimagine death as an adventure, and is essentially boyish. At the same time, the line can also be interpreted as bravery in the face of certain death, which has been used by the British army to recruit soldiers during World War I (Kavey 2009: 11). For young Chinese readers, the idea of giving up one's life for a cause one considers worth fighting for is not entirely

unfamiliar: as discussed earlier in the section, Chinese children's literature set in the Chinese Civil War and Sino-Japanese war often portray young heroes who have sacrificed their lives for revolution. With these factors considered, it is understandable why Ren's translation (2011) manages to preserve Peter's close encounter with death.

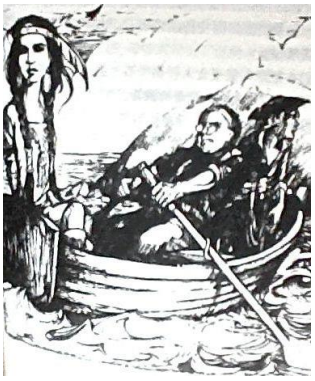
	The seizure of Tiger Lily	Peter and Hook 's confrontation	Peter's encounter with death
Yang's translation (1991)	 Figure 6	 Figure 7	 Figure 8
Ren's translation (2011)	 Figure 9	 Figure 10	Not illustrated

Table 60: Comparison of the illustrations used in the Chinese translations of *Peter and Wendy* for chapter 8

A subtle degree of attenuation can still be observed, however, not so much in the representation of textual features, but in the layout of the paratext, or, to be exact, in illustrations to the text. In Chapter 3, I have discussed how the illustrative paratext in both Yang's and Ren's translations correspond with the intended readership of the translation. In terms of the representation of death, the illustrations in these two

translations also vary according to the readership they are intended for. Table 60 above presents the illustrations used in Yang's and Ren's translations in the chapter when Peter nearly drowns. In Yang's translation (1991), the illustrations present a clear storyline of the chapter, starting with the seizure of Tiger Lily by the pirates (Figure 6), which causes Peter to save her, leading to Peter and Hook's confrontation in the Mermaid's Lagoon (Figure 7), during which Peter is wounded, unable to escape when he is about drown (Figure 8). In Ren's translation (2011), two illustrations are provided for the same chapter, which also represent the seizure of Tiger Lily (Figure 9) and the fight between Peter and Hook (Figure 10), in a composition largely comparable to the illustrations in Yang's translation — the ending of the storyline, the moment when Peter is left to die, however, remains unillustrated. Illustrations, as discussed earlier in Chapter 2, also tell their own story, which may not necessarily be the same as the text (Oittinen 2000). In this case, the story told by the illustrations in Ren's translation (2011) indicates, in a subtle way, the inclination to mitigate death, suggesting that as a text primarily intended for children, the degree it is allowed to explore death is not completely comparable to Yang's translation (1991).

Summary

This chapter discusses the translation of three types of taboos in *Peter and Wendy*: sex-related content, negative attitude towards adults and violence. Translation analysis has found that the treatment of taboos in the source text is determined by several factors. The changing censorship protocol under different social and political context seems to be the most important factor influencing the translation of taboos. Out of the three translations, Liang's translation (1929), published under the reign of the Nanjing Nationalist Government, is the most tolerant on taboo topics in the source text, owing to the relatively relaxed censorship protocol by the Nationalist Government. After the establishment of the PRC in 1949, the government has issued more specific requirements as for what topics are not approved in publications, including among the list sex, disruption of social orders and violence. As a result, Yang's (1991) and Ren's (2011) translations are more sensitive to taboo topics, adapting the source text to suit

the current censorship protocol. In addition, the projection of readership, in particular, the current censorship rules regarding publications for children is also observed to influence the representation of taboos in the target text, which is especially prominent in Ren's translation for children (2011). It is also found that the treatment of a particular passage/element with taboos often needs to be discussed within the context. While elements playing an important role in plot development tend to be preserved, despite its potential sensitivity, elements that play a less important role in plot development tend to be adapted.

Chapter 6

The linguistic acceptability of the target text

Introduction

This chapter compares the linguistic acceptability in the Chinese translations of *Peter and Wendy* from a diachronic perspective, in terms of how changing socio-cultural factors over different time periods as well as the intended readership of the target text influence the linguistic acceptability of the target text. Following Toury (1980, 1995) and Puurtinen (1994), linguistic acceptability is defined in relation to the extent to which translation conforms to the conventions and expectations dominant in the target language and the target genre. As discussed in Chapter 2, despite the generic expectations of children's literature favouring high readability and natural, fluent style (Desmidt 2006; Shavit 1986), the linguistic acceptability of the target text is also influenced by the position of translated literature in the target culture literary polysystem: when translated literature occupies a central position in the polysystem, interacting with major literary events, the target text tends to employ innovative translating techniques, producing "adequate" translation with low acceptability; when translated literature recedes to a peripheral position, on the other hand, the target text often uses conservative translating techniques, rendering "acceptable" translation (Even-Zohar 1978/2004; Toury 1995: 56-7).

Relating to the systems theory, the first section of the chapter analyses the different roles translated literature has played in the Chinese literary system from the 1920s to present, highlighting how, as translated literature moves from a central to a peripheral position, the preferred method of translation changes from innovative methods compromising the acceptability of the target text to conservative methods prioritising high acceptability. As part of the target literature, the translations of *Peter and Wendy* inevitably bear the marks of history. In sections 6.2, 6.3 and 6.4, Liang's (1929),

Yang's (1991) and Ren's (2011) translations of *Peter and Wendy* are compared in terms of their linguistic acceptability, illustrating how the changed position of translated literature results in the change of preferred translating methods, affecting the linguistic acceptability of the target text. The specific requirements the translation of children's literature has on the linguistic acceptability of the target text are also analysed.

6.1 Socio-cultural factors influencing linguistic acceptability

As discussed in Chapter 1, in the first few decades of the twentieth century, during which time the first Chinese translation of *Peter and Wendy* by Liang Shiqiu was produced, Chinese literature was going through a series of reforms and innovations, in the process of which translation played an important role. Domestic Chinese literature was, to borrow Even-Zohar's (1978/2004: 193) terms, "young" and not yet "crystallised", relying heavily on translated literature to build up new literary genres and composition devices; translated literature thus takes a central position in the literary system. As discussed in Chapter 1, the very birth of Chinese children's literature benefited directly from translation; in addition, translation also helped to introduce new genres (Li 2009) and new composition devices (Zhang 2004). Translations of foreign literature were published together with domestic works in a dozen of state-of-the-art literary journals[48]; in which translation constituted a considerable proportion. In the first issue of "*Xin Yue*" (Crescent Moon) in 1929, for instance, apart from a few domestic fictions and essays, the journal mainly consists of translations from works by Goethe, A. A. Milne, Katherine Mansfield and John Dewey, as well as essays about the politics and legislation of European countries and America.

The central position of translated literature, reflected in translation methods, was the preference of "adequate" over "acceptable" translation, prioritising the linguistic rules

[48] Among which include "*Xin Qingnian*" (New Youth), "*Xiaoshuo Yuebao*" (*Fiction Monthly*), "*Xin Yue*" (Crescent Moon), "*Yu Si*" (Threads), "*Xin Chao*" (*Renaissance*), etc.

and conventions of the source language. The influence from translation was so profound that it played a significant role in the New Culture Movement, reshaping Modern Written Chinese to a considerable extent. As discussed in Chapter 1, in the New Culture Movement, Vernacular Chinese replaced Classical Chinese as the preferred written language. A common concern back then, however, was that existing colloquial expressions in Chinese were often vague and imprecise, inadequate to express complex relations and nuanced distinction (Lu 1932). In addition, it was also felt that colloquial expressions were unpolished and unrefined, lacking the exquisiteness and elegance indispensable for literary writing (Fu 1919/1990). Among the advocates of the New Culture Movement, many were returned international students from Japan, who were familiar with the Japanese literary reform during the Meiji Period (1868-1912), which introduced, among other things, a new written Japanese language inspired by Western sentence structures (Yoshihiro 2005, see detailed discussion in Chapter 2). As neighbouring East-Asian countries facing the industrialised modernity of Western Europe, Japan and China were similar in many ways, both in need of a new form of expression to encompass modernity. Drawing on the example of Japanese literature, it was believed that Vernacular Chinese could also benefit from translation activities and foreign languages. The following excerpt is from the essay "*Zenyang Zuo Baihuawen*" (How to Write in Vernacular Chinese):

> To establish a form of Vernacular Chinese that is superior to plain colloquial Chinese, a form that is creative and unique, and is able to compete with Western languages, we should rely not just on the spoken language, but on a superior repertoire. What will this be? As far as I am concerned, we should borrow from Western languages their style, grammar, semantics, syntax, discourse and morphology to shape a better form Chinese, a form of Europeanised Chinese, establishing a literature based on Europeanised Chinese.
>
> (Fu 1919/1935: 223 my translation)

The term "Europeanised Chinese" (Ouhua wen) has since been used to refer to the

form of alienated Chinese with European (mainly English) sentence structures (Wang 1943/1985: 334), which, as Zhu (1935/2000) later argues, has become an important element in Vernacular Chinese. Translation was considered an effective way to introduce Europeanised sentence structures into Chinese. A group of translators, including Lu Xun and Zhou Zuoren, believed that translation was not meant to provide a rapid, effortless reading experience; rather, they should be used to reform and reshape Chinese. Lu Xun proposes the method of "ying yi" (hard translation), namely, to rigidly follow the sentence structures of the source text[49]:

> My translation is not intended to entertain the reader with a smooth reading experience. On the contrary, it often makes them feel uncomfortable, even bored, annoyed and irritated. …now we have to translate foreign languages. It is thus necessary to establish new sentence structures — to put it straightforward, we need to literally create sentence structures from scratch. From past experience, I think compared to domestication, hard translation can better represent the conciseness of the original text. As it is still in need of modernisation, the old form of Chinese is imperfect.
>
> (Lu 1930/2005, my translation)

Lu Xun's idea of "hard translation" is in many ways comparable to the systems theory's conceptualisation of innovative translation methods (Even-Zohar 1978); the proposal for unnatural-reading target texts indicates the preference for translation with low acceptability. As discussed in Chapter 2, in early twentieth-century China, patronage, which Lefevere (1992) identified as an important factor in translation, was often realised by influential intellectuals working in various literary societies, setting trends in literary activities (Li L. 2010a). As an important literary figure and an active

[49] Lu Xun and Zhou Zuoren's endeavours on "hard translation" can be traced back to 1909, when they published a two-volume collection of translations of foreign stories, "*Yuwai Xiaoshuo Ji*" (Overseas Stories). In an attempt to challenge the prevalent liberal translation methods, the Zhou brothers made deliberate endeavours to translate with great fidelity, sometimes even rigidity. This produced literately translated texts so obscure and unreadable that the first edition only sold 41 copies in Japan, both volumes added together (Zhou 1921).

translator for both children's and adult literature, Lu Xun's attitude had significant influence in the translation field, including that of children's literature. In Wei and Zhou's 1923 volume "*Ertong Wenxue Gailun*" (General Issues in Children's Literature), for instance, the preferred method of translation was proposed as follows:

> The media of translation, naturally, should be Vernacular Chinese, because compared to Classical Chinese, it stays closer to foreign languages in translation. If Classical Chinese is used, the harms will be similar to what we discovered in Yan Fu's translation of *Evolution and Ethics*, risking rendering the original untruthfully. In addition, direct, rather than liberal translation methods should be used, because both the Eastern[50] and Western foreigners have done considerable research about children. As long as the form and content of the source text follow the three principles[51] discussed above, it is of some sort of benefit, therefore we can use direct translation methods.
>
> (Wei & Zhou 1923: 34, my translation)

Around the time when Wei and Zhou's book was published, the general understanding about the style of domestic children's literature, as argued by Zhou Bangdao (1922) and Zhu Dingyuan (1924), was that it should be simple and clear, following the natural order of children's spoken language. In Wei and Zhou's (1923) discussion about the stylistic features of the translation of children's literature, however, not much was said about the linguistic conventions of spoken Chinese, the generic expectations of domestic children's literature, or about children's reading competence. On the contrary, whether the target text "stays closer to foreign languages in translation" was given priority, favouring adequate rather than acceptable translation. Wei and Zhou also criticised Yan Fu's translation of *Evolution and Ethics* (Huxley

[50] The Eastern foreigners: the Japanese

[51] Wei & Zhou listed three principles earlier in the book as the criteria for selecting works to translate: 1) whether the work is of literary merits, 2) whether it represents cosmopolitanism, and 3) whether it represents children's way of thinking.

1898), a typical example of a highly domesticated translation with high acceptability. Instead, they proposed for direct translation ("zhi yi"), a term commonly used by Chinese translators to refer to translation methods that preserve the source text to the fullest extent (Zhang 2005). Wei and Zhou's stance on the translation of children's literature was quite typical of their time. In Li's (2002) discussion of the translation of Oscar Wilde's fairy tales, it is also noted that translations of the 1920s tend to produce texts with low acceptability. It was under these circumstances that the first Chinese translation of *Peter and Wendy* (1929) was produced.

When *Peter and Wendy* was retranslated towards the end of the twentieth century, the Chinese literary system was vastly different from what it was in the early decades of the twentieth century. Domestic modern literature, which was just emerging in the early decades of the twentieth century, had evolved into a much more mature state, encompassing modern literary genres for both adults and children with a rich legacy of literary works in poetry, drama, fiction and prose, occupying a primary position in the literary polysystem (Even-Zohar 1978/2004). The growth of domestic children's literature both in quantity and in quality has been detailed in Chapter 1. As concluded at the end of Chapter 1, in the current book market, iconic domestic children's books have gained great popularity among young readers, competing with translated children's literature. The same applies to adult literature. As Wang Shouren (2004) puts it, Chinese literature of the twenty-first century does not duplicate foreign literatures anymore; rather, it puts itself in relation to foreign literatures to highlight its own characteristics. Wang (2004) uses domestic novelist Wang Anyi as an example to illustrate domestic writers' critical attitude towards foreign literature: as a fictionist herself, Wang Anyi (2004) openly expresses her reservations against Nobel Prize winner Kutcher's short stories, confessing she is neither entertained nor enlightened by the stories. The changed position of domestic literature is perhaps most obviously reflected in the amount of literary works produced in comparison to translated literature. While translation still occupies an important position in the book market, domestic literature has centupled in amount, dominating the centre of the literature

system. There are currently over a hundred literary journals in China, fifty-three of which are listed by Peking University Library as "core journals" with high impact factors — within which only eight publish translated literature, with the rest committed exclusively to domestic literature.

With the rise of domestic literature comes the need for a national language uncontaminated by foreign languages. In one of the most insightful papers against Europeanisation, poet and essayist Yu Guangzhong (1987/2007) coins the term *English Chinese* to refer to Europeanised Chinese, which, according to him, is abnormal and unhealthy. Yu particularly detests linguistic redundancy and over-Europeanised sentence structures, fearing that they would steal the beauty of conciseness, flexibility and sonority away from Chinese. Echoing Yu's position, there has been extensive discussion about the linguistic purity of Chinese (Cao 2012; Wen 2012; Xie 2001). Concern about linguistic purity is especially felt in the field of Chinese translation studies. It is proposed that the target text should be free from translatese, or, in other words, texts with low acceptability that rigidly adhere to foreign sentence structures (Lei 2005; Ma 2008; Wang 2008; Xiao 2006). Innovative translation methods that were prevalent in the early twentieth century are no longer the preferred method in translation.

In terms of the translation of children's literature, the linguistic acceptability of the text has become an increasingly important concern since the 1980s. In one of the first academic papers about the translation of children's literature written after the Cultural Revolution, Xu Jiarong (1988) argues that translated children's literature should employ colloquial expressions when appropriate, as they are more resemblant of children's everyday language use. Xu Derong (2004) also stresses the importance of using the spoken language in the translation of children's literature, arguing that it moves the target text closer to children. Europeanised Chinese, on the other hand, is increasingly seen as an undesirable feature. In Zang's (2009) analysis of the linguistic features of translated children's literature, it is argued that extended phrases and

complex sentence structures, as typical features of Europeanised Chinese, are not compatible with children's reading ability. Zhang (2009) also argues that the frequent use of third person pronouns, another feature of Europeanised Chinese (see discussion below in section 6.3), can cause problems in reading, as it is cognitively challenging for children to identify the antecedent of the pronoun.

Considering the drastic changes Chinese literature has gone through in the past century, as well as the reversed power relation between translated literature and domestic literature, it is therefore interesting to compare the degree of linguistic acceptability in translations completed in the early decades of the twentieth century to translations that are produced in the late-twentieth or early twenty-first century. One of the most insightful studies in this area is Xia's (2010) diachronic comparison of the translation of novels from the 1910s to present, reporting that compared to translations completed in the 1920s and 1930s, a growing tendency of normalisation (translation strategies conforming to the rules of the target language, or, in other words, translation with high linguistic acceptability) can be observed in translations produced in the past few decades. For the translation of children's literature, Li Li (2010a) observes that Europeanised Chinese with low linguistic acceptability is less prominent in Lu Xun's later translations compared to the translations completed in the early 1920s.

In the next part of this chapter, the linguistic acceptability in the three Chinese translations of *Peter and Wendy* shall be compared diachronically, in order to determine if the tendency of growing linguistic acceptability can also be observed in the three translations. Based on previous research, the analysis shall focus on three stylistic features: the duplication of source text structures in translation, the translation of third person pronouns and the use of Chinese idioms in translation.

6.2 The duplication of source text structures in translation

Traditional Chinese grammar relies heavily on parataxis; the relations between different parts of the sentence are contextually implied rather than morphologically or

syntactically marked (Wang 1984: 481). As a result, complex sentence structures and function words were traditionally less frequent in Chinese (Wang & Hu 2008). This, however, was seen as a deficit of Chinese by intellectuals like Lu Xun (1932). In the early twentieth century, one of the direct results of using innovative translation methods and pursuing adequate translation was that sentence structures of the source text were often duplicated in translation, in order to promote a more precise and exact form of Chinese that is capable to express complex relations (Lu 1932)[52]. An often discussed example of this type is the replication of noun phrases with extended modifiers in translation with the aid of the modifier marker "的".

6.2.1 The translation of noun phrases

The word "的" is most commonly used as a modifier marker, which is roughly comparable to the possessive apostrophe s in English. The word is used at the end of a pre-head modifier (usually an adjective phrase) to separate it from the head. In writings before the New Culture Movement, "的" was used only sparingly in writing, as traditionally Chinese tended to use short pre-head modifiers, in which case the distinction between the modifier and the head was clear, and the modifier marker could often be omitted (Yu 2007: 185). Since the New Culture Movement, "的" was frequently used in translation as a device to literally translate extended pre- and post-head modifiers in foreign source texts. As Wang Li (1943/1985: 351) observes, using the modifier marker "的" in writing can avoid breaking the sentence into several loosely connected clauses, increasing stylistic conciseness, the very discursive feature Lu Xun intended to promote through hard translation.

[52] In his letter to Qu Qiubai, Lu Xun argued, "Translation — aside from introducing the source text to Chinese readers — has another very important function: helping us create a new modern Chinese language. The Chinese tongue [verse] is so inadequate that even everyday objects cannot be named. ... Naturally, adjectives, verbs or prepositions to express nuanced distinctions or complex relations barely exist. The vestiges of the Middle Age patriarchal feudalism still tightly restrict the living language of Chinese [not just workers and peasants!]. Under such circumstances, to create a new tongue is a paramount task" (Lu 1932, my translation).

Source text (Barrie 1911/2004: 21)	Then she gave Mr. Darling such a look, not an angry look: she showed him the great red tear that makes us so sorry for noble dogs…
Liang's translation (Barrie 1929: 35)	她望着达林先生狠狠的看了一眼，并非怒视；她给他看看那使我们为好狗抱憾的大的红的眼泪…… (Then she gave Mr. Darling such a look, not an angry look: she showed him the great, red, making-one-sorry-for-noble-dogs tear,)
Yang's translation (Barrie 1991: 26)	跟着，她用那样的眼光望了达林先生一眼，那眼神不是愤怒，而是让他看到一滴又大又红的眼泪。我们看到忠厚的狗流这样的眼，总是为他难过。 (Then she gave Mr. Darling such a look, not an angry look: she showed him a drop of great red tear. When we see noble dogs shed tear like this, we always feel sorry.)
Ren's translation (Barrie 2011: 19-20)	接着它看了达林先生那么一眼，不是一种生气的眼光：它让他看到它眼睛里那么大的两滴红色泪水，让我们为一条高贵的狗感到难过。 (Then she gave Mr. Darling such a look, not an angry look: she showed him two drops of great red tear in her eyes, making us so sorry for noble dogs.)

Table 61 Translation of noun phrases in *Peter and Wendy*: example 1

Table 61 provides an example of how a noun phrase with both pre- and post-head modifiers is translated with contrasting strategies over different periods of time. In the source text, the head of the underlined noun phrase, *tear*, is modified by the pre-head adjective phrase *great red* and the post-head relative clause *that makes use so sorry for noble dogs*. A prolonged noun phrase like this often poses a challenge for translators, as post-head modifiers rarely occur in Chinese (Liu 2001). If the translator were to adopt innovative translation methods and follow the exact sentence structure of the source text, he or she would need to organise both the pre- and post-head modifiers into an extended modifier, with the aid of the modifier maker "的", and place it in front of the head — which was the exact strategy adopted by Liang's translation (1929). By using this method, the translation stays loyal to the sentence structures of the source text, compromising the linguistic acceptability of the target text.

When *Peter and Wendy* was retranslated in the late twentieth and early twenty-first century, noun phrases with extended modifiers were criticised by Chinese translators as being unnatural and cumbersome, reflecting a change of attitude in the preferred

translation method (Lü 2002; Yu 1987/2007). As mentioned previously in the Chapter, extended noun phrases are considered especially undesirable in translations for children: being a non-salient feature in Chinese, they increase the density and complexity of the target text, often creating difficulties for young readers (Zang 2009). In the example above (Table 61), as a clear contrast to Liang's translation (1929), both Yang's (1991) and Ren's (2011) translations manage to avoid the low linguistic acceptability caused by extended pre-head modifiers. In Yang's translation (1991), the relative clause is translated as a separate sentence: *when we see noble dogs shed tear like this, we always feel sorry*. Likewise, in Ren's translation (2011), the relative clause is translated as a complementing adverbial phrase, *making us so sorry for noble dogs*, and placed after the head. By breaking the source text into several simple sentences, Yang's (1991) and Ren's (2011) translations adapt the source text to suit the linguistic rules of the target language, increasing the linguistic acceptability of the target text.

Source text (Barrie 1911/2004: 144)	They live in nests on the tops of trees; and the mauve ones are boys and the white ones are girls, and the blue ones are just little sillies who are not sure what they are.
Liang's translation (Barrie 1929: 241)	他们住在树顶巢上，紫色的是男的，白色的是女的，蓝色的是自己也不知是男是女的糊涂东西。 (They live in nests on the tops of trees; and the mauve ones are boys and the white ones are girls, and the blue ones are just we-don't-know what-we-are silly things.)
Yang's translation (Barrie 1991: 227)	……他们住在树梢上的巢里。绛色的是男的，白色的是女的，蓝色的是些小傻瓜，说不准他们是男是女。 (They live in nests on the tops of trees; and the mauve ones are boys and the white ones are girls, and the blue ones are just little sillies ; [they are] unable to tell what they are.)
Ren's translation (Barrie 2011: 176)	她们住在树顶的窝里，紫色的是男的，白色的是女的，还有蓝色的，他们只是些小傻瓜，也说不准他们是什么。 (They live in nests on the tops of trees; and the mauve ones are boys and the white ones are girls, and the blue ones are just little sillies; [they are] unable to tell what they are.)

Table 62 Translation of noun phrases in *Peter and Wendy*: example 2

Table 62 contrasts the treatment of another extended noun phrase in different

translations. In the source text, the head of the underlined noun phrase, *sillies*, is modified by the pre-head modifier *little* and the post-head relative clause *who are not sure what they are*. Similar to the previous example, Liang's translation (1929) preserves both the pre- and post- head modifiers, organising them into an extended modifier, "自己也不知是男是女的糊涂(的)" (we-don't-know-what-we-are), and places it in front of the head. In both Yang's (1991) and Ren's (2011) translations, however, to avoid challenging the reader with a prolonged noun phrase, the post-head relative clause is taken out of the noun phrase and translated as a separate sentence; its logical connection with the head is contextually implied. Both the employment of short sentences and the reliance on parataxis indicate an increased degree of linguistic acceptability in Yang's (1991) and Ren's (2011) translations.

Source text (Barrie 1911/2004: 24)	She was already sure that he must be Peter, but it did seem a comparatively short name.
Liang's translation (Barrie 1929: 43)	她已经知道他一定就是彼得，但是好像是一个比较短的名字。(She already knew that he must be Peter, but it did seem a comparatively short name.)
Yang's translation (Barrie 1991: 32)	温迪已经断定，他一定是彼得；不过，这名字可真显得短了些。(She was already sure that he must be Peter; but the name really seems comparatively short.)
Ren's translation (Barrie 2011: 25)	她本来已经断定，他一定就是彼得潘，但这个名字似乎太短了点。(She was already sure that he must be Peter Pan, but the name seems a bit too short.)

Table 63 Translation of noun phrases in *Peter and Wendy*: example 3

In the example in Table 63 above, the head of the underlined noun phrase, *name*, is modified by the indefinite article *a* and the adjective phrase *comparatively short*. The noun phrase is rendered literarily in Liang's translation (1929), with both the indefinite article and the adjective phrase translated into their Chinese equivalence, organised as a long pre-head head modifier with the modifier marker "的". In Yang's (1991) and Ren's (2011) translations, however, the adjective phrase *comparatively short* is taken out of the noun phrase and turned into a verb phrase, serving as the predicate of the shortened noun phrase *the name*. Compared to English, Chinese tends to use verbs more often than nouns (Liu 2010). By shortening the noun phrase and

turning part of its modifier into a verb phrase, Yang's (1991) and Ren's (2011) translations adapt the source text to suit the linguistic conventions of Chinese, enhancing the linguistic acceptability of the translation[53].

6.2.2 The translation of conjunctions

Another indicator of low linguistic acceptability in translation is the frequent use of conjunctions, which serve to increase both the complexity and density of a sentence (Yu 1987/2007). As discussed before, in their effort to reshape Chinese with Western sentence structures, writers and translators in the New Culture Movement endeavoured to produce texts with clearer, more explicit sentence structures. Subordinating and coordinating conjunctions, which are often omitted in Classical Chinese, started to be used in Chinese during the New Culture Movement to indicate the logical relations between clauses (Wang 1984: 480). This effort is clearly reflected in Liang's translation of *Peter and Wendy* (1929). Table 64 provides an example of how a complex sentence in the source text is translated with the aid of conjunctions in Liang's translation (1929):

Source text (Barrie 1911/2004: 124)	He had ticked so long that he now went on ticking without knowing that he was doing it.
Liang's translation (Barrie 1929: 208)	他自己嘀嗒嘀嗒的响了好久，所以他现在一面响着，一面不自觉了。(He had ticked for a long time, so he went on ticking without knowing that he was doing it.)
Yang's translation (Barrie 1991: 194)	他已经嘀嗒了很久，现在继续嘀嗒下去已经不知不觉了。(He had ticked for a long time; now he went on ticking without knowing that he was doing it.)
Ren's translation (Barrie 2011:152)	他已经发出那么久的嘀嗒声，现在发出嘀嗒声已经不知道自己在发出嘀嗒声了。(He had ticked for such a long time; now he went on ticking without knowing that he was doing it.)

Table 64 Translation of conjunctions in *Peter and Wendy*: example 1

In the source text, the subordinating conjunction *so that* is used to introduce the

[53] A comparison of the number of occurrences of the modifier marker "的" in the three translations of *Peter and Wendy*, as an indicator of the length of noun phrases in these texts, can be found in Appendix A.

adverb clause *he now went on ticking without knowing that he was doing it*, indicating the result of Peter ticking for a long time. In Liang's translation (1929), the subordinative conjunction *so that* is preserved and rendered into its Chinese equivalent, "所以" (so), leading the adverbial clause "他现在一面响着，一面不自觉了" (he went on ticking without knowing that he was doing it). Yang's (1991) and Ren's (2011) translations, on the other hand, rely on conjunctions less often to organise complex sentences. Following the parataxis tradition of Chinese, contextually implied logical relations are resorted to instead to organise complex sentence structures. In the example above (Table 64), both translations use a group of simple sentences to render the same meaning, with the logical relations between sentences contextually implied, increasing the linguistic acceptability of the target text.

Source text (Barrie 1911/2004: 87)	This so inflated them that they did various dodgy things to get staying up still longer, such as demanding bandages;…….
Liang's translation (Barrie 1929: 149)	这件事使得他们非常得意，所以他们故意的闪闪躲躲的要求绷带包裹，好再多拖延些时间去睡觉。(This inflated them a lot, so they deliberately demanded bandages evasively to get staying up still longer.)
Yang's translation (Barrie 1991: 136)	这件事使他们非常得意，他们磨磨蹭蹭，像要求包扎什么的，好更加推迟上床的时间；……。(This inflated them a lot; they lingered round to get staying up still longer, such as demanding bandages;…….)
Ren's translation (Barrie 2011: 105)	这件事让他们太得意了，他们千方百计找借口，像要绷带等等，以此来拖延上床时间，好多待一会儿。(This inflated them a lot; they made very attempt to come up with excuses to get staying up still longer, such as demanding bandages.)

Table 65 Translation of conjunctions in *Peter and Wendy*: example 2

Table 65 above provides another example of how the conjunction *so...that...* is treated differently in Liang's translation (1929) as compared to Yang's (1991) and Ren's (2011) translations. Consistent with what has been observed previously, the conjunction is preserved in Liang's translation (1929), translated literally into its Chinese equivalence "所以" to indicate the effect of the boys being so inflated. In both Yang's (1991) and Ren's (2011) translations, on the other hand, the conjunction is

omitted, with the causal relation contextually implied.

Source text (Barrie 1911/2004: 7)	There was the same excitement over John, ...; but both were kept, and soon you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.
Liang's translation (Barrie 1929: 14)	约翰生后也有同样的恐慌，……；不过这两个也都收养了，并且不久你还可以看见三个孩子排成一队由保姆伴着到福尔孙女士的幼稚园去。 (There was the same excitement over John, … ; but both were kept, and soon you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.)
Yang's translation (Barrie 1991: 6)	约翰生下时，也遇到同样的风波，……。不过他们两个到底都还是留下养活了，不久你就会看见姐弟三个排成一行，由保姆陪伴着，到福尔萨姆小姐的幼儿园上学去了。 (There was the same excitement over John, ... But both were kept; soon you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.)
Ren's translation (Barrie 2011: 3)	在约翰生下后同样折腾了一番，……；可他们两个都养活了，很快你就看到这三个孩子走成一排，去上富尔森小姐的幼儿园，由他们的保姆陪着。 (There was the same excitement over John, ...; but both were kept; soon you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.)

Table 66 Translation of conjunctions in *Peter and Wendy*: example 3

The treatment of other conjunctions in the source text also demonstrates a similar contrast. In Table 66, the coordinating conjunction *and* is preserved in Liang's translation (1929), translated directly into its Chinese equivalence "并且" (and); whereas both Yang's (1991) and Ren's (2011) translations choose to omit the conjunction, relying on the context to render the coordinating relation. Note that, however, the other coordinating conjunction, *but*, is preserved in all three translations. This might be because unlike *and*, which is used to indicate parallel or progressive relationship, *but* indicates contrasting relationship, which, if not overtly expressed, is hard to deduce from the context. As a result, all three translators chose to keep the conjunction *but*, translating it directly into its Chinese equivalent as "不过" or "可".

On the whole, as is observed from the examples above, Liang's translation (1929) tends to represent the source text more literally. By rendering most of the conjunctions

into their Chinese equivalent, the logical relations between clauses are overtly expressed, making the sentence structure clearer to the reader. This, however, compromises the linguistic acceptability of the text. In the examples shown from both Yang's (1991) and Ren's (2011) translations, the parataxis tradition in Chinese is resorted to more often; complex sentences in the source text are often broken into several short clauses, with the coordinating or subordinating relations implied by the context[54]. The employment of shorter clauses and the compliance with target language linguistic conventions work together to enhance the linguistic acceptability of the target text.

6.2.3 The translation of indefinite articles

Indefinite articles, which were previously non-existent in Chinese, were also introduced into Chinese as a result of innovative translation strategies during the New Culture Movement. Traditionally in Chinese, "一" (one) was used exclusively as the numeral, not the indefinite article. In instances when the indefinite article might be used in English, the classifier "个" is used instead. For instance, if the clause *when she was a girl* was to be translated into idiomatic Chinese, the translation would be "她还是个姑娘时", with the indefinite article *a* replaced by the classifier "个". During the New Culture Movement, to represent indefinite articles in the source text, innovative methods were used in translation, borrowing the numeral "一" (one) and using it together with the classifier "个" to translate indefinite articles; gradually "一个" started to function as indefinite articles in translations as well as original writings, becoming another feature of Europeanised Chinese (Wang 1984: 461).

[54] A comparison of the number of occurrences of conjunctions in the three translations of *Peter and Wendy* can be found in Appendix B.

Source text (Barrie 1911/2004: 6)	…the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her.
Liang's translation (Barrie 1929: 12)	……当她还是一个女孩子的时候，有许多先生们那时不过是些男孩子，他们同时发现他们都是爱他，……。(…the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her.)
Yang's translation (Barrie 1991: 4)	……她还是个女孩的时候，周围有好些男孩，忽然一齐发现他们爱上了他，……。(…the many gentlemen who had been boys when she was [a] girl discovered simultaneously that they loved her.)
Ren's translation (Barrie 2011: 2)	……当她还是个姑娘的时候，当然也还是小伙子的好多位先生同时发现，他们爱上她了，……。(…the many gentlemen who had been boys when she was [a] girl discovered simultaneously that they loved her.)

Table 67 Translation of indefinite articles in *Peter and Wendy*: example 1

Table 67 above provides an example of how indefinite articles are translated with innovative versus conservative strategies in different versions. In Liang's translation (1929), the indefinite article *a* in the clause *when she was a girl* is rendered faithfully by innovative strategies into its Chinese equivalence as "一个". Both Yang's (1991) and Ren's (2011) translations, on the other hand, employ conservative strategies and replace the indefinite article with the classifier "个".

Source text (Barrie 1911/2004: 18)	If he had a weakness, it was for thinking that all his life he had taken medicine boldly ...
Liang's translation (Barrie 1929: 32)	假如他有一个缺点，那便是他自以为他一生总是勇敢的喝药……。(If he had a weakness, it was for thinking that all his life he had taken medicine boldly ...)
Yang's translation (Barrie 1991:23)	要说他有什么弱点的话，那就是，他自以为他一生吃药从来都很勇敢。(If he had some kind of weakness, it was for thinking that all his life he had taken medicine boldly ...)
Ren's translation (Barrie 2011: 17)	如果他有缺点，那就是他认为自己一生吃药水都是勇敢的……。(If he had [a] weakness, it was for thinking that all his life he had taken medicine boldly ...)

Table 68 Translation of indefinite articles in *Peter and Wendy*: example 2

The example in the Table 68 above shows a similar contrast. In the source text, the indefinite article *a* is used to modify the abstract noun *weakness*. The indefinite article is preserved in Liang's translation (1929) and used together with the classifier "个". In Yang's translation (1991), by contrast, the noun phrase is translated as "什么弱点" (some kind of weakness), avoiding the indefinite article and the classifier altogether.

The indefinite article is also omitted in Ren's translation (2011).

Source text (Barrie 1911/2004: 24)	She was already sure that he must be Peter, but it did seem a comparatively short name. "Is that all?" "Yes," he said rather sharply. He felt for the first time that it was a shortish name.
Liang's translation (Barrie 1929: 43)	她已经知道他一定就是彼得，但是好像是一个比较短的名字。 "完了吗？" "是，" 他有点锐利的回答。他第一次感觉到这是一个短名字。 (She already knew that he must be Peter, but it did seem a comparatively short name. "Is that all?" "Yes," he said a little sharply. He felt for the first time that it was a shortish name.)
Yang's translation (Barrie 1991: 32)	温迪已经断定，他一定是彼得；不过，这名字可真显得短了些。 "就这个吗？" "就这个。" 彼得尖着嗓子回答。他头一回觉得自己的名字短了点。 (She was already sure that he must be Peter; but the name seems comparatively short. "Is that all?" "Yes," he said with a sharp voice. He felt for the first time that his name was shortish.)
Ren's translation (Barrie 2011: 25)	她本来已经断定，他一定就是彼得潘，但这个名字似乎太短了点。 "就这么短？" "是的。" 他相当严肃地说。他还是第一次感觉到这个名字太短。 (She was already sure that he must be Peter Pan, but the name seems a bit too short. "Is that all?" "Yes," he said rather seriously. He felt for the first time that the name was too short.)

Table 69 Translation of indefinite articles in *Peter and Wendy*: example 3

The example in Table 69 above has been analysed previously in the discussion of the translation of noun phrases. In the source text, indefinite articles occur twice as part of the noun phrase (*a comparatively short name* and *a shortish name*). As discussed before, while Liang's translation (1929) renders the noun phrase literally, translating every part of the pre-head modifier, including the indefinite article *a*, Yang's (1991) and Ren's (2011) translations transform the noun phrase into a verb phrase[55]. In doing so, these two translations also avoid the overuse of indefinite articles, increasing the linguistic acceptability of the target text.

[55] A comparison of the number of occurrences of indefinite articles the three translations of *Peter and Wendy* can be found in Appendix C.

6.2.4 The translation of prepositions

The frequent use of prepositions is also observed as an indicator of low linguistic acceptability (Yu 1987/2007; Xie 2001). An often discussed example is the preposition "在" (at), which is commonly used to literally translate the English preposition phrase *at this time*, the adverbial clause marker *when* and other preposition phrases (Li Y. 2010), and observed as a typical feature of Europeanised Chinese with low linguistic acceptability (Li Y. 2010: 97-101; Yu 1987/2007). Table 70 below provides an example of how adverbial phrases are translated with contrasting methods:

Source text (Barrie 1911/2004: 7)	How thorough she was at bath-time, and up at any moment of the night if one of her charges made the slightest cry.
Liang's translation (Barrie 1929: 15)	在洗浴的时候她是非常的驯良，在夜里无论什么时候孩子们稍微有一点声响立刻就起来。(At bath-time she was very dutiful; [and she would be] up at any moment of the night if one of the children made the slightest noise.)
Yang's translation (Barrie 1991:7)	给孩子们洗澡时，她是多么认真不苟啊。夜里不管什么时候，她看管的孩子只要有一个轻轻地哭一声，她就一跃而起。([When she was] bathing the children, how thorough she was. Whatever time at night, she would leapt up if one of the children in her change made the slightest cry.)
Ren's translation (Barrie 2011: 4)	给孩子们洗澡时它是多么认真周到啊。深夜里不管什么时候，只要它照顾的那些小不点有一丁点哭声，它就会走过来查看。([When she was] bathing the children, how conscientious thorough she was. Whatever time at night, she came to check on them if one of the little ones made the slightest cry.)

Table 70 Translation of prepositions in *Peter and Wendy*: example 1

In Liang's translation (1929), the two adverbial phrases in the source text, *at bath-time* and *at any moment of the night* are both rendered into Chinese rigidly following the original sentence structures, with the adverbial phrase marker *at* literally translated as "在". Yang's (1991) and Ren's (2011) translations, on the other hand, avoid rigid adherence to source text sentence structures, assimilating the text into more natural expressions in Chinese. Note also that as a translation particularly intended for children, in Ren's translation (2011) uses words that brings it closer to the reader: *charges*, an otherwise formal expression in the source text, is translated as "小不点"

(little ones), an endearment term commonly used in Chinese to refer to or address children, whereas in the other two translations the word is simply translated as "孩子" (children) or "她看管的孩子" (the children in her charge).

Source text (Barrie 1911/2004: 71)	But she was never quite sure, you know. There were, however, many adventures which she knew to be true because she was in them herself, and there were still more that were at least partly true, for the other boys were in them and said they were wholly true.
Liang's translation (Barrie 1929: 119)	但是你们知道，她并不敢十分相信。有许许多多的冒险奇迹，她是相信的，因为她自己也在里面，还有许多的险事只有一部分真，因为别的孩子在里面而他们说是全真的。(But as you know, she was never quite sure. There were, however, many adventures which she knew to be true because she was in them herself, and there were still more that were at least partly true, for the other boys were in them and said they were wholly true.)
Yang's translation (Barrie 1991:108)	不过温迪对彼得的故事，从来不敢全信。有许多冒险故事她知道是真的，因为她自己也参加了；更多的故事，她知道那至少一部分是真的，因为别的孩子参加了，说那全是真的。(But Wendy was never quite sure about Peter's stories. There were, however, many adventures which she knew to be true because she participated herself, and there were still more that were at least partly true, for the other boys participated and said they were wholly true.)
Ren's translation (Barrie 2011: 82)	不过你知道，温迪从来拿不准是真是假。不过有许多历险她知道是真的，因为她也亲身经历了，有许多冒险故事是真的，至少部分是真的，因为其他男孩经历了，说它们全是真的。(As you know, Wendy can never tell if it is true or not, you know. There were, however, many adventures which she knew to be true because she experienced them herself, and there were still more that were at least partly true, for the other boys experienced them and said they were wholly true.)

Table 71 Translation of prepositions in *Peter and Wendy*: example 2

Example 2 in Table 71 above is of a similar nature. In the source text, the preposition phrase *in them* occurs twice. In Liang's translation (1929), both preposition phrases are preserved, translated literally as "在里面". In both Yang's (1991) and Ren's (2011) translations, verb phrases are used to replace the preposition phrase. In Yang's translation (1991), the translator uses the verb "参加" (participate) to render the preposition phrase; in Ren's translation (2011), the verb "经历" (experience) is used. By replacing preposition phrases with verb phrases, Yang's (1991) and Ren's (2011) translations avoid rigid adherence to the source text sentence structure, increasing the

linguistic acceptability of the target text.

Another frequently discussed preposition as an indicator of low linguistic acceptability is "关于" (about), which is often used to literally translate the English preposition *about* (Yu 1987/2007). In example 3 below (Table 72), the source text uses an extended preposition phrase starting with the preposition *about*. Liang's translation (1929) follows the source text sentence structure strictly, translating *about* literally into its Chinese equivalent "关于". In Yang's (1991) and Ren's (2011) translations, similar to example 2 in Table 72, verb phrases are used instead of preposition phrases, enhancing the linguistic acceptability of the target text. Table 73 below provides another example of how the preposition *about* is treated differently in the three translations: while the preposition is translated literally in Liang's translation (1929), it is omitted in both Yang's (1991) and Ren's (2011) translations[56].

Source text (Barrie 1911/2004: 30)	"About the prince who couldn't find the lady who wore the glass slipper."
Liang's translation (Barrie 1929: 54)	"关于那个王子寻不到那个穿玻璃鞋的女郎。" ("About the prince who couldn't find the lady who wore the glass slipper.")
Yang's translation (Barrie 1991: 42)	"就是讲一个王子找不到那个穿玻璃鞋的姑娘。" (" [It] tells [about] the prince who couldn't find the lady who wore the glass slipper.")
Ren's translation (Barrie 2011: 32)	"讲那个王子找不到那个穿玻璃鞋的小姐。" (" [It] tells [about] the prince who couldn't find the lady who wore the glass slipper.")

Table 72 Translation of the prepositions in *Peter and Wendy*: example 3

Source text (Barrie 1911/2004: 18)	It was an opportunity, his wife felt, for telling him about the boy.
Liang's translation (Barrie 1929: 31)	他的妻觉得这可是一个机会可以告诉他关于那个孩子的事。(His wife felt it was an opportunity for telling him about the story of the child.)
Yang's translation (Barrie 1991: 22)	他的妻子觉得这是一个机会，可以把那孩子的事告诉他。(His wife felt it was an opportunity for telling him the story of the child.)
Ren's translation (Barrie 2011: 17)	他太太觉得这是个机会，可以告诉他那个男孩的事。(His wife felt it was an opportunity for telling him the story of the boy.)

[56] A comparison of the number of occurrences of prepositions in the three translations of *Peter and Wendy* can be found in Appendix D.

Table 73 Translation of prepositions in *Peter and Wendy*: example 4

This section has analysed how source text sentence structures are duplicated in translation. As the discussion reveals, the examples shown from Liang's translation (1929) tend to employ innovative translation methods more often, following the sentence structures of the source text and producing target texts with low linguistic acceptability; the examples shown from Yang's (1991) and Ren's (2011) translations, on the hand, tend to treat source text sentence structures more flexibly, producing target texts with increased linguistic acceptability. The change in translation methods seems to indicate a tendency corresponding with the changed position of translated literature in the Chinese literary polysystem, supporting the hypothesis of the systems theory that as translated literature moves from a central to a peripheral position in the target culture literary polysystem, more conservative methods tend to be used in translation, resulting in target texts with increasing linguistic acceptability (Even-Zohar 1978/2004; Toury 1980, 1995). The observation is also consistent with previous findings that from the 1920s to present, the linguistic acceptability of the target text has increased (Li L. 2010a; Xia 2010). In the following section, I shall discuss the translation of third person pronouns in *Peter and Wendy*, the very creation of which was closely related to the translation activities of the early twentieth century.

6.3 The translation of third person pronouns

The current system of Chinese personal pronouns, third person pronouns in particular, is shaped under the influence of translation activities. Traditionally, repetitive use of third person pronouns in a short passage is not a salient feature in Chinese (Fan 1997: 148-151; Lü 1999). As a pro-drop language[57], Chinese allows the omission of subjects if the meaning is inferable from the context. As a result, third person pronouns in the subject position are often dropped. When the subject is not dropped, it is more salient to repeat the antecedent than to use the pronoun. In addition, Classical Chinese makes

[57] A pro-drop language is a language in which pronouns in the subject place of a sentence can omitted if their meaning is inferable from the context.

no gender distinction in third person pronouns. Although there are a variety of third person pronouns in Classical Chinese, such as "之", "其", "彼", "伊", "渠" and "他", the variation is caused by historical or dialectical factors; no distinction is made between the masculine and feminine gender. Suppose a translator is faced with an English passage with both feminine and masculine third person pronouns: if they were to adopt conservative translation methods and conform to the rules traditionally held in Chinese, they would have to replace the pronouns in the source text with their antecedents, and, if absolutely necessary, use gender-neutral pronouns sparingly. Instances as such are generally found in translations before the New Culture Movement. The following table (Table 74) shows how an excerpt from *Treasure Island* is translated in 1914. The personal pronoun in the source text and its translation (which may or may not be a personal pronoun) are underlined and numbered:

Source text (Stevenson 1993: 13)	"Draw down the blind, Jim," whispered my mother; "*they* (1) might come and watch outside. And now," said she (2) when I had done so, "we have to get the key of THAT; and who's to touch it, I should like to know!" and she (3) gave a kind of sob as she (4) said the words.
Commercial Press's translation (Stevenson 1914: 15)	其母另哲姆亟闭百叶窗。恐外有人(1)窥瞰者。哲姆既闭窗。其母(2)曰。楼上行匣之鑰，必藏其身。不知谁肯探取也。言毕，以巾拭泪。 (His/her mother asked Jim to draw down the blind immediately, in case there are people (1) watching outside. When Jim had done so, his/her mother (2) said, " It must be hidden in the suitcase upstairs. I don't know who's to get it. " These words said, [she] wiped off her tears with a handkerchief.)

Table 74 Translation of pronouns in an excerpt from *Treasure Island*

In Table 74, there are four third person pronouns in the source text. To conform to the rules of Classical Chinese, the target text replaced the plural third person pronoun, *they*, with *people*, and dropped the two feminine third person pronouns in the last sentence. What is particularly interesting is how the feminine third person pronoun in the second sentence is translated. In the source text, it can be easily identified that *she* refers to Jim's mother. If the translator renders *she* into the then commonly used

Chinese third person pronoun,"其" (he/she), which is not gender specific, it is ambiguous whether the pronoun refers to Jim or his mother. To avoid ambiguity, the target text used the phrase "其母" (his/her mother) instead, which is still not as specific as the target text is, as technically it can refer to either a male or a female character's mother. This, however, is as close as a translator can get to avoid contextual ambiguity while conforming to the existing third pronoun system in Classical Chinese.

The situation started to change from the time of the New Culture Movement onwards, when translation started to play an active role in the domestic literary system, shaping both literary trends and the modern Chinese language. As translated literature moved closer towards the centre of the polysystem, innovative methods were proposed to translate third person pronouns. The first documented discussion about the issue was written by Zhou Zuoren. In the August 1918 issue of "*Xin Qingnian*", Zhou wrote a short translator's note to explain the difficulties he experienced in translating third person pronouns into Chinese:

> There is no gender distinction in Chinese third person pronouns. I find it very inconvenient (in translation). Bannong wanted to invent a new character "她" to be used together with "他". It is a very good idea. In Japanese, it is only recently when *Kanoio* is used to differentiate from *Kari*; it feels unnatural at first, but then people start to get used to it. The only problem now is the print house does not have the new character ready, and it is not easy to make a huge amount of new ones, so I can only be creative and use the character for female in the lower case, "女" , together with "他" to mark the gender difference.
>
> (Zhou 1918a: 113, my translation)

Zhou demonstrated clear preference for innovative translation methods, proposing to create a feminine third person pronoun from scratch to meet the needs in translation. Although out of practical concerns, Zhou himself held reservations against inventing a

new character, the newly created feminine third person pronoun, "她", was well received among innovative translators. In the postface of his 1922 translation of *Alice's Adventures in Wonderland*, for instance, linguist Zhao Yuanren commented on how the creation of "她" facilitated translation: "… sometimes the nuances in the book reside in the distinction between pronouns… which would be impossible to translate a couple of years ago when there was no gender distinction in Chinese third person pronouns" (Zhao 1922/2002: 113, my translation). A potential problem with the innovation, however, is that the feminine and masculine third person pronouns are not differentiated in pronunciation: both are pronounced as /ta/, making it impossible to distinguish the two when the text is read aloud[58]. As shall be discussed later, the confusion proves to be vital in the translation of children's literature.

Although pronouns have been used more often since the New Culture Movement, repetitive use of third person pronouns is never a salient feature in Chinese (He 1986); compared to English, original writings in Chinese still use pronouns far less frequently (Wang & Hu 2008; Zhang 2010). Towards the end of the twentieth century, the frequent occurrence of pronouns in translations, which were considered acceptable and necessary in the 1920s, were increasingly seen as a feature of undesirable translatese. Liu (1986/2012: 371) comments that when applicable, pronouns should be dropped to increase readability and reduce translatese. On a similar note, He (2009) argues that replacing pronouns with their antecedents can produce smooth target texts that will be well received by the reader. What Liu and He stress in translation is very different from what was valued at the beginning of the twentieth century. Rather than innovative translation methods that prioritise the source language, both Liu and He

[58] In Chinese, the pronunciation of a character is often independent from its written form. Thus when the written form of the feminine third person pronoun was first proposed, the pronunciation of the word remained undecided. Written discussions were later exchanged on how the new word should be pronounced, however, no agreement was reached. Linguist Zhao Yuanren (1922/2002: 104) once proposed to pronounce "她" as /yi/, to differentiate it from the masculine third person pronoun "他" (pronounced as /ta/). However, his proposal to differentiate the masculine and feminine third person pronouns in pronunciation was not adopted.

stress the importance of linguistic acceptability, favouring conservative translation methods conforming to the rules of the target language.

For the translation of children's literature, as discussed previously in the Chapter, it is argued that as it is not always easy for children to identify the antecedent a pronoun, the overuse of third person pronouns may cause unnecessary ambiguity (Zang 2009). Moreover, the confusion of the feminine and masculine third person pronouns in pronunciation also risks low speakability. As discussed in Chapter 2, the speakability or readability of the target text is an important concern in the translation of children's literature (Puurtinen 1994, 1997). Indeed, for any translation that is intend to be read aloud (picture books, poems, theatre scripts, etc.), it is important that texts can be pronounced fluently without causing unnecessary confusion (Snell-Hornby 1988: 34). The fact that the feminine and masculine third person pronouns cannot be distinguished in pronunciation can be especially problematic in instances when the target text is intended to be read aloud to children.

Because of the reasons discussed above, while Liang's translation (1929) tends to use innovative methods to translate third person pronouns, rendering them directly into the Chinese equivalent, Yang's (1991) and Ren's (2011) translations often use conservative translation methods, adapting the source text to suit the linguistic conventions of Chinese. The example in Table 75 contrasts the translation of the objective case of the feminine third person pronoun (*her*):

Source text (Barrie 1911/2004: 137)	Some like Peter best and some like Wendy best, but I like her (1) best.
Liang's translation (Barrie 1929: 228)	有人最爱彼得，有人最爱文黛，但是我最爱她(1)。(Some like Peter best and some like Wendy best, but I like her (1) best.)
Yang's translation (Barrie 1991: 241)	有的人最喜欢彼得，有的人最喜欢温迪，可是我最喜欢达林太太 (1)。 (Some like Peter best and some like Wendy best, but I like Mrs. Darling (1) best.)
Ren's translation (Barrie 2011: 167)	有人最喜欢彼得，有人最喜欢温迪，可我最喜欢达林太太(1)。 (Some like Peter best and some like Wendy best, but I like Mrs. Darling (1) best.)

Table 75 Translation of third person pronouns in *Peter and Wendy*: example 1

In Liang's translation (1929), the pronoun *her* is rendered directly into its Chinese equivalent "她". In the Yang's (1991) and Ren's (2011) translations, by contrast, the pronoun is replaced with its antecedent (*Mrs. Darling*). Replacing the third person pronoun with its antecedent conforms to the linguistic conventions of Chinese, increasing the linguistic acceptability of the target text. In addition, considering that it can be difficult for children to identify which character the pronoun refers to, the adaptation also pre-empts the potential ambiguity child readers may encounter in reading.

Source text (Barrie 1911/2004: 142)	…, and they (1) saw that he (2) considered six rather a large number.
Liang's translation (Barrie 1929:237)	……他们(1)看出他(2)一定是以为六个是太多了。 (…, and they (1) saw that he (2) considered six too much.)
Yang's translation (Barrie 1991: 223)	……孩子们(1)知道，他(2)是嫌六个太多了。 (…, and the children (1) saw that he (2) considered six too much.)
Ren's translation (Barrie 2011: 173)	……孩子们(1)知道，他(2)是嫌六个太多。 (…, and the children (1) saw that he (2) considered six too much.)

Table 76 Translation of third person pronouns in *Peter and Wendy*: example 2

Example 2 in Table 76 above shows a similar contrast. There are two pronouns in the source text: the pronoun *they* refers to the lost boys; *he* to Mr. Darling. Consistent with what has been observed above, Liang's translation (1929) renders both pronouns directly into their Chinese equivalent. In Yang's (1991) and Ren's (2011) translations, while the second pronoun (*he*) is preserved, the first pronoun (*they*) is replaced with this antecedent (*the children*) to increase the linguistic acceptability of the text.

Source text (Barrie 1911/2004: 86)	Nevertheless the bird was determined to save him (1) if she (2) could, and by one last mighty effort she (3) propelled the nest against the rock.
Liang's translation (Barrie 1929: 147)	但是这鸟决心要救他(1)，所以她(3)尽了最后的力居然把巢划到岩石。 (Nevertheless the bird was determined to save him (1), so by one last mighty effort she (3) propelled the nest against the rock.)
Yang's translation (Barrie 1991: 134)	不过，这鸟决心尽力救彼得(1)，她(3)作了一次最后的努力，终于使巢靠上了岩石。 (Nevertheless the bird was determined to try [her] best to save Peter (1); by one last mighty effort she (3) propelled the nest against the rock.)
Ren's translation (Barrie 2011: 104)	不过梦幻鸟决定尽力救他(1)，最后拼一下，把巢往岩石上推进。 （Nevertheless the Never bird was determined to try [her] best to save him (1), propelling the nest against the rock by one last mighty effort.)

Table 77 Translation of third person pronouns in *Peter and Wendy*: example 3

In example 3 (Table 77), there are three third person pronouns in the source text. The feminine third person pronoun (*she*, which occurs twice) refers to the Never bird, the masculine pronoun (*he*) refers to Peter. In Liang's translation (1929), the first and the third pronouns are preserved. The second pronoun (the first *she* in the excerpt) is not preserved, only because the conditional clause containing the pronoun (*if she could*) is omitted from the target text. For contemporary child readers, what is potentially problematic with such a translation is related to its speakability: if the target text is read aloud, it would be virtually impossible to tell the feminine third person pronoun from its masculine counterpart, as both are pronounced the same. This is avoided in Yang's (1991) and Ren's (2011) translations, both choosing to keep only one of the third person pronouns. In Yang's translation (1991), the first pronoun in the source text (*he*) is replaced with its antecedent *Peter*; the second pronoun is dropped, keeping only the last third person pronoun (*she*) in the source text. In Ren's translation (2011), on the other hand, only the first third person pronoun (*he*) is kept; both the second and the last third person pronouns are dropped. Dropping third person pronouns conforms to the linguistic conventions of Chinese, increasing the linguistic acceptability of the target text; at the same time, avoiding using the feminine and masculine third person

pronouns also enhances the speakability of the target, making it more compatible for read-aloud occasions.

Source text (Barrie 1911/2004: 138)	You may be sure she (1) begged his (2) pardon; and then, feeling drowsy, he (3) curled round in the kennel.
Liang's translation (Barrie 1929: 230)	她(1)当然求他的(2)饶恕；他(3)觉得疲倦，弯着倒在狗窝里了。 (Of course she (1) begged his (2) pardon; and then, feeling drowsy, he (3) curled round in the kennel.)
Yang's translation (Barrie 1991: 216)	当然，达林太太(1)请求(2)原谅；然后，达林先生觉得困了，他(3)蜷着身子，在狗舍里躺下。 (Of course Mrs. Darling (1) begged for pardon; and then, Mr. Darling feels drowsy; he (3) curled round in the kennel.)
Ren's translation (Barrie 2011: 168)	当然，达林太太(1)请他(2)原谅；接着他(3)感到了疲倦，在狗窝里蜷成了一团。 (Of course Mrs. Darling (1) begged his (2) pardon; and then he (3) feels drowsy, curling round in the kennel.)

Table 78 Translation of third person pronouns in *Peter and Wendy*: example 4

In example 4 (Table 78), there are two nominal pronouns (*she* and *he*) and a possessive pronoun (*his*) in the source text, all three of which are preserved in Liang's translation (1929). Similar to the previous example, the fact that the feminine and the masculine third person pronouns are not differentiated in pronunciation may also cause confusion in reading: if a clause like "她求他的饶恕" (she begged for his pardon) is read aloud, it would be very difficult for the listener to tell if a female character begged for a male character's forgiveness, or vice versa. In Yang's translation (1991), following the linguistic conventions in Chinese, the feminine third person pronoun (*she*) is replaced with it antecedent (*Mrs. Darling*); the possessive pronoun (*his*) is dropped. In addition, before the translator introduced the masculine third person pronoun (*he*), she repeats its antecedent (*Mr. Darling*), making it easier for the reader to identify which character the pronoun refers to. Similarly, in Ren's translation (2011), the translator also replaces the feminine third pronoun with its antecedent, avoiding using the feminine and masculine third person pronouns consecutively. In both this example and example 3 above, though it is not particularly intended for children, Yang's translation (1991) clearly demonstrates sensitivity

towards the speakability of the target text. This could be related to the translator's working method. As discussed in Chapter 3, Yang's translation (1991) was dictated by the translator to her husband. The fact that the translation was verbal before it becomes written seems to make the translator more aware of the speakability of the target text[59].

6.4 The use of Chinese idioms in translation

Chinese idioms are formulaic expressions that usually allude to either a classical Chinese text or a historical anecdote. As such, they carry distinctive features of the Chinese culture and its literary legacy. Table 79 below provides an example of how Chinese idioms are used selectively in the three different translations of *Peter and Wendy*:

Source text (Barrie 1911/2004: 54)	Hook wetted his dry lips. "Ay," he said, "that's the fear that haunts me."
Liang's translation (Barrie 1929: 54)	胡克把他的嘴角舔湿。"是呀，" 他说，"我怕的就是这个。" (Hook wetted the corners of his lips. "Ay," he said, "that's exactly what I fear.")
Yang's translation (Barrie 1991: 80)	胡克舔了舔干嘴唇，"可不是嘛，" 他说，"我没日没夜提心吊胆的就是这个。"(Hook wetted his dry lips. "Ay," he said, "that's what makes my heart hang and my gallbladder dangle day and night.")
Ren's translation (Barrie 2011: 61)	铁钩船长用口水舔舔他的干嘴唇。 "对，" 他说，"正是这种害怕让我胆战心惊，心神不定。 " (Captain Hook wetted his dry lips. "Ay," he said, "that's what makes my heart frightened, my gallbladder shaken and my mind uneasy.")

Table 79 Use of Chinese idioms in the translation of *Peter and Wendy*: example 1

In the example above, different strategies are used to translate the verb *haunt*. Liang's translation (1929) uses a mono-syllabus Chinese verb, "怕", the semantic equivalence of *fear*, resulting in a relatively cultural-neutral text not particularly marked with Chineseness. In Yang's translation (1991), the Chinese idiom "提心吊胆" is used, which literarily means *to have one's heart hung and gallbladder dangled*. While the

[59] A comparison of the number of occurrences of third person pronouns in the three translations of *Peter and Wendy* can be found in Appendix E.

association between fear and an uneasy heart is more transparent and to some extent universal, a reader unfamiliar with Chinese might wonder, however, what fear has to do with a person's gallbladder. In Chinese, the character for gallbladder, "胆", also means bravery. In traditional Chinese medicine, the gallbladder is considered to be responsible for courage and judgment. It is believed that when the gallbladder is upset, a person is troubled by fear. There are many Chinese idioms that associate the gallbladder with courage or fright. In Ren's translation (2011), for instance, a similar idiom, "胆战心惊" is used to translate the same excerpt. Literally, the expression means *a shaken gallbladder and a frightened heart*, also associating the gallbladder with uneasiness. In addition, Ren's translation (2011) also uses another Chinese idiom "心神不宁" (to have one's heart and mind unsettled) to represent the constant uneasiness implied by the verb *haunt*.

Thus for a relatively culture-neutral remark in the source text, while Liang's translation (1929) produces an equally culture-neutral translation, both Yang's (1991) and Ren's (2011) translations reframe the source text with the Chinese metaphor, turning it into expressions that are distinctively Chinese. Considering that the remark is uttered by the British villain Captain Hook, the choice to use Chinese idioms in translation is even more remarkable. Examples of such can be easily observed throughout the book. I will but present a few more examples before discussing the reasons behind such a choice.

Source text (Barrie 1911/2004: 124)	..., with Hook in their midst as abject as if he had heard the crocodile
Liang's translation (Barrie 1929:208)	……，胡克挤在海盗群中好像是听见鳄鱼来了似的那样张皇。 (…, with Hook crowded by pirates, alarmed and flustered as if he had heard the crocodile coming.)
Yang's translation (Barrie 1991: 194)	……，胡克藏在他们中间，<u>失魂落魄</u>，像看到鳄鱼一样。 (…, Hook hid among them, <u>his spiritual soul missing and corporal soul gone</u>, as if he had seen the crocodile.)
Ren's translation (Barrie 2011: 152)	……，而铁钩船长在他们的包围中间像听到那条鳄鱼那样<u>丧魂落魄</u>。(…, while Captain Hook was amid them, <u>his spiritual soul lost and corporal soul gone</u>, as if he had heard the crocodile.)

Table 80: Use of Chinese idioms in the translation of *Peter and Wendy*: example 2

In example 2 in Table 80, the author uses a Latin-based word, *abject*, to depict a miserable Hook when he heard the sound of the crocodile. To replicate the formal style in translation, Liang's transaltion (1929) uses a formal written expression, "张皇", which means *to be alarmed and flustered*. Both Yang's (1991) and Ren's (2011) translations, on the other hand, recreate a lost and shaken Hook with idioms based on the Chinese philosophy. Both translations use variations of the same idiom, "失魂落魄" or "丧魂落魄" with reference to the Chinese philosophy of soul duality. In Taoism, a person is believed to have both spiritual ("魂") and corporal souls ("魄"). While the spiritual soul can exist without the body, the corporal soul vanishes when the body dies (Schuessier 2007). Thus when both the spiritual and corporal soul is lost, as the idiom literally translates, a person is in a state of extreme lost and confusion. While the metaphorical meaning of the idiom is comparable to *abject*, the cultural reference it draws is something non-existent in the source text. Just like the previous example, Yang's (1991) and Ren's (2011) translations recreate through the use of idioms a culturally and linguistically more domesticated target text.

Source text (Barrie 1911/2004: 112)	Then one long gloating look he cast upon his victim, and turning, wormed his way with difficulty up the tree.
Liang's translation (Barrie 1929: 188)	随后他狠狠的凝视了他的敌人一眼，回转身慢慢的爬上树去。 (Then he looked at his enemy savagely, and turning, wormed his way slowly up the tree.)
Yang's translation (Barrie 1991: 174)	然后，他久久地幸灾乐祸地凝望了他的受害者一眼，转身艰难地蠕动着爬上树去。 (Then, he casted his victim a long look, taking pleasure from other people's misfortune, and turning, wormed his way with difficulty up the tree.)
Ren's translation (Barrie 2011: 134)	接着他向他要害的人幸灾乐祸地看了一阵，然后转身费劲地钻过树洞回到树上面去。 (Then he looked at his victim for a while, taking pleasure from other people's misfortune, and turning, wormed his way with difficulty through the tree hole up the tree.)

Table 81 Use of Chinese idioms in the translation of *Peter and Wendy*: example 3

In example 3 in Table 81 above, the adjective *gloating* is used to describe the

maliciously self-satisfactory look Hook casts on Peter after poisoning his medicine. Consistent with our previous observation, Liang's translation (1929) renders the word into an adjective not specifically bound to the target culture, "狠狠的" (savagely), which is an otherwise fairly accurate representation of the original, except that the satisfaction in Hook's look is not represented. In both Yang's (1991) and Ren's (2011) translations, the translator uses the idiom "幸灾乐祸" to render the same adjective, which, translated literally back into English, means *to celebrates other people's misfortune and rejoice their ill luck*. The idiom has its origin in a historical anecdote. According to "*Zuo Zhuan*" (Chronicles of Zuo), the king of Jin, who received aid from its neighbouring country Qin during famine, refused to return the favour when Qin suffered from natural disasters. Criticising the king's decision, one of the chancellors advised that it was against the Confucius virtue of "仁" (benevolence) to take pleasure in other's misfortune. In this example, "幸灾乐祸" renders both the satisfaction and maliciousness in Hook's look effectively. Of course, what the idiom also brings to the translation is the hidden historical reference and the Confucius philosophy associated with it, resulting in a more domesticated target text compared to Liang's translation (1929).

Why does Liang's translation (1929) use Chinese idioms less frequently in translation as compared to Yang's (1991) and Ren's (2011) translations?[60] To answer the question, we need to ask what Chinese idioms bring to the target text. In the examples discussed above, Chinese idioms are more than a rhetorical device. Rather, as stated earlier, they are embodiment of the traditional Chinese literary legacy, which can greatly enhance the linguistic acceptability of the target text. When Liang's translation of *Peter and Wendy* (1929) was produced, however, the preferred translation methods prioritised quite the opposite. As discussed in section 6.1, the innovative translation methods prevalent during the New Culture Movement tended to produce target texts with low linguistic acceptability, challenging the linguistic conventions of the target language.

[60] A list of more examples of Chinese idioms used in the three translations can be found in Appendix F.

Chinese idioms, as fossilised expressions in Classical Chinese, were also considered unfavourable. In Hu Shi's (1916) eight literary proposals of the new vernacular literature, for instance, it was suggested that clichés of all kinds, including Chinese idioms, should be avoided in writing and in translation. Hu (1917: 6) later conceded that "it does not do harm to use idioms". However, he never encouraged the use of idioms, particularly not in translations. Commenting on the inappropriate use of Chinese idioms in translation, Hu wrote sarcastically:

> A couple of days ago, I read a detective translation *The Case of a Round Room*, in which the detective 'burst into rage, standing up with his sleeves sweeping'. As if this detective was wearing the Cambridge uniform with wide sleeves! — If one translates like this, he'd better not translate at all.
>
> (Hu 1918: 305-306, my translation)

In Hu's example above, two idioms are used in translation: "勃然大怒" (to burst into rage) and "拂袖而起" (to stand up with one's sleeves sweeping). While the first idiom is less culturally marked, the second is highly specific to the Chinese culture, as the traditional Chinese attire features long sweeping sleeves. To Hu, using readily available idioms in translation inevitably recast the source text in the Chinese cultural context, creating unnecessary confusion for the reader. A similar stance was expressed by Lu Xun. In this letter to Qu Qiubai, Lu Xun (1932) confessed that in translation, he would rather use unnatural expressions such as "山背后太阳落下去了" (from the back of the mountain the sun sets) than the Chinese formulae expression "日落山阴" (the sun sets behind the dark side of the mountain). As Lu Xun (1932) saw it, translators and writers should make allowance for novel expressions in writing, so that they can be selectively used in original writings, and eventually be absorbed as part of the daily linguistic repertoire. As important literary figures and patrons for translation activities (Li L. 2010a), Hu and Lu's attitude had significant influence among translators during the 1920s. Their stance on the use of Chinese idioms also support the systems theory's hypothesis that when translated literature takes a central position,

innovation is pursued in translation, challenging the linguistic conventions of the target language (Even-Zohar 1978; Toury 1985, 1995). It is for these reasons that Liang's translation (1929) uses Chinese idioms less frequently than the two later translations.

When Yang's (1991) and Ren's (2011) translations of *Peter and Wendy* were produced, the attitude towards the use of idioms in translation had changed. As discussed in section 6.1, with the power relation between translated and domestic literature reversed since the late twentieth century, conservative methods became more prominent in translation, prioritising the linguistic conventions of the target language. As they serve to enhance the linguistic acceptability of the target text, bringing naturalness and expressiveness to the translation, idioms were once more considered favourable among translators. Since the early 1980s, essays discussing the benefits of using idioms in translation started to appear in Chinese translation journals (Liang & Zhu 2010; Liu 1994; Tian 1983). Using examples from his translation of Charlotte Brontë's novel *The Professor*, Liu (1994) discusses how idioms can add expressiveness to the target text. On a similar note, Liu (1986/2012) argues that Chinese idioms can reduce the unnaturalness from direct translation, adding expressiveness and elegance to the target text. For the translation of children's literature, the benefits of idioms are also frequently discussed. Similar to the translation of adult literature, it is argued that idioms can enhance the linguistic acceptability of the target text, helping young readers appreciate the beauty of Chinese (Liang & Zhu 2010). In addition, idioms are also considered favourable for their pedagogical benefits. As discussed in Chapter 2, translated children's literature sometimes functions as a tool for literary education (Toury 1980) and vocabulary building (Kruger 2012). For Ren's translation of *Peter and Wendy* (2011), this requirement becomes even more prominent, as one of its important patrons, the Chinese Ministry of Education, who includes the book among the recommended reading list for the Chinese curriculum of elementary students, has specified in the *Curricular Requirements for Compulsory Education* (Ministry of Education of the

PRC 2013) that Chinese language teaching should, among other things, enlarge students' vocabulary and help them appreciate the beauty of Chinese. As part of the Chinese literary legacy, idioms naturally fulfil the needs of the requirement. Thus for Yang's (1991) and Ren's (2011) translations of *Peter and Wendy*, the prevalent translation methods prioritising linguistic acceptability of the target text as well as the pedagogical concerns for vocabulary teaching have altogether encouraged more frequent use of Chinese idioms in translation.

Summary

Following the tenets of the systems theory, this chapter discusses how the changed position of translated literature in the target literature polysystem has influenced the linguistic acceptability of *Peter and Wendy*. The translation history of the book spans from 1929 to the present, during which the power relation between translated literature and domestic literature has drastically changed: the Chinese literature has evolved from a young, developing literary system heavily relying on models of existing foreign literatures to a fully developed system on its own right. With the changed position of translated literature, the preferred translation methods have also changed, affecting the linguistic acceptability of the target text. In the 1920s, when the first translation of *Peter and Wendy* was produced, innovative translation methods tended to produce translations rigidly following the sentence structures of the source text, resulting in target texts with low linguistic acceptability. When Yang's (1991) and Ren's (2011) translations are published, conservative methods prioritise the linguistic conventions of the target language, resulting in target texts with high linguistic acceptability. Examples of three types are analysed in the chapter: the duplication of source text sentence structures in translation, the translation of third person pronouns and the use of Chinese idioms in translation. It is found that Liang's translation (1929) tends to duplicate source text sentence structures more rigidly as compared to Yang's (1991) and Ren's (2011) translations, indicating the relative low linguistic acceptability of Liang's translation (1929). Also, Liang's translation (1929) is found to preserve third person pronouns in the source text more often, which also indicates its

low linguistic acceptability. On the other hand, Chinese idioms, as formulae expressions in Chinese that can enhance the linguistic acceptability of the target text, is used less frequently in Liang's translation (1929) as compared to Yang's (1991) and Ren's (2011) translations. In essence, the findings of the chapter support the systems theory's hypothesis that the position of translated literature in the literary polysystem determines the dominant translating methods, affecting the linguistic acceptability of the target text. In addition, the specific considerations for the translation of children's literature, such as the expectations of children's reading competence and the potential pedagogical benefits of the text is also found to exert an influence in translation.

Conclusion

More than a decade ago, when discussing future research areas in the translation of children's literature, O'Connell (1999) called for researchers to move beyond the traditional source language oriented approach to a more descriptive, culturally- and socially-driven, target language oriented approach. He gave particular emphasis to Shavit's (1986) work informed by the polysystem theory, which was then one of the few studies that related the translation of children's literature to factors in the target culture context. Over the past decade, there has been an increasing body of research conducted from a national and cultural perspective, encompassing various factors in the target culture that interact with the translation of children's literature, which include, as discussed in Chapter 2, the political ideology of the target culture (Thomson-Wohlgemuth 2003, 2006, 2009), the national image of the source culture in the target culture (Frank 2007), the publisher's projection of the source text (Desmet 2007), the position of translated children's literature in the target culture literary polysystem (Kruger 2012), as well as the national book markets, publishing trends and the translation of notions of national identity in the target culture (Gerber 2014a). These studies also observe translation from a temporal perspective. The present study adopts a diachronic approach, focusing on the translation of J. M. Barrie's *Peter and Wendy* (1911) into Chinese. With the majority of studies of this kind (as listed above) focusing on Western target cultures, this study also — importantly — tackles one of the most under-researched target cultures in the translation of children's literature.

In this study, several socio-cultural factors in the Chinese target culture have been explored, such as the spread of the Anglophone culture in China, the changing censorship protocol informed by the state ideology, as well as the changed position of translated literature in the Chinese literary system, endeavouring to uncover the complex network of cultural dimensions that lend themselves to the decision-making process of translation. What also sets the study apart from previous research is that it

is one of the few studies exploring the translation of dual-readership texts. By analysing different Chinese translations of *Peter and Wendy* that have been produced for a dual-audience of both children and adults, the study is able to probe how the translation of the same source text can vary based on the readership it is intended for, or, in other words, how exactly translating for children differs from translating for adults, a question that pertains to the very heart of the translation of children's literature, as well as the translation of literature more generally.

Three Chinese translations of *Peter and Wendy* have been selected for analysis in this study: the 1929 translation completed by Liang Shiqiu, the 1991 translation by Yang Jingyuan and the 2011 translation by Ren Rongrong. These translations were selected because they were produced by acclaimed translators and high-profile publishing houses. They were the most well-received translation of the source text at the time of their respective publication. It cannot be denied, of course, that the translator's subjectivity can also exert an influence in translation. What enhances the validity of the study, however, is the fact that the professional experience of the translator (whether they have mainly worked in children's or adult's literature) matches the intended readership of the target text. As discussed in Chapter 3, both Liang and Yang work primarily in adult literature; the publishing houses that produced their translations also publish almost exclusively for adults. Ren, on their other hand, is an acclaimed writer and translator for children. His translation is produced by Juvenile and Children's Publishing House, one of the oldest children's publishing houses in China.

Based on previous research of the most-frequently discussed challenges in the translation of children's literature, complemented by an analysis of some of the potential translation challenges in the text, three translation challenges were selected for analysis: culture-bound elements, taboos and the linguistic acceptability of the target text. Being a case study, the dissertation has aimed to provide in-depth and thorough analysis of specific target cultural factors that influence the translation

outcome. Therefore, qualitative research methods have been adopted for analysis. For each translation challenge, examples in the source text have been elicited, compared across the three translations, and analysed in terms of how the target culture context as well as the intended readership of the target text influence the translation strategy.

Overall, the most significant finding from the study is that the decisions made in translation, regardless of whether the target text is intended for children or for adults, are first and foremost relevant to the socio-cultural context in which the translation is produced. The comparison of Liang's (1929), Yang's (1991) and Ren's (2011) translations completed at different socio-historical moments reveal that as the socio-cultural context in China changes, the constraints imposed on translation also change, resulting in observably different translation methods and strategies. To start with, the global hegemony of the Anglophone culture, an issue frequently discussed in translation studies in the post-colonial context (Niranjana 1992; Spivak 1992/2004; Venuti 1995 1998), is observed to play a significant role in the Chinese translations of *Peter and Wendy*. From the early twentieth century to the early twenty-first century, as the penetration of the Anglophone culture in China becomes more profound, the source culture, or, the middle-class Victorian culture, to be more precise, is found to be preserved more often in Yang's (1991) and Ren's (2011) translations as compared to Liang's translation (1929). The finding supports the observation in previous research that in translations from English-language texts to other languages, the tendency to preserve the source culture increases with time (Aixelá 1996; Fornalczyk 2007). The other socio-cultural factor that is found to influence translation is the current censorship protocol informed by the state ideology. Similar to pervious observation that the political ideology of a given country and the consequent censorship protocol are often reflected in translation (Inggs 2011; Thomson-Wohlgemuth 2003, 2006, 2009), the present study also finds that as the censorship protocol changes, the understanding of what constitutes taboos in translation also changes, influencing the translation outcome. From the Nationalist Government (1927-1948) to the PRC (1949 -), the censorship rules regarding sex has

tightened. As a result, while Liang's translation (1929) tends to stay loyal to the source text in the treatment of sex-related content, Yang's (1991) and Ren's (2011) translations are often observed to purify sex-related elements to comply with current censorship rules. In addition, the position of translated literature in the target culture literature system, a socio-cultural factor first conceptualised by the polysystem theory (Even-Zohar 1978/2004; Toury 1985, 1995) and has since been applied to translation of children's literature (Kruger 2012; Shavit 1986; Toury 1980), is also observed to influence the representation of the source text in translation. As translated literature moves from a central to a peripheral position in the Chinese literary system, translators tend to conform to the linguistic rules and conventions of the target language, resulting in a higher degree of linguistic acceptability in Yang's (1991) and Ren's (2011) translations as compared to Liang's translation (1929).

The other key finding to emerge from this study is related to the intricate and, dynamic relation between the source text, the target text and the intended reader. When we speak of the translation of children's literature, or translating for children, we are often temped to approach concepts such as children's literature and the child reader as clearly-defined entities that can be easily applied to a given source text and its translation. The present study suggests that matter is often more complex than it seems. As discussed in Chapter 2, the fact that children's literature is produced, marketed, translated and purchased by adults for children indicates that very concept of children's literature is casted in the shadow of adults: the "hidden adult" in children's literature, as Nodelman (2008) calls it, means that many texts that are otherwise considered as children's literature often encompass a duality of both simplicity and complexity, or, in other words, messages that are intended for both children and adults, a typical example of which being *Peter and Wendy*. As Holmes (2009) sees it, *Peter and Wendy* can be classified as a classic a dual-readership text that addresses children and adults simultaneously on different levels. When the text is introduced into China, the dynamics implied in its readership interact with the target culture, producing remarkably different target texts with contrasting paratextual and

textual features. As discussed in Chapter 3, on one hand, the text has attracted high-profile adult publishing houses to produce translations that are primarily intended for adults, rendered by either celebrated scholar Liang Shiqiu or acclaimed translator for adults Yang Jingyuan; on the other hand, Juvenile and Children's Publishing House, the oldest publishing house for children in China, has also produced its own translation, completed by highly-established writer and translator for children, Ren Rongrong. Depending on the readership group the translation is intended for, contrasting translation strategies can be observed in the target text. For the translation of culture-bound elements, the effect the intended readership has on translation is most profoundly expressed in the translation of character names. Compared to Liang's and Yang's translations for adults, Ren's translation for children is more target-reader oriented, producing a target text that is psychologically appealing to children. In terms of the translation of taboos, Ren's translation (2011) is found to be more sensitive to taboos such as sex, death and violence, and more responsive to Chinese censorship protocol that specifically address publications for children. In addition, messages that are only accessible to adults, such as the conflict between a fantasised eternal childhood and the realistic childhood in which all children grow up, is under-represented in Ren's translation (2011) compared to Liang's (1929) and Yang's translations (1991). The linguistic acceptability of the target text is also influenced by the projection of readership. Ren's translation (2011) is found to exhibit a higher degree of linguistic acceptability by employing more Chinese idioms in the target text, motivated by the educational function of children's literature.

Naturally, given its nature as a case study, the study is inherently limited by the constraints of the research method. Perhaps more than anything else, the study highlights the vast array of possibilities and potentials in the still under-researched area of the translation of children's literature, and in particular, the translation of dual-readership texts, which is not at all uncommon, considering the long, intertwined and sometimes ambiguous relationship between adult literature and children's

literature. Think of texts that are originally written for adults but are traditionally adapted for children, such as *The Pilgrim's Progress* (Bunyan 1678), *Robinson Crusoe* (Defoe 1719) and *Gulliver's Travels* (Swift 1726); think of adult classics featuring a child protagonist and are often read by children, such as *Oliver Twist* (Dickens 1837), *The Adventures of Tom Sawyer* (Twain 1876) and *The Adventures of Huckleberry Finn* (Twain 1884); think of texts that are inherently attractive to both children and adults, such as *Alice's Adventures in Wonderland* (Carroll 1865) *The Hobbit* (Tolkien 1937) and *Le Petit Prince* ("*The Little Prince*", de Saint-Exupéry 1943), and the list goes on. Back in 1986, Shavit (1986: 111-112) argued that studying adaptations of adult literature into children's literature can highlight the constraints in operation in writing for children. Likewise, the comparison of translations (and retranslations) of dual-readership texts intended for different readers can also highlight the difference between translating for adults and translating for children. Further research on the translation of dual-readership texts will definitely shed light on the complex factors and constraints influencing the translation of children's literature.

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APPENDICES

Appendix A: Number of occurrences of the modifier marker ''的'' in the Chinese translations of *Peter and Wendy* (Chapters 1, 5, 10 and 15)

Translation Version	Chapter 1	Chapter 5	Chapter 10	Chapter 15	Total
Liang's translation (1929)	174	223	109	166	683
Yang's translation (1991)	150	202	89	126	567
Ren's translation (2011)	153	206	96	133	588

Note: As Liang's translation (1929) does not distinguish the modifier marker "的" from the pre-head adverb marker "地" and the post-head adverb marker "得", whereas the two later translations do, instances when "的" is used instead of "地" or "得" in Liang's translation are excluded from the sample. As the data indicate, although Ren's translation uses the modifier marker "的" slightly more frequently than Yang's translation (the less frequent use of the modifier marker "的" in Yang's translation, again, could be related to the fact that her translation was verbal before it was written), Liang's translation uses the modifier marker significantly more frequently

than both Yang's and Ren's translations, which is likely to be caused by the use of extended noun phrases in the translation.

Appendix B: Number of occurrences of conjunctions in the Chinese translations of *Peter and Wendy* (Chapters 1, 5, 10 and 15)

Translation Version	Chapter 1	Chapter 5	Chapter 10	Chapter 15	Total
Liang's translation (1929)	66	91	43	82	282
Yang's translation (1991)	46	64	41	50	201
Ren's translation (2011)	48	65	41	69	223

Appendix C: Number of occurrences of indefinite articles in the Chinese translations of *Peter and Wendy* (Chapters 1, 5, 10 and 15)

Translation Version	Chapter 1	Chapter 5	Chapter 10	Chapter 15	Total
Liang's translation (1929)	59	31	19	33	142
Yang's translation (1991)	43	32	15	20	110
Ren's translation (2011)	36	30	17	22	97

Note: As the Chinese indefinite article and the numeral one share the same form, care was taken to exclude the occurrence of numerals.

Appendix D: Number of occurrences of prepositions in the Chinese translations of *Peter and Wendy* (Chapters 1, 5, 10 and 15)

Translation Version	Chapter 1	Chapter 5	Chapter 10	Chapter 15	Total
Liang's translation (1929)	42	35	23	29	129
Yang's translation (1991)	40	32	17	20	109
Ren's translation (2011)	53	25	23	28	111

Appendix E: Number of occurrences of third person pronouns in the Chinese translations of *Peter and Wendy* (Chapters 1, 5, 10 and 15)

Translation Version	Chapter 1	Chapter 5	Chapter 10	Chapter 15	Total
Liang's translation (1929)	184	215	135	209	733
Yang's translation (1991)	160	202	111	177	650
Ren's translation (2011)	161	197	124	189	671

Appendix F: Chinese idioms used in the Chinese translations of Peter and Wendy (Chapters 1, 5, 10 and 15)

Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
Chapter 1		
言不及义 (p.15)	头头是道 (p.4)	乐此不疲 (p.2)
乱七八糟 (p.15)	一丝不苟 (p.4)	得过且过 (p.4)
胡说八道 (p.19)	左邻右舍 (p.6)	一模一样 (p.4)
咬牙切齿 (p.23)	粗心大意 (p.6)	粗心大意 (p.4)
	井井有条 (p.7)	嗤之以鼻 (p.4)
	杂乱无章 (p.9)	井井有条 (p.4)
	大同小异 (p.10)	大而无当 (p.8)
	莫名奇妙 (p.10)	趾高气扬 (p.8)
	漫不经心 (p.12)	满不在乎 (p.10)
	心神不安 (p.12)	
Chapter 5		
生气勃勃 (p.79)	生气勃勃 (p.68)	如痴如醉 (p.52)
莫名奇妙 (p.81)	彬彬有礼 (p.70)	和蔼可亲 (p.53)
不由自主 (p.81)	自高自大 (p.70)	瘦骨嶙峋 (p.54)
迥乎不同 (p.84)	寸步不离 (p.71)	彬彬有礼 (p.54)

欢天喜地 (p.91)	凶神恶煞 (p.71)	与众不同 (p.54)
	文质彬彬 (p.71)	不屈不饶 (p.54)
	飞扬跋扈 (p.73)	笨手笨脚 (p.56)
	心惊胆战 (p.73)	反复无常 (p56.)
	异乎寻常 (p.72)	杂七杂八 (p.56)
	笨手笨脚 (p.73)	得天独厚 (p.57)
	鬼鬼祟祟 (p.73)	周而复始 (p.57)
	冷若冰霜 (p.73)	暴跳如雷 (p.61)

(Table continues from previous page)

Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
	杂七杂八 (p.75)	心惊胆战 (p.61)
	得天独厚 (p.75)	心神不安 (p.61)
	心神不宁 (p.75)	莫名奇妙 (p.63)
	战战兢兢 (p.79)	四面八方 (p.64)
	提心吊胆 (p.80)	
	千钧一发 (p.82)	
Chapter 10		
养精蓄锐 (p.52)	全力以赴 (p.137)	珍馐美味 (p.106)
悠然自得 (p.58)	受之无愧 (p.137)	卑躬屈膝 (p.106)
	心领神会 (p.138)	养精蓄锐 (p.107)
	理所当然 (p.138)	震耳欲聋 (p.107)
	养精蓄锐 (p.138)	不以为然 (p.108)
	狼吞虎咽 (p.138)	旁敲侧击 (p.110)
	不成体统 (p.139)	心满意足 (p.111)
	声色俱厉 (p.141)	一无所知 (p.113)
	欢天喜地 (p.141)	毛骨悚然 (p. 113)
	心满意足 (p.143)	
Chapter 15		

无声无息 (p.208)	惟妙惟肖 (p.193)	莫名奇妙 (p.151)
自告奋勇 (p.213)	你死我活 (p.194)	丧魂落魄 (p.152)
计上心来 (p.215)	失魂落魄 (p.194)	东张西望 (p.153)
不慌不忙 (p.220)	东张西望 (p.195)	活蹦乱跳 (p.153)
无精打采 (p.224)	大摇大摆 (p.196)	戛然而止 (p.154)
心满意足 (p.221)	呲牙咧嘴 (p.196)	踉踉跄跄 (p.154)
来历不明 (p.214)	兴高采烈 (p.196)	声嘶力竭 (p.154)
	垂头丧气 (p.196)	兴高采烈 (p.154)

(Table continues from previous page)

Liang's translation (1929)	Yang's translation (1991)	Ren's translation (2011)
	战战兢兢 (p.196)	暴跳如雷 (p.155)
	暴跳如雷 (p.198)	彬彬有礼 (p.156)
	自告奋勇 (p.198)	踉踉跄跄 (p.156)
	彬彬有礼 (p.199)	五体投地 (p.157)
	不明不白 (p.199)	一盘散沙 (p.158)
	魂不附体 (p.201)	东奔西跑 (p.159)
	将信将疑 (p.201)	眼花缭乱 (p.159)
	东奔西突 (p.202)	胡说八道 (p.160)
	眼花缭乱 (p.203)	胆小如鼠 (p.161)
	误入歧途 (p.205)	心满意足 (p.162)
	有气无力 (p.205)	得意洋洋 (p.162)
	心满意足 (p.207)	
	一视同仁 (p.207)	