

**Gained in Translation:
The Effects of Translators' Gender on
English-Language Children's Literature as
Translated in China and Taiwan**

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Abstract:

This thesis explores how translators' gender affects their reading and interpretation of foreign children's literature, particularly from source texts by British male authors to target texts by Taiwanese female translators. It argues that masculine voices characteristic of British texts and Chinese translations from the early twentieth century have been changed both by modern liberal authors and regulated by emerging female translators working with female editors. The study examines ways in which translators reproduce social and gender norms from both the source and the target cultures. It also investigates how gender identity affects translators' use of language and their attitudes toward the target texts of different groups of readers.

The thesis provides historical background and an overview of the children's publishing business and infrastructure in Taiwan before discussing polysystem theory and feminist criticism in relation to translation. It uses a combination of close reading and comparative analysis across a large sample of texts to identify instances where gender appears to have affected the translation. The analysis begins with classics – such as *Alice's Adventures in Wonderland* (1865) – that have been translated both by male and female translators. It then considers a selection of contemporary novels, most translated by women, as usual for translations of children's books in Taiwan. Finally, a number of translated picturebooks are analyzed, revealing a set of highly feminized translation practices related to equally feminine paratexts.

Works by the following writers are discussed: David Almond, J.M. Barrie, Quentin Blake, Anthony Brown, John Burningham, Lewis Carroll, Aidan Chambers, Alan Garner, Kenneth Grahame, Charles Keeping, C.S. Lewis, George MacDonald, David McKee, Mark Haddon, Davod Merling, China Miéville, Michael Morpurgo, Philip Pullman, R.L. Stevenson, and Oscar Wilde.

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CONTENTS

INTRODUCTION: HISTORICAL BACKGROUND	1
Children's Literature in China	2
Saving the Children	3
Children in Historical Events	8
Children's Literature in Taiwan	15
Ideology and Children's Books	27
Children's Literature in Academia and Publishing in Taiwan	31
Translation of Children's Literature in Taiwan.....	38
Children's Literature as a part of Taiwanese Postcolonial Literature	40
CHAPTER 1: GENDER, TRANSLATION AND CHILDREN'S LITERATURE. 43	
A Personal History.....	43
Toward the Other in Polyphonic World Literature	49
Women, Writing and Culture	53
Women in China	53
Feminism and Women's Position in Taiwan.....	58
Women, Children's Literature and Translation.....	61
Women and Children's Literature.....	62
Women, Children's Literature and Translation.....	64
Studies of Translation, Gender and Children's Literature	68
Translation Studies	68
Gender in Translation	70
Translation Studies in Children's Literature	71
Gender in Translation Studies in Children's Literature	75
Research Texts and Methods	79
CHAPTER 2: POLYPHONY IN TRANSLATION OF CHILDREN'S LITERATURE	82
Polysystems in Synchrony and Diachrony	82
The Dynamics of Children's Literature in the Literary Polysystem in China and Taiwan.....	86
The Literary Polysystem in China during the 1950s and the 1970s	91
The Literary Polysystem in Taiwan during the 1950s and the 1970s	94
Translation Norms	100
Children's Translated Literature in the Taiwanese Literary Polysystem	104
Polyphony in Translation.....	106
Agencies of Communication in Translation	108

Multi-Subjectivities in Translation	113
Multi-Voices Produced in Translated Children's Books.....	115
CHAPTER 3: GENDER AND POWER RELATIONSHIPS IN TRANSLATION	
.....	117
<i>Alice's Adventures in Wonderland</i> – placing a heroine in a male-dominated world	121
<i>The Princess and the Goblin</i> – replacing female subjectivity	132
<i>The Young King</i> – amplifying rhetoric to the king.....	138
<i>The Happy Prince</i> – rendering a wife's passion as a duty to her husband	139
<i>Treasure Island</i> – silencing females' voices	141
<i>The Wind in the Willows</i> – celebrating male superiority and intensifying misogyny	148
<i>Peter Pan</i> – depicting Tinker Bell as a shameless villain.....	157
<i>The Lion, the Witch and the Wardrobe</i> – stereotyping gender with sexism.....	160
Summary.....	163
CHAPTER 4: FEMINIZATION AND FEMINISM IN TRANSLATION	167
Feminist translation strategies	169
Female Perspectives in Translation	171
— <i>The Princess and the Goblin</i>	171
— <i>The Wind in the Willows</i>	175
— <i>Peter Pan</i>	182
Feminist and Feminine Strategies in Translation.....	186
Defending the Weak and Highlighting Femininity and Feminism	188
Female Translators of Contemporary Juvenile Fictions	190
— <i>Private Peaceful</i>	190
— <i>The Curious Incident of the Dog in the Night-time</i>	195
Rethinking Feminization Strategies in Translation: Language.....	200
Rethinking Feminization: Book Covers and Target Readers.....	201
— <i>Un Lun Dun</i>	204
Revealing Deeper Levels of Meaning	212
— <i>The Owl Service</i>	214
— <i>Skellig</i>	225
Translating Feminism: the Fiction of Philip Pullman.....	227
— <i>I Was a Rat</i>	228
Rethinking Feminization: Translators and Editors	229
Pronouns in <i>I Was a Rat</i> , <i>Count Karlstein</i> and <i>His Dark Materials</i>	231
— <i>I Was a Rat</i>	231
— <i>Count Karlstein</i>	233

Females' Double-Voiced Discourse in Translated Narration.....	239
— <i>His Dark Materials</i>	239
— <i>The Amber Spyglass</i>	241
— <i>The Golden Compass</i>	244
Crossover Fiction — the Case of Aidan Chambers's Books	250
Gender Dislocation by Stereotyped Ideology.....	254
— <i>Breaktime</i>	254
— <i>Now I know</i>	257
Tackling the Problem of Man-made Language	261
— <i>Postcards from No Man's Land</i>	264
— <i>Dance on my Grave</i>	265
— <i>Breaktime</i>	266
Summary.....	269
CHAPTER 5: FEMINIZATION OF TRANSLATION IN PICTUREBOOKS ...	273
Reducing Figurativeness.....	274
Making Inferences	279
Inserting Auxiliary Explanations	287
Translating Images.....	290
Macro-Translating	312
The Effect of Mothering Translation on Picturebooks	320
Mother's Guidebooks	320
Ignored Authors, Readers and Picturebooks.....	322
CONCLUSION: VOICES TO BE HEARD AND TO BE QUESTIONED	326
BIBLIOGRAPHY.....	334
Primary sources	334
Secondary sources	342

Sample Texts and Figures

Historical Texts:

Sample Text 1: <i>Three Character Classic</i>	5
Sample Text 2: <i>Chicken Feather Letter</i>	13
Sample Text 3: The Story of <i>Wu-Feng</i>	19
Sample Text 4: <i>Dull-Ice Flower</i>	21
Sample Text 5: Father Goes Fishing by Boat	37

Figures:

Figure 1: Mao's inscription for Children of the Border Areas, 1938 June 14	10
Figure 2: Geographic relationship between China and Taiwan	16
Figure 3: A comparison of socio-political contexts between China and Taiwan	26
Figure 4: Changing configurations of ideology in three sample texts	30
Figure 5: Picturebooks of Lee Chinlun and Chen Chih-Yuan	34
Figure 6: Picturebooks of Jimmy Liao	34
Figure 7: Comparison of total publication activity for children's books in 2006	35
Figure 8: Children's books published by Taiwanese publishers in 2002	36
Figure 9: Popular culture polysystem	83
Figure 10: Literature polysystem	83
Figure 11: Children's literature polysystem	84
Figure 12: Translated children's literature polysystem	85
Figure 13: China's literary polysystem during the 1920s and 1930s	93
Figure 14: China's literary polysystem in the 1950s	93
Figure 15: Taiwan's literary polysystem in the 1950s	98
Figure 16: Taiwan's literary polysystem in the 1960s-1970s	98
Figure 17: Seymour Chatman	110
Figure 18: Schiavi's narrative model of translation	110
Figure 19: Translators in the communication model of translation	111
Figure 20: O'Sullivan's refined communication model	112
Figure 21: Translated narrative text	113
Figure 22: The interaction of sexual difference in translation	119
Figure 23: Alice and Humpty Dumpty, from <i>Through the Looking-Glass</i>	122
Figure 24: 'Queer-looking party' illustrated by John Tenniel	126
Figure 25: Chapter 'Alice's evidence' illustrated by John Tenniel	132
Figure 26: Covers of <i>The Princess and the Goblin</i>	137
Figure 27: Five characters from Lo's version of <i>The Princess of the Goblin</i>	174

Figure 28: The illustration of the Piper and the bookcover of <i>The Wind in the Willows</i>	181
Figure 29: Williams and Best's study – items associated with males and females in at least 19 of 25 Countries	188
Figure 30: Covers of the Taiwanese and U.K. editions of <i>The Curious Incident of the Dog in the Night-time</i>	203
Figure 31: Covers of the Taiwanese and U.K. editions of <i>Private Peaceful</i>	203
Figure 32: Covers of the Taiwanese and U.K. editions of <i>UN Lun Dun</i>	203
Figure 33: The list of pronoun usage by Lyra and Will	240
Figure 34: Aidan Chambers' Book covers in Taiwan	252
Figure 35: Layouts of <i>Breaktime</i> in the source and target texts	256
Figure 36: Chinese characters (Hanzi)	267

INTRODUCTION: HISTORICAL BACKGROUND

This study concerns translators' agency and subjectivity, that is, textual differences in translations of English-Chinese children's books resulting from the gender of translators, particularly arising from a change in sex from authors to translators. To put this material in context, I will open this Introduction by providing a brief history of children's literature in China and Taiwan during the 20th century, when children's literature travelled into China. I will trace the interactions between social and political events and writing for children, which is intimately bound up with ideas about childhood. It should be understood that the scope of this study is wider than the contents of children's books. It traverses a period in which political constitutions, cultural and social contexts, and even national consciousness and identities have undergone some dramatic transformations. This background is necessary for understanding the nature and place of children's literature in China and Taiwan today. This historical overview also foregrounds the fact that children's literature cannot be confined within the simplified categories of education or amusement; in fact, it is never isolated from the complexities of social systems.

The first two chapters elaborate on the relationship between gender and translation and how they link with my research. In them, I outline the theoretical framework of this study. Chapters 3, 4 and 5 focus on close textual analysis in which texts are organized chronologically and divided into three groups for discussion: Chapter 3 examines classic texts written by British male authors and translated both by male and female translators; Chapter 4 examines contemporary novels written by British male authors and mainly translated by female translators; and Chapter 5 considers picturestory books created by British male writers and translated by female translators.

Throughout this study, I have used Wade-Giles, a system for writing Chinese names, and most back translations of textual analysis and quotations are mine; the exceptions are some translations of classics, in which case sources are cited.

Children's Literature in China

It has already been established that the May Fourth Movement in 1919 played an important role in shaping the contours of children's literature in China.¹ Although translations of Western children's books appeared in China prior to 1919,² some crucial elements of the May Fourth Movement, including European romanticism, humanism, attitudes to women and children as well as the advocacy of the vernacular, helped to establish and shape the nature of children's literature in China at this time.

The May Fourth period is in fact a broad concept, encompassing the original May Fourth Movement and the New Cultural Movement (1915). The May Fourth Movement was an anti-imperial cultural and political movement, which took its name from the events that took place on the fourth of May, 1919, in Peking.³ It was influenced by the New Cultural Movement, which for the purposes of this study is important, because it saw the publication of the influential Chinese cultural magazine *New Youth* (新青年), launched in 1915 by a group including Chen Tu Hsiu (陳獨秀), Hu Shih (胡適), Lu Hsun

¹ See for instance Marian Allsobrook, 'Early-twentieth-century Chinese children's literature: self, state and story' in *Bookbird*, 44-3, 2006, pp. 5-11.

Mary Ann Farquhar, *Children's Literature in China: From Lu Xun to Mao Zedong (Lu Hsun to Mao Tse Tung by Wade-Giles system)* (Armonk: M. E. Sharpe, 1999), pp.26-36.

LiLi, *Production and Reception: A Study of Translated Children's Literature in China, 1898-1949*, Unpublished Ph.D. diss. Submitted to The Chinese University of Hong Kong, 2006, pp.10-14.

² From 1889-1919 there were some fairytales, fables, fantasy, adventure stories translated from Japanese, Russian and Western languages into Chinese. However, generally speaking, children were not targeted as potential readers. Details to be found in LiLi's *Production and Reception: A study of Translated Children's Literature in China 1898-1949*, pp. 10-14.

³ It started as a rather political response. The public protested against the injustice of the ceding of Chinese territories under the terms of the Versailles Treaty of 1919.

(魯迅) and others. These intellectuals initiated a New Cultural Movement to promote science, democracy and indigenous Chinese literature by means of translating Western knowledge into vernacular Chinese. Both movements played key roles in shaping the new China, particularly its cultural and literary fields; together they paved the way for children's literature to enter Chinese culture.

Saving the Children

Although the flowering of Chinese children's literature during this period was influenced by several factors, widespread awareness of childhood and of children's special needs were facilitated by Lu Hsun's cry 'save the children', made at the end of the first vernacular modern short story in China, 'A Madman's Diary' (狂人日記, 1918). In this story, the absurdity resulting from failing to question Chinese traditional values is revealed through the first-person narrative of the main character, the madman. Here is the last paragraph of the story:

I can't bear to think of it.

I have only just realized that I have been living all these years in a place where for four thousand years they have been eating human flesh. My brother had just taken over the charge of the house when our sister died, and he may well have used her flesh in our rice and dishes, making us eat it unwittingly.

It is possible that I ate several pieces of my sister's flesh unwittingly, and now it is my turn...

How can a man like myself, after four thousand years of man-eating history – even though I knew nothing about it at first – ever hope to face real men?

Perhaps there are still children who have not eaten men? Save the children...⁴

⁴ An English version can be seen on 'Marxists Internet Archive'
<<http://www.marxists.org/archive/lu-xun/1918/04/x01.htm>>, sourced from *Selected Stories of Lu Hsun*,

The image of ‘eating men’ in this story is a metaphor of traditional Confucianism, meaning that traditional Confucianism hinders China from developing civilization and enlightenment. The last few sentences of this story draw attention to children, indicating that children are the hope of the future of China; that is, saving Chinese children is the only way to save China. Lu Hsun’s cry not only gave expression to his inner voice, but also articulated the deep wishes of others. In the early decades of the 20th century, the collective sound successfully awakened the Chinese people from their long feudal sleep, in which children had largely been regarded as miniature adults.

In addition to Lu Hsun, some other major members of the May Fourth Movement were also devoted to children’s literature, such as Chou Tso Ren (周作人, Lu Hsun’s brother), Kuo Mo Jo (郭沫若) and Yeh Sheng Tao (葉聖陶). All accepted new ideas about children and childhood from Western countries, especially from the theories of John Dewey, who visited China in 1919 and gave lectures in several cities to promote his child-centered education system. Dewey attacked Chinese adult-centered pedagogy, which was also identified as problematic by these May Fourth members; they regarded passive, mechanical and authoritarian teaching methods as shackles to children. Their contribution to children’s literature, both in translating and writing original work for children, was in recognizing that children have special needs in terms of play and reading materials of their own. Related to this was their rejection of books for children that overemphasized the moral teaching of Confucius, such as Confucian books, typified by *Three Character Classic* (San Tzu Ching 三字經, written in the 13th century, see Sample Text 1) and *The Thousand Character Classic* (Chien Tzu Wen 千字文, written in the 6th century).

Sample Text 1: *Three Character Classic*



Left: An inside image of a 17th century edition of *Annotated Three Character Classic* (1661-1722).

Right: Book cover of a modern edition of *Three Character Classic* (2006).

The *San Tzu Ching* (三字經, *Three Character Classic* or *The Trimeteric Classic*) in triplets of more than 1400 characters, allegedly written in the 13th century, is a distillation of Confucianism. It served as the first material for educating children who for centuries recited the verses before they could read and write. The earliest English version was translated in 1910 by Herbert Giles, a British diplomat in China. *Three Character Classic* was written in Classical Chinese, a traditional style of language that was once used for formal correspondence. Herbert's translation follows the meaning rather than the form. Here is an extract from it.

Men at their birth,
are naturally good.
Their natures are much the same;
their habits become widely different. (the 1st couplets)
[...]
To feed without teaching,
is the father's fault.
To teach without severity,
is the teacher's laziness. (the 5th couplets)
[...]
Affection between father and child,
harmony between husband and wife,
friendliness on the part of elder brothers,
respectfulness on the part of younger brothers. (the 25th couplets)

Precedence between elders and youngers,
as between friend and friend.
Respect on the part of the sovereign,

loyalty on the part of the subject. (the 26th couplets)

[...]

Men bequeath to their children,
coffers of gold.

I teach you children,
only this book. (the 36th couplets)

Diligence has its reward;
play has no advantages,
Oh, be on your guard,
and put forth your strength. (the concluding 37th couplets)⁵

Although the material is no longer taught in public schools, some workshops and courses are held by private institutions to promote correct pronunciation, tame children's tempers and teach Chinese characters. Young children usually recite them with the help of rhyme without understanding the meaning as the vocabulary is unfamiliar. Modern editions are usually accompanied by audio devices and lively illustrations to attract children. The content includes Chinese history, Confucian classics, the sequence of emperors and basic Confucian ideas about morality such as filial piety, deference, manners, justice, honesty and shame, in which adults' duty to discipline youths and young people's need to be diligent and obey adults are most emphasized. Those features also characterise the basic values of children's books in China or Taiwan.

As this brief overview shows, although the translation of children's books in China began in 1898,⁶ the May Fourth Movement, and particularly events that took place in 1919, can be credited with giving birth to Chinese children's literature. The term 'children's literature' (articulated in Mandarin as 'Erh Tung Wen Hsueh') first appeared in an article in *New Youth* – a literary journal crucial to the May Fourth Movement – in

⁵ 'The Trimetric Classic', trans. Herbert A. Giles. 1910. 'Openface: The Trimetric Classic' <<http://users.openface.ca/~dstephen/trimetric.htm>> [accessed 23/08/10].

⁶ LiLi, 'A Descriptive Study of Translated Children's Literature in China 1898-1919' in *New Review of Children's Literature and Librarianship* 10(2), 2004 (pp.189-199) p.190. She says 'Although there was no clear and conscious notion of children and children's literature during the period 1898-1919, it was a time of gestation and attempts to determine a characteristic method of translating children's literature'. My translation.

1919.⁷ With the acceptance and spread of this new term, children were increasingly treated as complex and important components of China's society. Those who worked in the literary and educational fields embraced the new doctrine of childhood (兒童本位)⁸, and valued children's minds for such characteristics as imagination, innocence, and freedom. However, children were also involved in the adult political arena, as expressed in the vision of the future of China, arising ironically from Lu Hsun's writing. Known as the father of modern Chinese literature as well as children's literature, Lu Hsun's political concerns are strongly reflected in his writing. His literary output and activities, including his translations of children's stories clearly expressed his patriotic political views. However, the so-called 'April 12 Incident' – a large-scale purge of communists from Kuomintang (KMT; also known as the Chinese National Party), which occurred in 1927 – changed Lu Hsun's early fervent belief in the young. This is apparent when he writes 'facts are facts; the bloody drama has begun and the actors are youth, and self-satisfied youth at that'.⁹ This disappointment not only inclined him toward Marxism, but also triggered a dramatic change in his selection of works to translate from Western children's literature. For instance, *Little Peter* (Hermynia zur Muhlen, 1920) and *The Watch* (L. Panteleev, 1928), which he translated in 1929 and 1935, do not foreground the idyllic nature of childhood, but are examples of social realism, acknowledging cruel and hungry existence. He chose to translate Western works which accorded with his own judgment of what Chinese society needed, and specifically what Chinese *writers and educators needed to read*, rather than on what Chinese *children needed to read*.¹⁰

⁷ Mary Ann Farquhar, *Children's Literature in China* (New York: ME Sharpe, 1999), p. 32.

⁸ It is proclaimed by Chou Tso Ren, following the capitalist cult of childhood innocence.

⁹ Harriet Mills, 'Lu Xun: Literature and Revolution – From Mara to Marx' in *Modern Chinese Literature in the May Fourth Era* (Cambridge: HUP, 1977), ed. Merle Goldman, (pp. 189-220), p. 210.

¹⁰ More details can be seen in Farquhar's analysis of Lu Hsun's translations, *Children's Literature in China*, pp. 41-86.

Children in Historical Events

Lu Hsun's cry paved the way for children's literature in China, but this still begs the question, why did Chinese children have to be saved and why did China need a hope for the future? The answer, quite simply, is because China was in a perceived state of decline and turmoil. In the 19th century, the Ching dynasty – the last imperial dynasty of China – faced successive waves of foreign aggression.¹¹ The early 20th century also saw a battle between the political forms of constitutional monarchy and republic from insider revolutionists. In 1912, the dynasty was overthrown by the Society for Regenerating China (興中會), founded in 1894 by Sun Yat Sen, who established the Republic of China and was its first provisional President as well as the first leader of the KMT. The collapse of the Ching dynasty in 1912 brought an end to over two thousand years of imperial China; it also began a further period of turbulent history.

During the May Fourth period, Communism was one of the major new philosophies imported into China. Chen Tu Hsiu, a central member of the New Cultural Movement and the May Fourth Movement as well as the founder of the journal *New Youth*, co-founded the Communist Party of China (CPC) with others in 1921 and was its leader until 1927. Although Sun Yat Sen had established the Republic of China with its then democratic regime, the government was disturbed by continuous revolts and civil wars resulting from warlordism. Hence, the KMT and CPC sought a chance to cooperate; their First United Front was formed in 1924 as an alliance to end this period of infighting. However, it failed in 1927; the two parties became antagonists, and launched attacks against each other until the Second Sino-Japanese War started in 1937. The two

¹¹ It includes The First Opium War of Great Britain between 1839-1942, the Second Opium War of Great Britain and France between 1856-1860, the Sino-French War between 1884-1885, the First Sino-Japanese War between 1894-1895, and the Eight-Nation Alliance between 1900-1901. Eight nations include Austria-Hungary, France, Germany, Italy, Japan, Russia, the United Kingdom and the United States.

parties came together again to issue the appeal ‘cease inner war, resist Japan’s invasion to save the nation’ during the War of Resistance against Japan from 1937 to 1945, which latterly became part of the Second World War. The alliance ceased in 1945, when Japan surrendered and victory came to China. Instead of ushering in a peaceful time, mainland China continued to fan the flames of war as the two parties fell apart in the fight for national sovereignty of China. In 1949, following his failure of the inner war in mainland China, Chiang Kai Shek (蔣介石), then leader of the KMT, withdrew his troops to Taiwan. This was when China split into two regimes: the chairman of the Communist Party, Mao Tse Tung (毛澤東), established the People’s Republic of China (PRC) in the same year, while Chiang continued the Republic of China (ROC) in Taiwan.

This historical background provides some insights into why children were considered as a remedy for a suffering and stagnant China. However, although the May Fourth intellectuals did inaugurate a new concept of childhood, creating literature and a social role for children, traditional Confucianism held firm and was constantly defended by conservatives. One reason for this is that most of China, apart from the capital and a few large cities, maintained the old educational policy and its moral and literary values with the support of the ruling party. In 1934, Chiang Kai Shek’s Nationalist government (KMT) supported the formation of ‘The New Life Movement’, in which old values and Confucian ideologies were reintroduced and emphasized. Inevitably, the incipient Chinese children’s literature was influenced and altered in response to these competing forces and changes. For instance, when Mao Tse Tung gradually gained power in the Communist Party from 1935, the Communist perspective affected culture even more radically. In 1938, Mao wrote a headline in calligraphy for the first issue of a new journal for children called *Children of the Border Areas* (邊區兒童, Figure 1):

Rise up, children. Learn to be emancipated Chinese citizens. Learn to be free and emancipate yourself from the oppression of Japanese imperialism, and to transform yourself into the masters of a new era.¹²

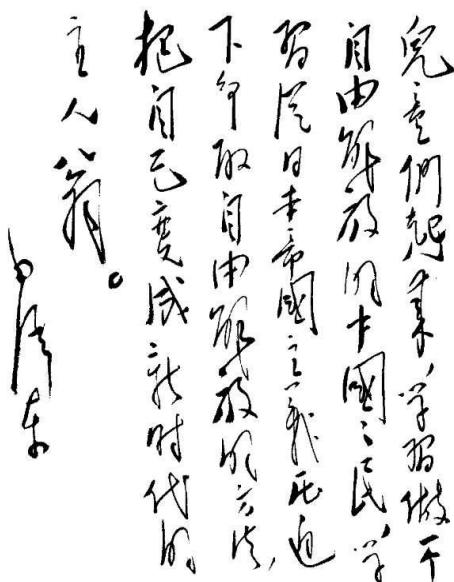


Figure 1: Mao's inscription for the first issue of *Children of the Border Areas*, 1938 June

In the same year, Mao introduced a Marxist perspective into revolutionary cultural movements by saying:

To make Marxism concretely Chinese, to ensure that its every expression manifests Chinese characteristics—that is to say, to apply Marxism with due regard for Chinese qualities—this is the urgent problem which the whole Party should try to understand and solve. Foreign-slanted pedantry and obscurantism must be abolished, hollow and abstract clichés must be discouraged and dogmatism must be arrested so that a fresh and vivid Chinese style and manner, of which the Chinese masses are fond, may take their place. To separate international content from national forms is to betray one's ignorance of internationalism; we must meld the two closely together.¹³

¹² My translation. The original text: 兒童們起來，學習做一個自由解放的中國國民，學習從日本帝國主義壓迫下爭取自由解放的方法，把自己變成新時代的主人翁，
<http://www.people.com.cn/BIG5/shizheng/8198/30446/30454/30666/2225597.html> > (1938) [accessed 23/09/10].

¹³ C.T. Hsia, *A History of Modern Chinese Fiction*, op. cit., pp. 301-2. Vol. II, pp. 496-97.

By this time, the liberal and revolutionary ambitions that were anchored in the West and introduced in China were regarded as pedantry and obscurantism by Mao, and hence they were soon sanitized. Four years later, in 1942, Mao delivered a talk at Yan'an Forum on Literature and Art, in which he clearly claimed that 'culture and art belong to the bourgeoisie', and thus writers and artists should go down to the people; both literature and art should serve the people, awaken and arouse the masses and impel them to unite and struggle to change their environment. This talk was so influential that it changed China's culture greatly in the following several decades: the Great Proletarian Cultural Revolution from 1966 to 1976 was the most calamitous of its consequences, with thousands of people, including intellectuals, being persecuted, and many aspects of cultural heritage being demolished.

During Mao's period, the roles children played in Chinese society shifted dramatically in response to events. Children were encouraged to defend their country from imperialism in the 1930s, then children were not mentioned at all in Yen An (延安)'s guiding talk in the 1940s, by which time the romantic idea of childhood that characterized the May Fourth period was no longer seen as relevant, and 'childhood' as a distinct developmental stage independent from adulthood was abolished. Later, during the 1960s and 1970s, children even became soldiers called 'Red Guards' in the Cultural Revolution to strike down cultural workers and confiscate their property. By this point, children were simply political tools.

Just as various important intellectuals were controlled by Maoism, so was children's literature. Mao Tse Tung specifically employed Lu Hsun in the Marxist revolution. From 1920 to 1930, Lu Hsun altered his political position from liberal and romantic idealism to Marxism. Lu Hsun's all-embracing enthusiasm for young children and

youth became more discriminating in his later life, as is clear in his statements in 1932:

I always believed in Darwinism: the future must be superior to the past; the youth must be superior to the old. I held the youth in high esteem. They knifed me ten times, I only shot them an arrow in return. However, I realized that I was wrong. [...] Hence I have been viewing them with skepticism, no more esteem them unconditionally.¹⁴

In 1940 Mao wrote, ‘the road Lu Hsun took was the very road of China’s new national culture’.¹⁵ The evolution of Lu Hsun’s thought in fact represents a general trend during this period. This change in attitude had a detrimental effect on children’s literature, as Mary Ann Farquhar observes: ‘Maoist literary theory paid no attention to stages of childhood development with correspondingly suitable types of literature. Consequently, children were absorbed into the single audience and children’s literature as a field all but disappeared’.¹⁶ There were, of course, materials for children’s reading at this time, mainly in the form of comic books which supported Mao’s ideology; writing for children during this period was essentially literary propaganda, used to celebrate Maoist heroic actions and to eliminate potential dissenters in the future by shaping the rising generation in the image of Maoist China. This is evident in the way books produced during Mao’s regime (1949-74) reflect and uphold the organization of China under the CPC as a way of incorporating children in that social structure. As cases in Sample Text 2 show, residual aspects of writing for children during this period can be found in Chinese children’s books today.

¹⁴ Lu Hsun, *Complete Works of Lu Hsun*, Vol. 4 (Beijing: People, 1981), p. 5. More details can be seen in Lili’s *Production and Reception*, pp. 26-29. My translation.

¹⁵ Mao Tse Tung, ‘On New Democracy’ (1940) in *Selected Works of Mao Tse Tung*, Vol. II (Peking 1975), p. 372.

¹⁶ See Farquhar, *Children’s Literature in China*, p. 243.

Sample Text 2: *Chicken Feather Letter*



Left: the poster of film *Chicken Feather Letter* (1954)

Right: children of the Anti-Japan Children Regiment have to hold red tasseled spear s to stand guard.¹⁷

From the anti-Japan war period (1937 –1945) onwards, to forge heroism and loyalty to CPC, children's books were based on stories and legends of children's revolutionary organizations affiliated with the CPC. For instance, stories about the 'Anti-Japan Children Regiment' have been regularly reprinted and retold to the present day in the form of comics, films and Chinese opera.¹⁸



Hero-images in children's stories during the anti-Japan war time, from left to right: *Little hero Yu Lai*, *The story of Erziao Wang*, *Two little Eight Roads*.

The best-known example is *Chicken Feather Letter* (雞毛信), a book published by Hua Shan (華山) in 1945. Haiwa, the protagonist of this story, is a fourteen-year-old shepherd boy who has the task of sending letters to the Red Army, which was one of the main jobs of the Anti-Japan Children's Regiment. Haiwa confronts the Japanese army on the way, not only succeeding in his task, but also destroying Japanese soldiers through his wit and courage.

Gently patting Haiwa on the head, Zhang said,
 'You are a real little Eighth Route Army man, a very young hero...'

¹⁷ Photo by The Xinhua News Agency, the official press agency of the government of the China (PRC). <http://big5.xinhuanet.com/gate/big5/news.xinhuanet.com/ziliao/2005-05/31/content_3024258.htm> [accessed 05/09/07].

¹⁸ The CPC Children Revolutionary Organization, established 1924, has different names such as 'Anti-Japan Children Regiment', 'Little Red Guards' and 'The Young Pioneers'.

Haiwa flushed. 'Did we capture any rifles?'

'Over there,' Zhang replied, pointing to a corner of the room.

There was a pile of brand new Japanese rifles.

'I want one. Give me a rifle,' demanded Haiwa, tossing aside the red blanket.

But as he stretched out his hand he gave a little cry, for his wound gave him another stab of pain.¹⁹

Hua Shan, the author of *Chicken Feather Letter*, was a member of the Chinese Communist Party from the 1930s. He was involved in the party's activities, especially in creating propaganda during the anti-Japan war period. He became military correspondent after Mao's dominance, and produced a number of books of reporting literature. In later life, he was honored because of his literary achievement by the Chinese People's Liberation Army General Political Department. Hua Shan's *Chicken Feather Letter* was included in textbooks for schools and was made into a film in 1954 and honored by the Edinburgh International Film Festival in 1955, the first Chinese film to be acknowledged by an international body.²⁰ This story has been reprinted and retold many times in a variety of formats to the present. In 2005, it was adapted for the first time into Chinese opera in memory of the 60th anniversary of the victory over Japan. The playwright, Yang Hsiao Wen (楊曉文), said in an interview, 'Nowadays children do not know what is a real hero and how to be brave simply from the animations they watch; they need to understand history through different materials'.²¹ Even today, Maoist heroism is still extolled in China.



Images from of *Chicken Feather Letter*. Left: illustrated by Liu Chi Chiung (劉繼卣 1971, People's Fine Art) Middle: a comic book adapted by Cheng Tsai Hsueh and illustrated by Liou Chi Chiung (張再學改編 劉繼卣繪, China Fine Art Publishing Group). Right: an image extracted from the film.

¹⁹ Quoted in Farquhar, *Children's Literature in China*, p. 184; Hua Shan, *Kimo Xin* (Shanghai, 1972), p.75, translated in *The Shepherd Boy Hai Wa* (Beijing, 1974), p.69.

²⁰ 'Growing up in Wars' (在戰火中成長) on Xinhua News Agency <http://big5.xinhuanet.com/gate/big5/news.xinhuanet.com/ziliao/2005-05/31/content_3024258.htm>[accessed 25/08/10].

²¹ My translation, quoted from 'Chinese Opera *Chicken Feather Letter* makes debut' August 1st, 2005, *Chinawriter* <<http://www.chinawriter.com.cn/2005/2005-08-01/15776.html>>[accessed 05/09/10]

In short, the initial, Western-influenced ambition to establish a modern children's literature movement in China during the May Fourth period was impeded; the social turmoil diverted it from a gradual and independent development to political service. It was only after Mao's death that the spirit of May Fourth was recalled and children's literature began to recover. Before Teng Hsiao Ping (鄧小平) started the Chinese Economic Reform (1978), children's literature in China was politicized with dramatic consequences. Through the 'policy of openness' of Economic Reform, especially after the second phase from 1985, the gate of China was reopened to the world. From this time, Chinese children's literature entered a new period in which critics and writers debated the poetics of their own forms of children's literature, while they were also shocked by the prosperity of the international commercial market for children's books, some of which had great impact in China itself (notably the series of *Harry Potter* books).²²

Children's Literature in Taiwan

Taiwan offered a very different context in which to nurture children's literature after the two parties separated into the PRC and the ROC by Taiwan Strait in 1949. It is important to know not only that the KMT's dominance reshaped Taiwan's social structure, but also that it was affected by features drawn from Taiwan's own complex colonized history.

Taiwan, a solitary island of 36,000 square kilometres at the edge of the Western Pacific Ocean (see Figure 2), is home to 23 million people (U.K.: 60 m / 245,000). Due to

²² More details about contemporary children's literature in China can be seen from *Bookbird: special on Chinese children's literature*, 2006 Vol. 33, No. 3; also Suman Gupta and Cheng Xiao's 'Harry Potter goes to China' in *Children's Literature: Approaches and Territories*, ed. by Janet Maybin and Nicola J. Watson (Basingstoke: Palgrave Macmillan with the Open University, 2009), pp. 338-352.

successive occupations – by Holland for 38 years (1624 to 1662), by Spain for 16 years (1626 to 1642), by the Chinese Ching Dynasty for more than 200 years (1683 to 1895), and by Japan for 50 years (1895 to 1945) – it is arguable to claim who are the earliest inhabitants, apart from Taiwanese aborigines who now make up just 2 % of its population. During the period of the Ching Dynasty's rule, a large number of people living on the south-east coast of China moved to Taiwan, and since then have comprised the main body of its inhabitants. Both the Ching's long governance and the eventual KMT takeover embedded Chinese cultures in Taiwan, and therefore, generally speaking, Taiwan has a close relationship with China in terms of ethnicity, language and culture.



Figure 2: Geographic relationship between China and Taiwan²³

Taiwan was ceded to Japan in 1895 during the period of imperial invasions due to China's failure in the First Sino-Japanese War. The Japanese industrialized Taiwan for the sake of raw materials needed for their heavy industry. The ethnic Chinese and Taiwanese aborigines were degraded as second and third class citizens and therefore when Taiwan was 'returned' to China in 1945, the Taiwanese celebrated their freedom from the Japanese imperial government. However, since China was in a period of great

²³ Reproduced from Google map <<http://maps.google.com.tw/>> [accessed 05/09/10].

upheaval, Taiwan benefited little from the shift of authority. Four years later, Chiang Kai Shek's remaining regiment was stationed in Taiwan. There followed a period of KMT Martial Law, which saw Taiwan closed to international intercourse until 1987, except for minimal influence from United States. During this period, in order to eliminate the vestiges of Japanese colonization, to prevent Communist infiltration, and also to suppress Taiwan Independence Movements, Chiang's KMT party practiced an authoritarian and repressive government in Taiwan, carrying out, for instance, the 228 Massacre (1947),²⁴ and White Terror (1949-1987)²⁵ to outlaw opposition parties.

Taiwanese systems of polity and economy differed from China's left-wing party, allowing Taiwanese people more civil and economic freedom and property rights than the Chinese had; nevertheless, by 1987, Taiwanese political and cultural environments were still highly controlled under the KMT's authoritarian rule. The use of the local language, Taiwanese 'Fuchou dialect', was strictly forbidden in schools and the mass media. In the same period, there was also emphasis on Confucianism in educational and cultural systems. This emphasis reached its peak when Mao started the Cultural Revolution in 1966. Chiang Kai Shek purposely launched a campaign of Chinese Cultural Revivalism on a large scale in Taiwan to claim that the Republic of China (Taiwan) held the orthodox Chinese Culture.²⁶

²⁴ The 228 Incident/Massacre happened due to tensions between local Taiwanese and ROC (KMT's rule) administration after ROC took over rule from Japan. The flashpoint came on 28th February, 1947, and was soon suppressed by the KMT military, in which ten to twenty thousand civilians were killed. Many publications about the 228 Massacre gradually appeared after 1987. More details can be seen in Tse-han Lai, Ramon H. Myers, and Wou Wei, *A Tragic Beginning: The Taiwan Uprising of February 28, 1947*, (Stanford, Calif.: Stanford University Press, 1991).

²⁵ Rooted in the 228 Incident, the White Terror executed political dissidents and discussion of the 228 Incident under the Martial Law from 1949-1987, in which around 140,000 people were imprisoned or killed. Many books about the White Terror were published in Taiwan; for instance, *White Terror*, by Lien Po Chou, Taipei: Yang- Chih, 1993. (藍博洲,《白色恐怖》).

²⁶ Details can be seen in *Chinese Cultural Revivalism*, Taipei: Chinese Cultural Revivalism Committee, 1981(《中華文化復興運動紀要》, 王壽南編) and the Study of Chinese Cultural Revivalism Committee-the construction and reverse of dominant correctness. Taipei: National Institute for Compilation and Translation, 2005 (《中華文化復興運動推行委員會之研究(1966-1975) 統治正當性的建立與轉變》, 林果顯著).

These policies were aimed at underpinning the government but they simultaneously prepared the way for children's literature in Taiwan; for instance, extracurricular books were not encouraged in schools, and books which supported left-wing or indigenous identity were banned, while writings that espoused Confucianism and anti-communism were exalted. Also, those works translated or written by members of the May Fourth Movement who were also involved in Communism were strictly banned, such as books by Lu Hsun, Chou Tso Ren and Kuo Mo Jo, which means that the inspirational advocacy of establishing a genre for children based on what they need was muted. These voices were recovered after Chiang Kai Shek's period, mainly through the efforts of those who went abroad to study in the U.S. rather than through tracing back to Chinese precursors, i.e. members of the May Fourth Movement.²⁷

After Chiang's death in 1975, two successive presidents liberated and democratized the political system gradually, but it was the DPP, the opposition party established in 1986, that made the major contribution by lifting Martial Law in 1987. Martial Law in Taiwan had lasted 38 years. It had a tremendous influence in Taiwan, and its termination was similarly critical in shaping Taiwan's future. Freedom of speech was realized in newspapers, constitutions, publications and political parties, bringing about substantial social change. Until 1987, the KMT government sought to instil the belief into the Taiwanese people that the KMT had a legitimate claim to China and would eventually recover the mainland. After Martial Law ended, the majority of Taiwanese realized this was a fantasy, a product of KMT propaganda; consequently, instead of a 'great Chinese consciousness', a new 'Taiwanese consciousness' grew dramatically in its place. All these political changes affected children's literature. The case of *The Story of Wu-Feng*

²⁷ Taiwan had possessed a special relationship with the United States since Chiang Kai Shek held political power, and thus most students at that time were supported by the KMT to go abroad to study there.

depicts how Chiang's ideology works in Taiwanese children's literature and how changed ideology affects it conversely (see Sample Text 3). Another interesting example can be seen in variations of *Dull-Ice Flower* (1961, see Sample Text 4), considering both how it survived during that time and how it emerged latterly, with implicit Taiwanese consciousness injected by local filmmakers' additional interpretations.

Sample Text 3: *The Story of Wu-Feng*



Left: the portrait of Wu Feng in textbooks. Right: Frontcover of storybook *Wu Feng*

Wu Feng (1699-1766), a China-born officer in Chia-Yi in Taiwan during the Ching Dynasty, died in the dispute between the Han (Chinese) people and Taiwanese aborigines. The story was shaped during the Japanese occupation of Taiwan. In order to solve the troubles caused by Taiwanese aborigines' disobedience, the Japanese used various ways to oppress and pacify them. Adapting Wu Feng's story was such a method (from 1909). The Japanese authorities built temples for Wu Feng, and included the story in textbooks from 1913. The KMT continued this process when they came to power in Taiwan with a view to reducing the conflict between the Han Chinese people and aborigines. The story is included in the elementary school curriculum, including textbooks for Mandarin, Life and Morals, History and Music. The brief story reads:

Wu Feng came with his parents from China when he was little. They lived in Chia-Yi, where his father owned a grocery. Wu Feng's cleverness helped him learn the languages and customs of mountain people,²⁸ and hence he became an officer of the Ali mountains, administrating the mountain people. He did well in improving the mountain people's lives and sorting out problems between the mountain and non-mountain peoples. Soon he was well-known and adored by everyone.

²⁸ Taiwanese aborigines were expelled into the mountains because Chinese colonizers occupied the most of the fields during the 19th century. By 1990, they were called by Han people 'mountain barbarians' or 'mountain people'.

Ali-mountain people have a special custom called headhunting to please God and to have God's blessing for a good harvest. This, of course, is a superstition. Wu Feng wanted to stop this practice and so promised that he would give the mountain people one head each year of forty Ching soldiers who died in the uprising. Forty years passed and there were no more heads for the ceremony. The Mountain people therefore asked Wu Feng's permission to start headhunting again. Wu Feng advised them that headhunting was evil, and delayed granting permission. After four years the mountain people demanded his permission because they were suffering from drought that they believed resulted from God's wrath. Wu Feng replied, 'Killing is illegal but if you insist, come here at tomorrow noon when a person in a red cloak will pass by, get his head for your ceremony'. The next day, several mountain people came and saw the person in red cloak on a white horse just as expected. Immediately they killed the man and had him beheaded. When they realized the person was Wu Feng, the mountain people knelt and cried out loud. Since then, the mountain people were moved by Wu Feng's great virtue. They vowed before him that they would never again hunt heads. They then built a temple for Wu Feng, esteeming him as God.²⁹

Versions from different periods serve the different needs of Taiwanese authorities: Japan stresses the virtue of Wu Feng's sacrifice for the sake of reforming the aborigines and enhancing the value of the colonizer in the colonized land, while the KMT customized the story to reflect Chinese values, imbuing Wu Feng with the value of 'dying for virtue' or the image of 'riding a white horse in red cloak'; that is, Confucianism. Wu Feng became a Confucianist in the film, as well as in the illustrations of Wu Feng's portraits in the school textbooks.³⁰

This change, of course, was a practice of Chiang Kai Shek's policy of Chinese Cultural Revivalism (1966-1975). The KMT's version spread more effectively than that of Japan's. The story, adapted into children's books, TV and films, was taught in schools and well known by Taiwanese children by the 1990s. Ceremonies and statues of Wu Feng were held; accordingly, the heroism of Chinese colonizing officers was assimilated by Taiwanese inhabitants. The deification of Wu Feng was sheltered from Martial Law until the 1980s. It was not challenged until the Taiwanese Aboriginal Movement (1985-) started to protest that the story was artificial and caused great harm to aborigines. Protesters claimed that in their oral history, Wu Feng in fact was a profiteer who exploited aborigines. He was killed by the aborigines because of his vices rather than his virtues. With increasing questioning of its authenticity and injustices to aborigines

²⁹ The story is shortened and translated by me based on cited material in *The Study of Wu Feng and Some Issues of it*. Magazine of National Institute for Compilation and Translation, Vol.18 (1), 1990. (吳鳳及其相關問題研究, 國立編譯館館刊)

³⁰ Li Yi Yuan, 'Legends and textbooks' in *The Study of Wu Feng and Some Issues of it* (李亦園, 「傳說與課本——吳鳳傳說及其相關問題的人類學探討), 1-22, p. 9.

revealed, the National Institute for Compilation and Translation (NICT) was forced to set a panel to investigate the case of Wu Feng in 1988. In the same year, the Ministry of Education of Taiwan officially announced the elimination of the story from the curriculum. From that time, the legend of Wu Feng has ceased to be spread by official means. Here is one of such examples of aborigines' interviews:

My first elementary school was in a flat field, but after we had the lesson of Wu Feng, flat-field students started to discriminate against me, and called me a barbarian or savage people. I couldn't bear that and had no choice but to transfer to the mountain school.³¹

In spite of recommending that the story be removed from the curriculum in the conclusion of *The Study of Wu Feng and Some Issues of it* published by the NICT in 1990, the panel still clearly expresses the allegiance of the KMT and Chiang Kai Shek.³² In fact, Taiwan saw the deification of Chiang Kai Shek everywhere: his statues stand in every school and park; on the most important road in every city; the international airport is named after him, and one of the most splendid landmarks in Taipei is called 'the Chiang Kai Shek Memorial Hall'. Therefore, removing those omnipresent marks of Chiang had been an ongoing task when DPP administrated Taiwan from 2000 to 2008, and handing over responsibility for the publishing of textbooks from the dominant NICT to the public is another. The latest event related to Wu Feng and Chiang Kai Shek took place in July 2007: an exhibition of 'Farewell to What I say Goes! —Tracking the course of democratization of Taiwanese textbooks' was held in Taiwan Democracy Memorial Hall, renamed from the original Chiang Kai Shek Memorial Hall in May 2007. The exhibition displayed materials from textbooks from the Ching Dynasty to the present day, with textbooks about Wu Feng providing a focus point among the showcases.

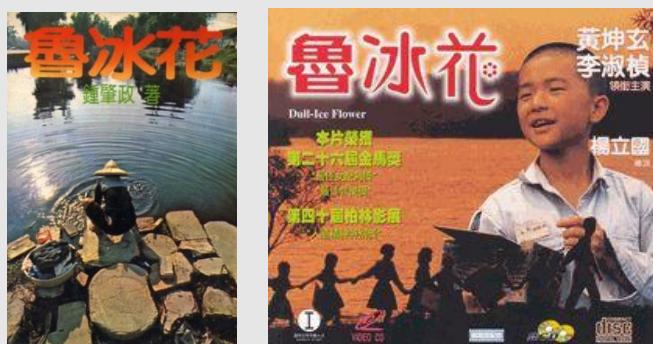
Sample Text 4: *Dull-Ice Flower*

Dull-Ice Flower (魯冰花) was first published in serialized instalments in the newspaper *United Daily News* (聯合報) in 1961 and in book format the following year. This is the best known novel of Chung Chao Cheng (鐘肇政, 1925-) who is regarded as one of the most important Taiwanese writers. Although he never claimed to have written it for children or young adults, and his other writings do not target juvenile readers, through such devices as *Dull-Ice Flower*'s focalizers (a ten-year-old boy and eleven-year-old girl), the fact that one of its major topics is children's

³¹ An anonymous aboriginal teacher interviewed by Hsueh Shih Chung (謝世忠), in *Mountain Green* (高山青), volume 2, pp.5-6, 1987. Quoted by the study of ChiWaSsu • PaWan (吉娃思 • 巴萬), 'Aboriginal History and Cultural Education', PhD candidate of Curriculum & Instruction, Division of Early Childhood Education of Arizona State University. <http://www.wufi.org.tw/taiwan/twabo1.htm> [accessed 08/09/08].

³² *The Study of Wu Feng and Some Issues of it*, p. 56.

painting, and his uses of a simple and smooth style instead of the intricate Chinese old style to advocate Taiwanese New Literature has resulted in this work being labelled a Young Adult (YA) novel. When it was filmed in 1989, it not only made a sensation in Taiwan, but gained international film honors, including at the Berlin International Film Festival. The novel is recognized as a successful example of YA writing as well as a communal memory of childhood in certain generations in Taiwan. It was for the first time adapted as a television serial in 2006, and it was also for the first time performed in the language of Hakka, a subgroup of the Han Chinese people, because the author is Hakka. The serial received the highest rating of the Hakka television station and was nominated for ten Golden Bell Awards.³³



Book cover (left) and Movie Poster (right) of *Dull-Ice Flower* (1989)

The story is about a ten-year-old boy, A-Ming, who has a unique style of painting, which deeply moves a young fine-art teacher, Mr. Kuo, recently assigned to the school as a substitute teacher. One of Kuo's tasks is choosing representatives from each grade for a county painting competition. Kuo proposes A-Ming, claiming that he is a genius and the only hope for the champion that the school longs for. Yet Kuo fails in his appeal because the other teachers insist that the student who has twice represented the school is still the best. Kuo realizes that A-Ming, the son of a tenant-peasant, can never win the chance from Lin Chih Hung, the son of the powerful man in the village, who is, among other things, also the landlord of A-Ming's father. Kuo blames himself for upsetting A-Ming's passion for painting and desperately wants to support A-Ming in other ways. He finds him a chance in an international competition near the end of story, but A-Ming has died before the news comes to the village that he has won the special honor in that competition. Here is a paragraph said by Mr. Kuo in the novel:

‘I believe that it is presented from A-Ming’s instinct, those viewpoints, selfhood and value are exactly what we expect from an artistic work [...] This is the way children should display, a creation, a purely and simply creation. Only a real creation can be valued as art. Imitation, succumbing to formality without expression from children’s

³³ Li Hsien Feng, ‘Council for Hakka Affairs Celebrates for *Dull-Ice Flower* Hitting the Great Rating’ (客語劇魯冰花收視告捷 客委會辦慶功宴), Central News Agency, 14/06/06. <<http://www.hakka.gov.tw/fp.asp?xItem=21781&ctNode=308>> (13/11/06) [accessed 23/08/10].

hearts, cannot be accounted a creation, nor can be art. Let's estimate Lin Chih Hung's painting from this viewpoint, it is just a representation from imitation, and there is no value in it.' said Mr. Kuo.³⁴

During the 1960s, the atmosphere in Taiwan was extremely tense due to Chiang Kai Shek's White Terrors (see footnotes 24 and 25), in which some writers were imprisoned for including political views in their writing. Chung Chao Cheng did find a way to guard his voice, appealing for liberation by focusing on children's painting, which sheltered him from being accused with others. During the period of Japanese government, some trends of Western painting, such as Impressionism and Expressionism, were introduced by art students who went to Japan to study the avant-garde. They were well-accepted in Taiwan, and a new pedagogy of children's painting was also advocated by some. Chung Chao Cheng picked up this idea from newspapers and developed it as a novel in which he revealed injustices arising from conflict between so-called democracy and suffocation of traditional formalism.

In many ways, I take this novel to be an analogy for the May Fourth Spirit. Modern children's painting draws attention to children's own characteristics so that presentation of imagination, instinctual feelings and unrefined drawing are highly valued. The liberation that children need responds to that of children's literature as advocated by the May Fourth members. Lin Chih Hung, who complies with traditional academic training, is judged as 'a captive of traditionalism' by Kuo, who acts as a representative of Confucianism that the May Fourth members want to eliminate.

Although this story was novel because of its artistic topic particularly in the period of dominance of anti-communist literature, it was not really striking until the film appeared in 1989, two years after the lifting of Martial Law. The screenwriter Wu Nien Chen (吳念真), a popular representative of local cultural performers in Taiwan, added scenarios that happened after 1961, when the novel was written, to strengthen the protest against the KMT government. For example, Kuo turns away in disgust when a pupil is giving a lecture on 'How to revive Chinese Culture' in an affected and exaggerated manner. The features of local culture that Wu Nien Chen and the director Yang Li Kuo (楊立國) emphasize in the film successfully identify this story as a representation of New Taiwanese artistic performance. Because the time period depicted in the film spanned more generations than in the novel, many Taiwanese between the ages of twenty and fifty-years-old see this story, and even its soundtrack, as a seminal influence on their childhood.

³⁴ My translation from Chapter 7.
<http://cls.hs.yzu.edu.tw/hakka/author/zhong_zhao_zheng/onlin_full_length_novel.htm> [accessed 23/08/10].

As the background information above explains, when studying Taiwanese children's literature it is important to know something of China's literary and political history because the Chinese language and political thought and practice from China have significantly affected Taiwanese cultural development. It is not possible to understand the current situation in Taiwan without reference to parts of modern Chinese history. That said, the complexities of Taiwanese history are such that other factors have played a part. There is, for instance, a 50-year period when Taiwan was governed by Japan that at some points will need to be considered. Eventually research into the Japanese influence on Taiwanese literary movements will be very important to understanding how Taiwanese consciousness has developed under different regimes. So too will be other factors; for example, the tension between the small group of exiles from China who dominated Taiwanese culture because of their knowledge of the Chinese language and politically accepted behaviour correctness. However, because the KMT's governance was so total, literary and cultural study of the Japanese period only began after Martial Law was lifted. This means that currently information about that period is unsatisfactory, and studies of writing for children at the time are virtually non-existent. For the purposes of this thesis, then, focus will be on the Chinese legacy. Nevertheless, it is important to recognise that Taiwanese consciousness has been able to flourish in the twenty-first century in part because of the ruling party DPP's policies to nurture and spread it. With reference to children's publishing this was done through activities such as the revision of textbooks and histories in schools. Although these activities were new, they built on a layer of suppressed nationalism. Taiwanese consciousness existed in colonized Taiwan for several hundred years. The later period of political endorsement made visible what had previously been concealed by overtly forming a Taiwanese (that is, an anti-authoritarian) discourse. Lin Wen Pao (林文寶), the founder of the first and only graduate school of children's literature in Taiwan, explains that due to

continuously being colonized over about one hundred years, ‘Taiwanese consciousness’ is basically an ‘anti discourse’: anti-Japan, anti-Westernisation, anti-KMT and anti-China.³⁵

Lin believes it was this kind of anti-China discourse that caused the authorities to focus on the development of economic and political control internally and defence externally, rather than on literature or culture. Hence, children’s literature in Taiwan developed slowly, and for many years was as closed as the society itself. This clearly reflects the historical background; however, viewed from a publishing perspective, the situation is rather different. Before I go on to describe the position of children’s literature from the perspectives of academia and the publishing industry in Taiwan, I want to draw attention to a comparison between China and Taiwan (Figure 2), which summarizes factors – especially the attitude to children and childhood – affecting the evolution of children’s literature in the two countries, from which follows a discussion of ideology and children’s books.

³⁵ Lin Wen Pao, ‘The construction and periods of Taiwanese children’s literature’ in *Children’s Literature Journal*, Vol.5, Taipei: Tienwei, 2001 (pp. 6-42), p.13.

A comparison of political and social contexts between China and Taiwan

CHINA	
	1912 The Republic of China by Sun Yat Sen 's KMT
The May Fourth Movement 1919 – 1936	
<i>Children were the hope of saving China.</i>	
	<i>A new concept of childhood and children's literature was born.</i>
1921 Communist Party of China	
	1934 the New Life Movement by Chiang Kai Shek's KMT <i>Confucianism was stressed.</i>
1942 Mao Tse Tung gave 'Talk at the Yen-An Forum on Literature and Art' <i>Children were ignored.</i>	
1945 Japan renounced its sovereignty over Taiwan	
1949 The People's Republic of China established by Mao Tse Tung	1949 The Republic of China by KMT of Chiang Kai Shek's moved to Taiwan
China	
1966-1976 Cultural Revolution under communism: <i>Both traditional and Western thoughts and values were rooted out; children functioned as soldiers.</i>	1966 Chinese Cultural Revivalism under economic system of capitalism <i>Traditional thoughts were strengthened; children were educated with more Confucianism, anti-communism and patriotism.</i>
1976 Mao Tse Tung died. 1979 US established relations with PRC.	1975 Chiang Kai Shek died. 1979 US passed Taiwan Relations Act replacing the Mutual Defence Treaty between the USA and ROC.
1978 The first phase of Chinese Economic Reform by Teng Hsiao Ping. 1985 The second phase of CER.	1970s- Taiwan became one of the Four Asian Tigers because of its rapid economic development. 1987 Taiwan lifted Martial Law.
<i>Anti-imperialism inclined discourse, negotiating between Marxism and capitalism.</i>	<i>Anti-colonialism inclined discourse; negotiation between globalization and post-colonization.</i>

Figure 3

Ideology and Children's Books

From Figure 3, it is clear that Chinese-language children's literature, whether from its beginnings in China or its subsequent individual pathways in China and Taiwan, has been affected and shaped by political circumstances. To put it another way, politics have consistently affected this area of children's literature. On certain occasions, the governments actually consolidated their control over and through children's literature, embedding intricate ideologies in writings for the young.

According to Peter Hollindale's *Ideology and the Children's Book* (1988), ideology operates in children's books at three different levels: explicit/didactic, implicit/passive, and accepted/commonsensical. Hollindale quotes Gary Waller, saying:

The power of ideology is inscribed within the words, the rule-systems, and codes which constitute the text. Imagine ideology as a powerful force hovering over us as we read a text; as we read it reminds us of what is correct, commonsensical, or 'natural'.³⁶

In the case of *Wu Feng*, authors of either the Japanese or the KMT version ascribed to Hollindale's first level of ideological representation. They consciously imbued explicit belief in their writings. Both versions work effectively not only because they are spread by national institutions, but also because they are supported by contemporary accepted values of the dominant rule, which is the third level of Hollindale's inscription: 'a large part of any book is written not by its author but by the world its author lives in'.³⁷ In a word, the colonizing culture is dominant, meaning that there is a cultural assumption that the Han people are superior to the Taiwanese aborigines, and the Japanese are

³⁶ Peter Hollindale, *Ideology and the Children's Book* (Oxford: Thimble, 1988), p.15, or in *Literature for Children: Contemporary Criticism* (London: Routledge, 1992) (pp. 18-34), p.32.

³⁷ Hollindale, *Ideology and the Children's Book*, p. 15.

superior to Taiwanese. Acquiescing in this value, KMT, the subsequent regime, acting both as Han people as well as new colonizer, continues to press on the altered ideology ‘Chinese Cultural Revivalism’ in Taiwanese society first and then into children’s books by espousing Confucianism. In other words, it is the collaboration of both levels – explicit and accepted levels defined by Hollindale – to exercise the ideology well.

Because Japanese or KMT governments dominate the media, they also dominate the framework of language that writers use, and that is why writers cannot escape the ideology innate to language. Although condition that ideologies are embedded in expression is general, it is particularly conspicuous in totalitarian states, which means that over time, identification of ideology-levels could be diversified. This is especially true if third-level ideology is imported by a certain party at a certain time. When parties lose their power, those works originally relying much of first-level presentation will become unstable and even be eradicated as shown in the example of Wu Feng. The situation also applies to those works echoing the May Fourth Movement in China, which disappeared in Mao’s period.

Therefore, third-level ideology is an indefinite concept, depending on contextuality of time and place. In the 20th century, both in China and Taiwan, third-level ideology has shifted dramatically. All such changes directly affect the way authors write, whether or not they are using their work to convey ideologies in a conscious or unconscious way. It is undeniable that the world makes up a large part of the book; however, for Chinese or Taiwanese writers, because of their repressive political circumstances, the extent to which they voluntarily reproduce some ideological views is difficult to ascertain.

Returning to the example of *Dull-Ice Flower*, its author Chung Chao Cheng uses ‘more

‘circuitous methods’, as Hollindale describes them, to show that liberalism (A-Ming) is more valuable than formalism (Lin Chih Hung). This view reflects the way the author collected new ideas of Western painting from newspapers and transferred it to a local context. Hollindale points out that gifted writers ‘trust to literary organization rather than explicitly didactic guidelines to achieve a moral effect’; however ‘misunderstandings may follow if you (readers) are unlucky or too trusting’.³⁸ The outcome of *Dull-Ice Flower* – in which A-Ming, who is not supported by his school, becomes ill and dies, while Lin Chih Hung prospers well in a formalistic and bourgeois system – might confuse young readers with its dual ideologies. Nevertheless, if we go examine the filmic adaptation of *Dull-Ice Flower* that was released 28 years after the novel, in which time Taiwanese society had experienced a disturbance of ideology, it is clear that experienced readers who had grown up alongside the screenwriter and the director could confidently reduce ambiguity and amplify the author’s disguised ideology. In this way, their views have a great effect upon the audience. This also reflects the fact that the third-level ideology that supports the film’s success was already in a different context from the original, for it refers not only to national but also worldwide values. Therefore, the configuration of Hollindale’s three levels within a book might change over time (Figure 4).

Noam Chomsky points out that in democracies, where everyone is permitted to say what they like, and dissidence is encouraged, the propaganda system may in fact work more effectively than the propaganda system in totalitarian states which employ clear enunciation of official doctrine. He postulates:

No doubt a propaganda system is more effective when its doctrines are insinuated rather than asserted, when it sets the bounds for possible

³⁸ Hollindale, *Ideology and the Children’s Book*, pp. 11-12.

thought rather than simply imposing a clear and easily identifiable doctrine that one must parrot – or suffer the consequences.³⁹

This theory is borne out by *Wu Feng* and *Dull-Ice Flower*. In *Wu Feng*, the clear enunciation of official doctrine eventually withers, while *Dull-Ice Flower* insinuates itself, blossoming in the later democratic and multicultural period.

Changing Configurations of Ideology in Three Sample Texts, 1995-1980

	First level	Second Level	Third Level
<i>Chicken Feather Letter</i> , 1945-	Heroism, nationalism.	Xenophobia Militarism	Maoism
<i>Wu-Feng</i> / Japanese 1913-	Heroism, obedience.	Racial discrimination	Colonialism Imperialism
<i>Wu-Feng</i> / the KMT 1950-	Heroism, Confucianism.	Racial discrimination	Authoritarianism
<i>Dull-Ice Flower</i> , 1961-	Children's liberalism	Formalism, officialism, Taiwanese inferiority	Authoritarianism
<i>Wu-Feng</i> , 1980-	Racial discrimination, false divinization of the colonizer.		Postcolonialism
<i>Dull-Ice Flower</i> , 1980-	Liberalism, anti-totalitarianism, Taiwanese Consciousness.		Postcolonialism

Figure 4

To understand the historical background of children's literature in Taiwan, two texts have been discussed in depth. In the following section, dimensions of academia and publishing are explored.

³⁹ Noam Chomsky, *Language and Responsibility* (Briton: Harvester Press, 1979), pp. 28-29.

Children's Literature in Academia and Publishing in Taiwan

In Taiwan, there are certain academic milestones of children's literature. It first became part of the curriculum in teacher training colleges in 1961. In 1978, it became a compulsory course in teacher training colleges. In 1997 the first (and only so far) graduate school of children's literature, Tai-Tung teacher training college in Taiwan, started to recruit MA students; a PhD program was launched there in 2003, after which the college was upgraded to Educational University.⁴⁰

The conviction that children's books should be pleasurable for young readers arrived in Taiwan in the closing decades of the 20th century. Because initially writing for children was hampered by political considerations at an earlier stage, it largely evolved as an aspect of education. Even now, children's literature in Taiwan tends to be pragmatic in terms of its views on what writing for children should be like and how it can be used. The narrow definition of children's literature as 'literary works written for children'⁴¹ was widened by Lin Wen Pao into a field including creation, research, publishing, mass media and teaching, and the sources of Taiwanese children's literature such as folk and oral literature, traditional educational materials, Chinese children's literature, Japanese children's literature and Western translated children's literature.⁴² However, Lin's observation of progress in Taiwanese children's literature is influenced by the fact that Lin comes from an educational rather than a literary background; the postgraduate school was established in a teacher training college, rather than in a university. Even though the college was recently upgraded to university status, it will take time to loosen

⁴⁰ Lin Wen Pao, 'The construction and periods of Taiwanese children's literature' in *Children's Literature Journal*, Vol. 5 (Taipei: Tienwei, 2001), pp. 6-32.

⁴¹ The May Fourth Members who involved in children's literature or early Taiwanese critics such as Ke Lin 葛琳 1973, Hsu Yi Tsung 許義宗 1978, Wu Ting 吳鼎 1980 and so on.

⁴² Lin Wen Pao, 'Taiwanese Children's Literature' in *Taiwanese Literature*, (Taipei: Wan Chuan Lou) 2001, pp. 263-304. (「台灣兒童文學」《台灣文學》, 萬卷樓版).

its deep-rooted allegiance to pedagogy. Also, the fact that the majority of students in the graduate school are also teachers who work simultaneously in primary schools strongly influences children's literature in Taiwan.

Lin Wen Pao claims that contemporary children's literature in Taiwan began in 1945, when the KMT from mainland China assumed control of Taiwan from Japan. This assertion can be understood in terms of language, because 1945 was the time when Japanese colonization ended and the official language reverted to Chinese. It was also the time when the first children's book publisher, The Eastern (東方出版社), came into being in Taiwan. By the 1970s, The Eastern was the leading children's publisher in Taiwan, producing large numbers of children's books by variously adapting Chinese classics and translating Western classics. Additionally, there were some newspapers and magazines for children which contained stories based on legends, folklore and fables, in accordance with the KMT's allegiance to traditional values. Inevitably, the publications were heavily imbued with ideologies of the kinds and levels I have discussed which serve the authority, emphasizing Confucian tradition and morals.

The period from the 1970s to the 1990s saw sustained efforts to develop publishing for children; for instance, the initiation of awards for children's literature and writing courses helped to create a group of children's book writers drawn from teachers of elementary schools. Between 1970 and 1980, the popular genres were stories, fairytales and nursery rhymes. From 1980, the Hsin-Yi (信誼) Foundation and its publisher focused on young children's educational and literary cultivation, shifting the spotlight from children's verse to fiction and especially picturebooks. 'Hsin-Yi Young Children's Literature Award' made a significant contribution to the cultivation of local writers and illustrators, some of whom have been recognized on such international stages as the

Bologna Children's Book Fair. From 1980 to the present, the translation of children's books has come to dominate the juvenile publishing market. Children's book publishers are enthusiastic about publishing international award-winning works, with a particular preference for Anglo-American books such as those receiving the Carnegie, Kate Greenaway, Caldecott and Newbery Medals.

From the 1990s to the present, picturebooks have become increasingly popular in Taiwan, with work being imported and translated from Asia, Africa, Europe, Russia, Canada and Australia. Some prominent international writers, illustrators, editors and academics in this field have been invited to Taiwan.⁴³ This international input has broadened Taiwanese writers and illustrators' vision and also encouraged them to develop and move on to international stages. Lee Chinlun (李瑾倫 1965-), for example, came to the United Kingdom to study illustration at the Royal College of Art, and is now one of Walker Books' regular illustrators. Her books *The Very Kind Rich Lady and Her One Hundred Dogs* (2001), and *Good Dog, Paw!* (2004) have been published in the U.K.. *Totally Wonderful Miss Plumberry* (2006) is another that she illustrated for the well-known British poet and former Children's Laureate, Michael Rosen. Another young creator, Chen Chih-Yuan's (陳致元 1975-) *On My Way To Buying Eggs* (2003) was selected by and North American journal *Publisher's Weekly* as one of the best children's books of 2003, and his *Guiji Guji* (2004) was a bestseller in the U.S. in 2004. Another of his books, *Artie and Julie* (2006), was awarded the US National Council of Teachers of English (NCTE) in 2009 (see Figure 5).

⁴³ Such as Robert Ingpen, Anthony Browne, Kveta Pacovska, Eric Carle, Dick Bruna, Satoshi Kako(かこさとし), Anno Mitsumasa (あんの・みつまさ) Darren Shan, Peter Sis, Shaun Tan, and so on.

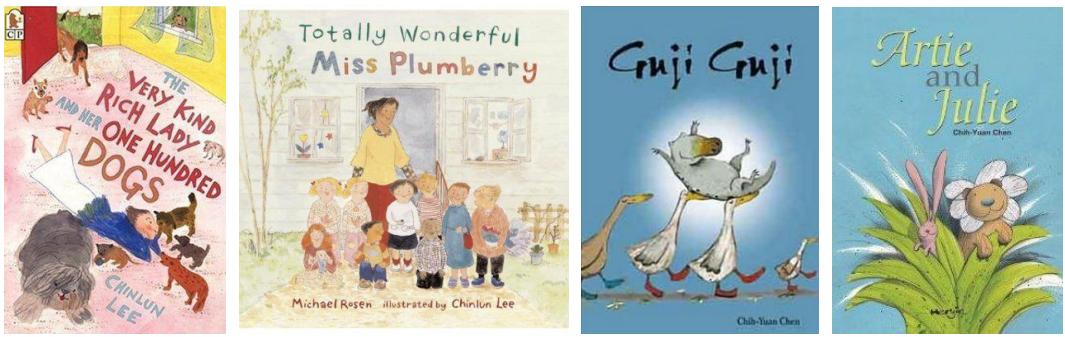


Figure 5: Picturebooks of Lee Chinlun and Chen Chih-Yuan

Another Taiwanese picturebook creator, Jimmy Liao (幾米), whose works appeal to a mixed audience of youth and adult readers, has also gained international fame in different ways and has had his works successfully published in several languages (see Figure 6). His books have been adapted into multiple media platforms, including movies, animations, theatre plays and even merchandise. The animation *A Fish that Smiled at Me* (2005), adapted from his book (1998) of the same name, garnered ‘The Special Prize of the Deutsches Kinderhilfswerk’ for the best short film at the 56th Berlin International Film Festival in 2006.



Figure 6 : Picturebooks of Jimmy Liao

The boom in locally produced picturebooks in Taiwan began very recently. Mieke K.T. Desmet pointed out in 2004 that Taiwan was in a one-way relationship with foreign publishers, based on the convincing example of Grimm Press that first used many foreign illustrators to make picturebooks and brought many famous picturebooks from abroad to Taiwan. She says:

Bearing in mind that Grimm Press is considered one of the Taiwanese children's book publishers who is fairly successful in selling local work in the international market place and is seen as the only one to have succeeded in attracting significant international attention, then it is clear that there is no real reciprocity between importing and exporting books in Taiwan.⁴⁴

With this in mind, it is perhaps significant that of the successfully exported books mentioned above, only one – Jimmy Liao's *A Chance of Sunshine*, released in the U.S. in 2000 – is published by Grimm Press. Even this should not be regarded as a children's book, because it concerns adult romance and its protagonists are not children.

According to a survey of the book publishing industry in 2006,⁴⁵ the number of Taiwanese publishing houses increased from 1,503 in 2002 to 1,763 in 2006. There were 42,735 new titles published in 2006, comprising 23 categories of publication, and the number and sales of children's books rank fifth in all categories except one: children's book appear as the largest area of reprint sales in all categories (4,213,899; 20.9%). Statistics show that children's books are now a major area of publishing activity in Taiwan. It is notable that only 6.9% of activity is for new titles, but this far exceeds China's 2.4 (Figure 7).

Country	Percentage
U.K. (2006)	9.1%
Taiwan (2006)	6.9%
China (2006)	2.4%

Figure 7: Comparison of total publication activity for children's books in 2006 with U.K. and China.

⁴⁴ Mieke K. T. Desmet, 'Connecting Local and Global Literatures or Driving on a One-Way Street? The Case of the Taiwanese Grimm Press' in *Children's Literature Global and Local: Social and Aesthetic Perspectives*, ed. by Emer O'Sullivan, Kimberley Reynolds and Rolf Romøren, (Norway: Novus, 2005), pp. 219-226.

⁴⁵ See 'Report of 2006 Taiwanese Publishing' from Taiwan Government Information Office <<http://www.gio.gov.tw/info/publish/2007market/>> [accessed 23/05/09].

	Number of titles	The percentage of reprints	The percentage of the actual sales
Picturebooks	825	38.41%	32.51%
Fiction	675	20.30%	18.06%
Nonfiction	397	29.02%	20.84%
Other	579	25.65%	28.59%

Figure 8: Children's books published by 86 Taiwanese children's book publishers in 2002

The arrival of the new millennium coincided with increased activity in children's book publishing in Taiwan such that even Taiwanese publishers have been surprised by the extent of its flourishing. This success has prompted existing publishers to branch out into the area of children's books as well as giving rise to more specialists in children's publishers. Of all kinds of children's books, the picturebook is the publishers' favourite because of its performance in the market (Figure 8).

Influential genres of children's literature in different periods are the product of their historical components. From 1945, there have been several shifts in the popular genres of children's books beginning with adaptations (from classics, legends, biographies and histories) both from the East and the West, moving to stories and nursery rhymes and now focus has shifted to the picturebook. This reflects ideological change: initial emphasis was on traditional culture under KMT's policy, followed by learning of the official language, with more interest in the form of nursery rhymes (see Sample Text 5), then into a new era with more freedom of creation, particularly in a more comprehensive, multi-media format of the picturebook.

Sample Text 5: Nursery rhymes

Father Goes Fishing by Boat

The sky is so dark.
The wind is so strong.
Father goes fishing by boat
But has not come home yet.
The storm wind is howling;
We are frightened.
Father Father, we are so worried,
If only you come home soon,
We don't mind the empty boat.
My good children.
Daddy is home.
Look at the cabin.
Full of fish and prawns.
Effort gains fair harvest.
No need to be afraid of wind and surge.
Go to tell mother,
Daddy has come home.

爸爸捕魚去
天那麼黑，
風那麼大，
爸爸捕魚去，
為什麼還不回家？
聽狂風怒號
真叫我們害怕！
爸爸！爸爸！我們的心裡多麼牽掛。
就是空船也罷！
只要您早點兒回家，
我的好孩子，
爸爸回來啦！
你看船艙裡，
裝滿魚和蝦。
努力就有好收穫，
大風大浪不用怕。
快去告訴媽媽，
爸爸已經回家！

‘Father Goes Fishing by Boat’ was written by Lin Liang (林良, 1924 -) in the 1960s. Lin Liang was the chief editor of the dominant children’s newspaper/publisher *Mandarin Newspaper* (國語日報) since the 1950s, and made a great contribution to the creation and promotion of children’s literature in Taiwan. This well-known poem regularly appeared in Chinese literature textbooks for elementary schools and was recited by pupils from the 1970s to the 1990s. The establishment of *Mandarin Newspaper* in 1948 served the same purpose as nursery rhymes of teaching Mandarin when the KMT took over the government from the Japanese. Hence, most of the early leading figures of Taiwanese children’s literature were involved in creating nursery rhymes.

Since nursery rhymes written in the early days of the KMT served political needs, it is unsurprising that they are notable for their ideological content; in fact, most works were concerned with demonstrating qualities of language and disseminating knowledge of Taiwan’s geographical features. Lin’s work above is one such example, evoking the sense that Taiwan is an island where many families rely on inshore fishing. Nevertheless, it is the value of moral teaching, images of hard-work and courage that make it a staple of textbooks which conform to the Confucianist agenda of the KMT. These qualities are also seen in Lin’s *Egret*, with its unusual layout, which images the

landscape of Taiwan and its special birds.

Egret		白鷺鷩
Cyan Cyan mountains beneath.		青青山下
Green Green paddy fields.		綠綠水田
White white egrets,		白白的鷺鷩
Low		低
Low		低
Fly		飛
Cyan Cyan mountains beneath.		青青山下
Green Green paddy fields.		綠綠水田
White white egrets		白白的鷺鷩
Fly		飛
Fly		飛
Fly		飛

The development of children's literature in Taiwan from 1945 to the present has been briefly introduced. The following sections will look at what kind of role translated children's books have played in this development.

Translation of Children's Literature in Taiwan

Although publishers in Taiwan do search for and encourage more local creators to produce books, currently the number and quality of indigenous works remain unsatisfactory to local publishers. The situation of YA novels and picturebooks is even more serious. Taiwanese children's book publishing relies greatly on translations, and hence translation has become a significant and dynamic part of the industry. The survey of the Taiwanese book publishing industry also indicates that about 35% of publishers purchased copyrights, averaging 21.4 per publisher at a cost of US dollars \$59,810 each. Most copyrights were from U.S. publishers, followed by those in Japan, China, and the

United Kingdom. Nearly 17 % of publishers sold copyrights. Imports have increased nearly fourfold over a decade, while exports have almost doubled and are increasing annually. There are no official statistics specifically for translations of children's books; however, for the whole category of translated books, the number of titles of non-Chinese books is triple that of Chinese books.⁴⁶ It is believed that the proportion of translated children's books is much higher than this average; for example, translated picturebooks occupy more than 70% in the picturebooks' market.⁴⁷ This assumption is also supported by the fact that more than 20 publishers have joined the children's book market in the last six years,⁴⁸ and foreign picturebooks and adolescent fiction are their preferred categories, making up the largest proportion.

This expansion has resulted in more people being needed to participate in activities associated with translation. The impact on the status of translation is notable. In the 1980s, Taiwanese translators of children's books were still invisible on book covers and copyright pages. Their names were either omitted or obscured; for instance, as 'the editing group'. Gradually, awareness of the importance of translators' names has improved, although where to place translators' names created another problem. On the basis that local readers were unable to recognize unfamiliar foreign names or the translators' reputations, publishers preferred to seek out well-known local writers (either adult or children's book writers). Some of these writer-translators had little knowledge of foreign languages, so their contribution in fact took the form of minor revisions at the

⁴⁶ 'Report of 2006 Taiwanese Publishing'.

⁴⁷ Huang Min Yi, Huang Wei Chuan, Chen Yen Hsiu, *The Study of Marketing of Picturebooks in Taiwan – Case study of Grime Press and Ching Lin*, Bachelor thesis of National Taiwan University of Arts, Dept of Graphic Communication Arts, 2005, p. 17. (台灣兒童繪本出版品行銷通路研究-以格林與青林兩家出版社為例).

⁴⁸ Shang Wu (商務)、San Chai (三采)、Da Ying (大穎)、Muse (謬思)、CommonWealth Magazine Co.(天下雜誌)、Global Kids Books (小天下)、Her Yin(和英)、Jing Dian(經典傳訊)、Fei-Liu Color(綠綠社)、A-Bu-La(阿布拉)、Ger-Lin (閣林)、Da Kuai(大塊)、MingTan(明天國際)、FeiPao(飛寶)、Ai-Chih(愛智)、ChienTuan(尖端)、Huang Kuan(皇冠)、Hsin Miao(新苗) Da Tsai(大采)、Yin Ke(印刻)and so on.

final stage of translation, after the groundwork had been done by specialist editors or translators. The awareness and enforcement of intellectual property in 1990s reduced this phenomenon in favor of genuine translations produced by those who had more knowledge of international children's books and foreign languages. Consequently, the last decade of the 20th century saw a remarkable development in translations of children's books. The increasingly lucrative and competitive nature of the Taiwanese children's publishing industry is affecting the character of Taiwanese children's literature, and will continue to do so over the coming decades. Currently, translators are being given great opportunities to shape children's literature in Taiwan, and even East Asian countries in which the Chinese language is widely used.⁴⁹ This means that the influence of translation demands much more attention, not least from an academic perspective. This study helps begin that scrutiny. The next two chapters will discuss the ways in which translation is helping to establish and shape a poetics of children's literature in Taiwan, and the role gender plays in this process, while case studies of translation will form the subsequent chapters.

Children's Literature as a part of Taiwanese Postcolonial Literature

I want to conclude this discussion by considering the place of children's literature within the literary infrastructure of Taiwan, since its position reflects and affects what its translators do, and why they do it.

Taiwanese national consciousness is increasing in all levels of society, including literature. Taiwanese writers are resisting hegemonic authority, and claiming that the

⁴⁹ Some of Taiwanese publications of translations are published in other countries, such as China, Singapore, Malaysia or Hong Kong.

autonomy of Taiwanese literature is grounded in its particular political, economic, and social environments.⁵⁰ The other side of seeking political and cultural independence through this kind of anti-authority discourse is granting more tolerance to different groups, opinions and genres. Just as David D. W. Wang (Taiwanese Professor of Chinese Literature in Harvard University) borrows from Mikhail Bakhtin for the titles of his studies *Heteroglossia* (1988) and *After Heteroglossia* (2001)⁵¹ in order to suggest that Taiwanese literature, in this postcolonial period, has to position itself as heteroglossic in opposition to China's monoglossia, so reconstructing subjectivity by means of multiculturalization and decolonisation has become the main issue of Taiwanese literature. Certainly, literature in Taiwan has entered a postcolonial stage, in which indigenous literature, aboriginal literature, female literature, lesbian and gay literature, trans-national literature and so on have located themselves firmly on the map of New Taiwanese Literature.⁵² Taiwanese children's literature features on this new map; however, it is never discussed, or even mentioned in literary criticism. The common disregard for children's literature⁵³ is a great irony within Taiwanese postcolonial literature. In its successively colonized position, children's literature has maintained a toehold in Taiwan as a literary discipline, supported by the institutions of

⁵⁰ Once the definition of Taiwanese Literature referred only to literature written by writers born in Taiwan. During the Japanese period it gradually came to include literature written by writers who lived in Taiwan and who opposed or otherwise distinguished themselves from Chinese Communist Literature under the KMT's rule. Later, the definition was widened further by focusing on Taiwanese consciousness, in order to encompass literature written by writers who identify as Taiwanese. The language in which work is written can be any language used in Taiwan. Graduate schools of Taiwanese Literature began to be established in universities in Taiwan from 2000, and, related to this, the National Museum of Taiwanese Literature opened in 2003. More historical details can be seen in Peng Jui Chin, *New Taiwanese Literary Movements for Forty Years* (彭瑞金, 台灣新文學運動四十年, Kaohsiung: Chun Hui, 2004) and Cheng Fang Ming, *History of New Taiwanese Literature*, (陳芳明, 台灣新文學史, Taipei: Unitas, 1999)

⁵¹ David D. W. Wang, *Heteroglossia* (眾聲喧嘩, Taipei: Ylib, 1988) and *After Heteroglossia* (眾聲喧嘩以後, Taipei: Rye Field, 2001).3

⁵² More details about Taiwanese postcolonial literature are referred in *Postcolonial Taiwan: Essay on Taiwanese Literary History and Beyond* by Chen Fang Ming, ed. David D. W. Wang, (Taipei: Rye Field Publishing, 2002).

⁵³ See Juliet Dusinberre, *Alice to the Lighthouse: Children's Books and Radical Experiment in Art* (Basingstoke: Macmillan, 1999), p. xvii; Peter Hunt, ed., *Children's Literature: The Development of Criticism* (London: Routledge, 1990), p. 2.

children's education and a flourishing publishing industry. Now that gender and minority groups have firmly inscribed themselves on the new map of Taiwan's postcolonial literature, there is no reason for children's literature's absence.

This introduction has set out the conflicted relationships between China and Taiwan. My research and thinking suggests that a postcolonial perspective which foregrounds the asymmetrical and unequal power relationships between cultures is also evidenced in the translation of children's literature. And if rearranging a fairer disposition in the system of writing by disturbing oppressive, masculine patriarchy or hierarchies is one of postcolonial literature's values, meaning that all characters are obliged to readjust their positions in this regard, then it is worth attempting to understand what kind of role female translators – especially those who work in the area of children's literature – should have. In order to pursue this objective, it is necessary to understand the complexities of textual transfer through translation by revealing the veil of history which has obscured the subject of this research into 'The Effects of Translator's Gender on English-Language Children's Literature's as Translated in Taiwan'.

CHAPTER 1: GENDER, TRANSLATION AND CHILDREN'S LITERATURE

This chapter has three sections. I begin with a broad overview of ‘women, writing and culture’, in which images of Chinese and Taiwanese women are analyzed in order to explore how feminism travels from the West to the East, moving to ‘women, children’s literature and translation’, through which correspondences between women, children and translators are established. The third section will focus on ‘gender, children’s literature and translation’ as a way of mapping an interdisciplinary network. I will conclude with an account of the methodology that has been employed to interrogate texts with a view to identifying whether it can be established – and if so to what extent – that the translators’ gender affects both the translation and the status of Chinese-language children’s literature, particularly in Taiwan.

Before commencing the main work of the chapter, I want to put my position into context by explaining something about my own background, and how I came to be interested in issues connecting children’s literature, translation and gender. Because I am aware that, like other females or translators I will discuss later, I am a product of my experience of growing up female in Taiwan and the combination of the education in Taiwan and Western countries. This brief personal history can help to reveal the relationship between literature, translation and one’s identities of gender, culture and nation.

A Personal History

I lived through some of the historical events discussed in the Introduction before travelling to London to gain my second Master’s degree – this time in children’s

literature at Roehampton University (2003-2004). Born in 1973 in Tainan (a city in southern Taiwan), I attended public schools until junior high school when I was fifteen. In elementary school, I couldn't speak Taiwanese, my parents' language, and every morning I had to sing the national anthem, whose words were based on a talk Dr. Sun Yat Sen gave in 1924 in China and which later became the song of the KMT. Pupils also had to sing the 'Chiang Kai Shek Memorial Song' from time to time, which begins with the line 'President Chiang Kung, you are the saviour of the human kind; you are the great man of the world.'¹ I was the director of singing in the daily assembly, standing high, waving my hands and facing thousands of students both in elementary and junior high schools. In the writing course, pupils would try to include sentences such as 'we have to retrieve Mainland China, and save our people' no matter what the topic. As a school-girl, I won some awards in painting competitions, but I never truly loved the work I produced, for the topics were usually related to KMT propaganda such as 'Protect secrets from Communist spies'.

I moved on to a private Catholic girls' school for senior high school. This school was originally founded in the French concession in Tianjin (天津) in 1914 in China and after moving to Taiwan with the KMT in 1948, the school reopened in Taiwan in 1963. Despite being a 'Catholic' school, students didn't learn about the Western world; we only occasionally celebrated Mass and did so without knowing and willing hearts. The pressure for academic success was even higher than in general public schools, the aim being to enter one of the national universities. This school was another embodiment of authority, and it confirmed my early training to think badly of the West. In addition to

¹ How ironic these words sound for those who have encountered British writer Nigel Cawthorne's book *Tyrants: History's 100 Most Evil Despots & Dictators* (London: Arcturus Publishing, 2004) saying that Chiang was listed in the fourth rank alongside Fascist dictators Benito Mussolini of Italy and Adolf Hitler of Germany.

basic subjects such as Chinese, mathematics, history and geography, two other subjects were studied: ‘Three Principles of the People’ (三民主義) based on a work formulated by Sun Yat Sen when he visited the British Museum Library (1896-97),² and ‘Analects of Confucius’ (論語). The textbooks from which we learned Chinese history and geography concentrated on mainland China. Students memorized copious details about China, while the communication of knowledge about Taiwan was minimal.

I entered the Chinese Literature Department of the National Cheng Kung University (1992-1996). Most of the compulsory courses were classics of literary Chinese, a traditional style of written Chinese whose grammar and vocabulary are different from modern spoken and written Chinese, including ‘Four Books and Five Classics’ (四書五經), the authoritative books of Confucianism written before 300 BC. *Li Ji* (禮記 Classic of Rites) is one of the Five Classics, describing social norms, ancient rites and court ceremonies. Here is a typical extract about gender roles and language from the chapter ‘Nei Ze’ (內則) from *Li Ji*:

Men don’t talk about the internal (household); women don’t talk about the external (out of house) [...] The internal talk does not go out (of the house); the external talk does not enter in (the house) [...] Men stay out of the house; women stay in the house.³

Professors in the department did not encourage students to think critically about these

² Sun Yat Sen, who was exposed to Western thoughts and education at an early age, developed this political philosophy to renew China at that time. The KMT implemented it in Taiwan. Its three principles are nationalism, democracy and welfare. The principle of democracy represents a Western constitutional government. Three principles appear in Article 1 of Chapter 1 in *The Constitution of The Republic of China*: ‘The Republic of China, founded on the Three Principles of the people, shall be a democratic republic of the people, by the people and for the people’ (中華民國基於三民主義，為民有民治民享之民主共和國). ‘Government Information Office, ROC (Taiwan)’ <<http://lis3.ly.gov.tw/nacgi/ttsweb?@2:1335134649:3:1:10@@715451789>> [accessed 06/09/10].

³ The original text: 男不言內，女不言外。非祭非喪，不相授器。其相授，則女受以籠，其無籠則皆坐奠之而後取之。外內不共井，不共浴，不通寢席，不通乞假，男女不通衣裳，內言不出，外言不入。男子居外，女子居內，深宮固門，閨寺守之。男不入，女不出。

classics. Even though the beauty of Chinese literature captivated me, over time I became more interested in modern genres of literature and Taoism – a philosophy that opposes Confucian conformity and formalism. Taiwanese native literature was not recognized as part of Chinese Literature at that time, and therefore courses about indigenous Taiwanese writings were not provided. In fact, works by Taiwanese local writers were either banned or marginalized, despite the fact the Martial Law had been lifted a few years earlier. Students could only pass some thought-provoking books to each other secretly or find them privately in particular bookshops. The first graduate school of Taiwanese Literature in Taiwan was not established in Cheng Kung University until 2000.

Soon after finishing the curriculum of the Bachelor degree, I again took an entrance exam into the graduate school of fine art, which provided courses on Western and Chinese fine art, architecture, philosophy, drama and music. Students had to take at least one course in each area before graduation for the sake of acquiring a broader view of the arts and humanities. The reason I was attracted to that graduate school was that it appeared to be the most liberal of the fine art schools in Taiwan. Most of the teachers had studied abroad and taught in foreign countries, so students could potentially be stimulated by new theories and thoughts. Yet Western thoughts were not dominant; we also talked about many Taiwanese painters in the Japanese period, including Chen Cheng Po (陳澄波, 1895-1947) a gifted painter who was persecuted in the 228 Incident.⁴

At the graduate school, for the first time I learned to free my thoughts and to have fun in debating and creating. My dissertation was entitled ‘The visual art of picturestory books’, which was the first dissertation in Taiwan to focus on the picturebook. The

⁴ See page 22, footnote 24 about ‘The 228 Incident’ in the Introduction.

liberal and adventurous nature of the school meant that my topic was accepted, even though no one could supervise me properly in what was, to Taiwan, a new and special genre. I completed the dissertation with little help from supervisors, but inspired by the numerous books – both theoretical and the picturebooks themselves – that I bought from Eslite bookstore in Taipei, a newly-established bookshop which imported foreign books.⁵ The liberation and diversity I found in Western children's books were striking and made me realize what I missed in our Chinese children's books. Children's books soon became a lighthouse for me. Thereafter, I worked as an editor at the Grimm Press, one of the most active publishers of children' books during the 1990s, where I worked with many international illustrators and domestic writers.

Later, I became a journalist on the Reading Column of a newspaper, where I dealt with various book-related news and interviews of several kinds, for both adults and children. I started a new column about children's literature in which I reported, wrote and translated news about international and Taiwanese children's books, literature and reading movements. Because it was the first online newspaper in Taiwan, journalists were relatively free. I had complete control over content and design, and this allowed me to raise quite a few critical issues and attract attention from the public, publishers and, more broadly, in Taiwanese culture. In the process, I began to realize how powerful the knowledge of agents (books, writers, specialists and publishers) could be, and how much Taiwanese readers in the post-KMT period longed for information about books: through books, power crosses boundaries, and vice versa. 2000 to 2001 was an extremely tense year for workers in the revolutionary media. Although I had the opportunity to interview international, Chinese, and Taiwanese writers, and other people

⁵ The first Eslite bookstore was established in 1989, the same year as *Dull Icy Flower* appeared. It is the lifting of Martial Law that contributes to their appearance. Eslite soon becomes the largest bookstore chain in Taiwan.

such as educators, editors, translators and publishers, I was increasingly dissatisfied with the way I had been taught and trained to think. This led me to become a translator as a way of encountering and disseminating new ideas. Eventually I decided to leave Taiwan in search of answers and solutions. I resigned from my job and registered for the Master's course in the U.K. This did not curtail my determination to share what I learned with former readers. In 2002, I launched 'Kid's Juicer for Books', a non-profit website of children's books.⁶

While continuing my Master's degree and this doctoral thesis in the U.K., I have constantly had in mind a sense of what is needed in Taiwan if a dynamic children's literature culture is to be created and maintained. I have continued to write book reviews, translate books, write books – including picturebooks, YA novels and adult books – hosted the website 'Kid's Juicer for Books', and learned Western approaches to academic research. Each vocation is mutually supporting. For instance, as I translate or write books, I pose questions to Taiwanese publishers about their traditional ways of producing books in the light of new ideas developed during my research in the U.K.

The reason I have sketched my background is to reveal interrelated facts that pertain to this study: I am the product of ideological policies, as well as a witness to later dramatic changes in social life in Taiwan. I am an example of a person who has struggled in systems of suffocating and manipulative education and later enjoyed an open cultural and literary society. I am also a person who is shaped by a Chinese literature that preserves traditionalism and patriarchy, but travel and exposure to Western art and

⁶ The website 'Kid's Juicer for Books' has grown quickly: currently it has 30-40 thousand daily page-views. <<http://books.wownet.net/index.php>>. It is the only website in Taiwan with multiple functions, as it acts as a platform for publishers, readers, educators and organizations, providing frequent information of new-released publications, news, events, book reviews, forums and so on.

literature that is more liberal, dynamic and controversial have expanded my thinking. And finally, I could not have worked across the many spheres that make up children's literature without the support of institutions with international perspectives, such as the art school, the bookstore, the publisher and the newspaper.

Through my research I have become aware of many issues and forces that affect children's literature and are of particular relevance in Taiwan, such as identities of power, gender, nation and education. Particularly, through my translation work, I have realised that the key to these many areas is 'language' and its symbiotic counterpart 'literature'. Eventually, I realized those problems that perplex me in fact are produced by narratives, languages and literatures, and now in this thesis I have tackled some inherent characteristics that otherwise would perpetuate problematic narratives, languages and literatures for future generations. To do this, it is necessary to think of the connections between literatures around the world, and the relationship between world literature, children's literature, Comparative Literature and Translation Studies.

Toward the Other in Polyphonic World Literature

The concept of Weltliteratur (World Literature) – meaning literature from all over the world – was provided by Goethe in 1848. Since then, it has been challenged by contemporary postcolonial discourses, and understandings of what it might mean have been revised by comparatists, theorists and philosophers. David Damrosch speaks for many when he observes that 'world literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading'.⁷ This resonates with Edward Said's understanding that texts are social and have their own times, places and societies:

⁷ David Damrosch, *What is World Literature?* (New Jersey: Princeton University Press, 2003), p. 5.

Texts are worldly, to some degree they are events [...], a part of the social world, human life, and of course the historical moments in which they are located and interpreted.⁸

Texts have ways of existing that even in their most rarefied form are always enmeshed in circumstance, time, place and society – in short, they are in the world and hence worldly.⁹

Similarly, for Franco Moretti, ‘world literature was indeed a system – but a system of variations. The system was one, not uniform’.¹⁰ Vilashini Cooppan also sees literature as ‘a system operating on the principles of movement and exchange’, which makes it necessary to compare and connect each text, time, and place with others. Doing so releases ‘the echoes of one, or indeed many, in the voice of another’.¹¹ Both Cooppan and Moretti are concerned with world literature as a system. Like Said, they are working to reveal what Susan Bassnett calls the ‘plurivocality’ of texts. From a post-colonial perspective, this approach exposes the unequal hegemony inherent in the global literary system. Bassnett says:

Crucial here is the idea of polyphony of plurivocality, as opposed to an earlier model, promoted by the colonial powers, of univocality. Other voices can now be heard, rather than one single dominant voice. Plurivocality is at the heart of post-colonial thinking.¹²

The central approaches to the study of world literature are Comparative Literature and Translations Studies: both are concerned with releasing polyphony (a concept which is discussed in the following chapter) in translated texts. Revising the ideas and practicing these approaches is one way of understanding literature in its broadest sense as ‘a study

⁸ Edward W. Said, *The World, the Text, and the Critic*. (Boston: Harvard University Press, 1983), p. 4.

⁹ Ibid, p. 35.

¹⁰ Franco Moretti, ‘Conjectures on World Literature’, *New Left Review 1*, Jan.-Feb., 2000, p. 64.

¹¹ Vilashini Cooppan, ‘Ghosts in the Disciplinary Machine: The Uncanny Life of World Literature’ in *Comparative Literature Studies*. Vol. 41-1, 2004, (pp.10-36), p. 11.

¹² Susan Bassnett, ‘Reflections on Comparative Literature in the Twenty-First Century’ in *Comparative Critical Studies* Vol.3.1-2, 2006, (pp. 3-11), p. 3.

of the struggle for symbolic hegemony across the world'.¹³ This view sits comfortably with Said's view of the critic:

Situated between text and world, critics' responsibility is to reveal the connections linking the two in order to advance such traditional humanistic aims as the pursuit of freedom, truth, and justice. They bear a special responsibility to delineate the processes by which a text expresses both 'historical contingency' and the 'sensuous particularity' of each present in which it is read. [...] More explicitly, the critic is responsible to a degree for articulating those voices dominated, displaced, or silenced by the textuality of texts.¹⁴

Goethe's Weltliteratur has been significantly affected by the acceleration of globalization, and issues about world literature and globalization are discussed broadly by scholars.¹⁵ Children's literature is inevitably involved, although it has been excluded from the discussion of adults' literature.¹⁶ In Taiwan, the diversity and quantity of translated worldwide children's books is much greater and so more visible than that it is in Britain. Nevertheless, the U.K. still remains a dominant force in the literary world, which contrasts powerfully with the unrecognised, marginalized and incessantly colonized state of Taiwanese literature and children's literature. Ultimately, I find myself in agreement with Gayatri C. Spivak's notion of 'planetarity', which explains this kind of paradox. Spivak prefers to think in terms of 'the planet' rather than 'the globe', advocating 'area studies' in comparative literature, believing that 'the politics of the production of knowledge in area studies can be touched by a new Comparative Literature, whose hallmark remains a care for language and idiom'.¹⁷ Interestingly, she

¹³ Moretti, 'Conjectures on World Literature', p. 5.

¹⁴ Said, *The World, the Text, and the Critic*, pp. 31-35.

¹⁵ Issues about world literature and globalization are discussed in *Comparative Literature Studies –special Issue: Globalization and World Literature* (2004), pp. 41-1.

¹⁶ Emer O'Sullivan has discussed 'World literature and children's classics' in Chapter 6 in her book *Comparative Children's Literature* (London: Routledge, 2005), pp.110-126.

¹⁷ Gayatri C. Spivak, *Death of A Discipline* (New York: Columbia University Press, 2003), p. 5.

argues that it is as an alternative to such timid and placatory gestures, as well to the arrogance of the cartographic reading of world literature in translation as the task of Comparative Literature, that she proposes the ‘planet’.¹⁸ She explains:

The planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan [...] *To be human is to be intended toward the other* [...] If we imagine ourselves as planetary subjects rather than global agents, planetary creatures rather than global entities, alterity remains underived from us; it is not our dialectical negation, it contains us much as it flings us away. And thus to think of it is already to transgress [...] We must persistently educate ourselves into this peculiar mindset.¹⁹

I embrace the notion of ‘planetarity’ because it reveals the social *interdependence* of the planet rather than the *imposition* of the same system of exchange in the globe. For me, a product of precisely such a complex and unresolved predicament, this revised idea, helpfully underpins my research. Like Spivak, I turn to Comparative Literature to ‘undermine and undo’ the tendency of dominant cultures to appropriate emergent ones.²⁰ Accordingly, ‘being toward the other’ provides me with a steady guideline in interdisciplinary as well as transnational research, and a reliable compass on my difficult literary map. In line with the aims of Comparative Literature, my research aims are to ‘articulate those voices dominated, displaced, or silenced by the textuality of texts’ based on both historical and textual aspects and to trace the other who has been subsumed in the process of the transmission of dominant cultures. ‘The other’ in my research refers to Taiwanese female translators of children’s literature, albeit the concept of ‘the other’ here, in fact, involves three subaltern groups: women, children’s literature and translation.

¹⁸ Ibid, p. 73.

¹⁹ Ibid, pp. 72-73.

²⁰ Ibid, p. 100.

Thus far, I have explained the consequences of creating a customised groundwork based on these schools of academic thought shaped by my personal and geographic background. I will now start to map the interactions between women, writing and culture in China and Taiwan, before moving on to a discussion of ‘women, children’s literature and translation’. It is necessary to know the relationship between Chinese/Taiwanese women’s writing and different cultures, and how their writings powerfully affect their cultures.

Women, Writing and Culture

Although women’s status in many ways and places is still unequal and unsatisfactory, in Taiwan as in many other countries, recent decades have witnessed rapid change and improvements in their position. Much of this change has come through exchanges between feminists from East and West. While the work of Western feminists has received much attention,²¹ less well known are those that relate to women in the East, specifically Chinese women. This background is necessary to any attempt to understand the position and work of Taiwanese female translators of children’s books.

Women in China

In addition to concepts of childhood and children’s literature, feminism was one of the new ideas introduced in China during the May Fourth period. The initial stage of feminism in China was a development of nationalism; unlike the largely passive roles of

²¹ See books such as Julia Kristeva’s *Powers of horror* (New York: Columbia University Press, 1982), Lucy Irigaray’s *An Ethics of Sexual Difference* (Ithaca: Cornell University Press, 1984), Hélén Cixous’s *The Newly Born Woman* (Minneapolis: University of Minnesota Press, 1986), Elaine Showalter’s *The Female Malady* (New York: Pantheon, 1985), Juliet Mitchell’s *Psychoanalysis and Feminism* (New York: Pantheon, 1974), Toril Moi’s *Sexual/Textual Politics: Feminist Literary Theory* (London: Routledge, 2002) and Gilbert and Gubar’s *The Madwoman in the Attic* (New Haven : Yale University Press, 1979).

the children who were being saved for China's future outlined in the Introduction, women were encouraged actively to participate in social movements. Wang Zheng, a Chinese scholar of women's studies at the University of Michigan, explains:

The May Fourth Incident provided young women students the opportunities to cross the gender boundary in the interest of the nation. The May Fourth Movement saw the rise of a new social category: female students (nuxuesheng). Their patriotic action won them social recognition as a legitimate group in the public realm. Once they became involved in patriotic activism, many female students turned their attention to feminist issues.²²

Although female empowerment was encouraged as part of the May Fourth agenda, after the People's Republic of China (PRC) gained power, feminism, like children's literature, was interpreted as bourgeois because of its relation to Western thinking. Although it condemned feminism, the PRC claims credit for Chinese women's liberation on the basis that party policy is that women are naturally equal to men as a result of the emancipation of all people, who can equally participate in social labour work. Paradoxically, then, 'the failure of feminism is contrasted to the success of the Chinese Communist Party (CCP) line on Chinese women's liberation'.²³ Not until the post-Mao period from the 1980s could liberal scholars begin to revitalize and reevaluate the cultural legacy of the May Fourth Movement. Although in some senses Chinese feminism emerged as the result of the inclusion of women in men's pursuit of a 'Chinese Enlightenment', the job of deconstructing Maoism was undertaken mainly by male intellectuals. This meant that women's position was not part of that process: as Wang points out, 'contemporary intellectual debates in China about the May Fourth era

²² Wang Zheng, *Women in the Chinese Enlightenment: Oral and Textual Histories* (Berkeley, California: University of California press, 1999), p. 13.

²³ Ibid, p. 1.

are largely male-dominated, exclude gender issues, and engage few women readers'.²⁴ Wang's awareness that a history lacking in description or discussion of women should be considered incomplete prompts her to study feminist phenomena in the May Fourth era. She has been rewriting the established histories by interviewing female intellectuals who were born in the first decade of the 20th century to build up oral and textual histories of women during the Chinese Enlightenment. Identifying these women as forgotten heroines, Wang reveals that 'it was the CCP's hegemonic social reorganization that made Liu-Wang (an interviewee), many other feminist activists, and their feminist movement fade away in the PRC'.²⁵

In order to legitimise its historical achievement of revolution and liberation, the CCP misrepresents feminism. It is important to ask whether its emancipation really fostered the liberation of women. As Mao Tse Tung says, 'despite collective work, egalitarian legislation, social care of children, etc., it was too soon for the Chinese really deeply and irrevocably to have changed their attitudes towards women'.²⁶ What Mao implies is that even though laws and policies ostensibly designed to foster equality between the sexes existed, Chinese conservative ideology persisted. Patricia Buckley Ebrey, a scholar of East Asian Studies and Chinese History, sums up women's status in China as follows:

Confucianism, including classical and Han Confucianism, provided a view of the cosmos and social order that legitimated the Chinese patrilineal, patrilocal, and patriarchal family system. Confucian emphasis on obligations to patrilineal ancestors and Confucian exaltation of filial piety contributed to a moral order in which families were central to human identity and to a family system organized hierarchically so that

²⁴ Ibid, p. 5.

²⁵ Ibid, p. 143.

²⁶ Juliet Mitchell, *Psychoanalysis and Feminism: With a New Introduction* (London: Penguin, 2000), p. 412.

men and older generations had considerable power over women and younger generations.²⁷

Indeed, traditional Chinese culture instructs women in Confucian dictums such as ‘the monarch is his courtier’s guide, the father is his son’s guide, the husband is his wife’s guide’.²⁸ Women are reminded frequently of the three principles of obedience: ‘Obey your father in the house; obey your husband in marriage; as a widow obey your son’.²⁹ Obviously, these values render Chinese women subordinate to men and marginal in both social and domestic spheres. Li Yinhe (李銀河), a prominent Chinese gender study scholar, remarks:

Compared with other studies of worldwide cultures, Chinese’s patriarchy is the most typical and complete. Its unequal situation of gender is rather serious [...] The completeness results from emphases on patriarchy and order in Confucianism.³⁰

Li points out that although three major factors make modern Chinese women different from those in the past – participation in social production, availability of education, and freedom of marriage – the patriarchy strengthened by Confucianism in fact hinders women from real liberation. Also, Chinese women’s liberation is presented as bestowed by the superior (CCP), rather than achieved by women themselves, hence women are constructed as lacking initiative and power and so remain dependent. One piece of evidence Li Yinhe cites for continued sexual inequality in China is the killing of female

²⁷ Patricia Buckley Ebrey, *Women and the Family in Chinese History* (London: Routledge, 2003), pp. 11-12.

²⁸ This is part of Tung Chung Shu’s advocacy (董仲舒 179-104BC) ‘Three Principles and Five Morals’ (三綱五常) as he promoted Confucianism as official ideology in the Han dynasty. The Chinese original: 君為臣綱，父為子綱，夫為妻綱.

²⁹ This is from ‘Three Principles and Four Morals’ (三從四德) in *Yi Li* (儀禮), one of thirteen Confucian classic texts in the Southern Sung Dynasty (1127–1279). The Chinese original: 在家從父、出嫁從夫、夫子從子.

³⁰ Li Yinhe, *Collection of Li Yinhe: Sex, Love, Marriage and others.* (李銀河自選集：性、愛情、婚姻及其他) (Inner Mongolia Press: 2006), p. 157. My translation.

infants in considerable numbers, which continues to this day.³¹

This tragedy results from a concurrent collision of a policy and tradition: the one-child policy which came into force in the 1970s for the sake of population control, and the Chinese traditional preference for boys, which is based on the custom that only boys can inherit and continue family name line – which is a great honor and essential responsibility to ancestors. This situation has been criticized by many international states and societies in terms of human rights, and it remains highly controversial without satisfactory practical improvement, yet it persists, giving a clear indication of women's unequal status in Chinese social and cultural contexts. In a word, the patrilineal and patriarchal social and family system has deeply dominated Chinese women. An influential literary account of Chinese women's contemporary experience is the autobiographical *Wild Swans: Three Daughters of China* (1991), by Chang Jung, who, in 1982, was the first student from the PRC to be awarded a PhD. from a British university. In *Wild Swans*, Chang unmasks the despotic and inhuman side of the CCP. The book is constructed from the perspectives of three generations of women – Chang's grandmother, mother and herself. Chang reveals how Chinese women in different times survived various kinds of sexual oppression and political turmoil; in fact, in many cases the sexual and the political work in tandem. This self-reflective family story excoriates patriarchy and authoritarianism and provides an informative look at China for outsiders. *Wild Swans* has been officially banned in China since its publication (it and its Chinese translation are available in Hong Kong and Taiwan), which also indicates the ideological stance of the PRC.

³¹ Ibid, p. 158.

Feminism and Women's Position in Taiwan

In the 1970s, Taiwan was still highly dominated by the KMT; nevertheless, the term 'New Feminism' first appeared in newspapers in 1971. It was advocated by Lu Hsiao-Lien (呂秀蓮), and three years later, *New Feminism* – the first feminist book in Taiwan – was published.³² In *New Feminism*, Lu, the book's author as well as the movement's organizer, reviewed female social status in certain countries and introduced some notions about Western feminism, but she mainly tackled the Chinese traditional patriarchy in the Taiwanese social context, such as inequalities in Taiwanese society, that reveal women's low status. Her analysis showed that women were disadvantaged by low-wages, a sexual double standard, and denigration supported by the Confucian system. Lu was labelled 'subversive' by the KMT and was eventually imprisoned.

Lu is the leading feminist figure in Taiwan. Her personal history encapsulates a miniature history of women in Taiwan's shifting political institutions. She was imprisoned from 1979 to 1985, yet has held the position of Vice President of Taiwan from 2000 to 2008. She twice studied in the U.S., obtaining Master's in Law degrees, first from the University of Illinois (1969-1971), and second from Harvard (1977-1978), where she was further enlightened by liberal politics and feminism. She decided to return to Taiwan to devote herself to the struggle for women's rights and Taiwan's status during the difficult period of 'breaking off diplomatic relations with U.S.A.' in 1978. To do this, she gave up her pursuit of a PhD, despite having been awarded a scholarship from Harvard. On her return to Taiwan she was sentenced to twelve years in prison for being an insurrectionist.

³² However Taiwanese feminist movements started in the Japanese Period in 1920s, which could be referenced in *Taiwanese feminist movements in the Japanese Period, case study of Taiwanese Newspapers 1920-1932* by Yang Tsui (Taipei: Chinatimes, 1993) 《日據時代台灣婦女解放運動：以〈台灣民報〉為分析場域 1920-1932》 (台北：時報文化, 1993) The movements soon were suppressed by Chinese patriarchy and Japanese colonial government. Details about Taiwanese feminist movement can be found in books of Li Yuan Chen (李元貞), another Taiwanese feminist pioneer, scholar and the national policy advisor of Taiwanese Government from 2001 to 2005.

In 1983, after serving five years and four months of her sentence, she was given medical parole due to thyroid cancer. She left Taiwan to take part in international political and feminist movements and was elected a legislator in 1993. Since then she has been an influential political figure, including serving two terms as Vice President. Lu's early books and her actions spearheaded feminist movements in Taiwan, achieving a milestone when the Fourth Global Summit of Women was held in Taiwan in 2004.

Instead of throwing herself into the political arena like Lu, Li Ang (李昂), another celebrated pioneer of Taiwanese feminism, entered academia to teach after she finished her Master's degree in the United States in 1977. However, she participates in the activities of an opposition party DPP (against KMT), and her fearless and thought-provoking creative writing shapes accusations against male hegemony in both social and political arenas in Taiwan; especially with reference to how women's bodies are bridled and consumed by male dominance. *The Butcher's Wife* (1983), published in several languages, is one of her major works. 'Killing a husband' is its Chinese literal title, challenging a stereotype of Chinese women that has endured for thousands of years, namely that, a wife guilty of killing her husband must be a promiscuous woman. Her later work, *Everybody Poked (joss sticks) at the North Harbor Incense Brazier* (北港香爐人人插, 1997, literal translation from Chinese) is even more provocative. Li Ang borrows the title image from a popular Taiwanese temple's censer full of people's burning joss sticks, making use of a disparaging folk expression that a woman plays a passive role in sexual relationship, and drawing a parallel with the kinds of roles women play in men's political arenas. Li Ang traces female roles from the early time dominated by Chiang Kai Shek's authoritarianism to the post-KMT time after the end of Martial Law, using satire to show that to compete with men in politics, women in the 1990s still had to exchange their bodies for power.

Both Lu's personal stories and Li Ang's novel *Everybody Poked at the North Harbor Incense Brazier* indicate that the first task of women's liberation in Taiwan was to wrestle with the male-dominated political state. The lifting of Martial Law allowed considerable progress for women through the efforts of numerous feminist groups and movements. The last decade of the 20th century saw the rapid advancement of feminism, also evidenced by the figure of Taiwan's GEM (Gender Empowerment Measure). Taiwan has topped this table in Asian countries from 2000 to 2005, higher than Japan, Singapore and Korea, ranking between 19th and 23rd worldwide. Nevertheless, patriarchy is still obvious at all levels of society. For instance, the ratio of married women living with their husbands' parents to those who live with their own parents is 32.9% : 2.1%. Even though the quantity of husbands sharing household chores with their wives in nuclear families is nearly 40%, the ratio in traditional families is less than 10%.³³ Also, in schools or at home, it is common for teachers, parents and husbands to restrain girls and females from displaying certain behaviors or using strong language, while boys and men are allowed to do. The legacy of patriarchy is certainly represented in writing activities – an issue that will be explored in greater depth in Chapter 4. In *Chinese Family and Kinship*, Hugh Baker observes that the Chinese kinship system is a patrilineal system of descent, structurally and ideologically, which forces women to 'marry out' of their natal family and become the means of producing their husbands' descendants.³⁴ This subordinates Chinese women in society; in fact, it is equally applicable to other Asian countries with strong Chinese cultural influence, such as Japan, Korea, Vietnam, Mongolia, Taiwan and Singapore.

³³ 'Statistics Papers and Monographs Series' (Taiwan: Bureau of Statistics, DGBAS of Executive Yuan, 1992), <<http://www.stat.gov.tw/ct.asp?xItem=835&ctNode=531>> [accessed 06/09/10].

³⁴ Hugh D. R. Baker, *Chinese Family and Kinship* (New York: Columbia University Press, 1980), quoted in *Women in the New Taiwan: Gender Roles and Gender Consciousness in a Changing Society*, ed. Catherine S. Farris, Anru Lee, Murray A. Rubinstein (New York: M.E. Sharpe, 2004), p. 328.

It is not my purpose to provide a comprehensive overview of Chinese/Taiwanese women, and I wish to avoid sweeping generalizations; however, it is noteworthy that Li Yinhe, Wang Zheng, Jung Chang, Lu Hsiao Lien, Li Ang and many other Eastern feminist scholars first encountered feminist ideas in mid-20th century China or Taiwan but could not develop them because of political oppression. They then developed liberal feminist ideologies during periods of study in the West, after which, each began to deconstruct patriarchal systems by means of writing or political action. A clear pattern emerges: crossing the East-West boundary was the first step in resisting the bondage of Chinese patriarchy.

Women, Children's Literature and Translation

So far, feminism and the development of children's literature in China or in Taiwan have been discussed in a way which highlights some similarities between them: both came into China at the time of the May Fourth Movement; both appear to be revolutionary; both go against the centralism of power whether adult-centered or male-centered; both are initially transformed as auxiliaries to central 'nationalism' before being deformed or disappeared through political manipulations; both return to China/Taiwan in the later stages of political reform. Last but not least, no matter how early materials came into China/Taiwan, and no matter whether they were presented as texts, in the form of imported thoughts or whether they stimulated these women to go abroad, this underscores the importance of translated writing in the creation of modern China and Taiwan. Both early Chinese male intellectuals and recent women's right activists have been travelers who read translated books or translated thoughts in different forms of writing, from fiction through autobiography to political pamphlets. This understanding provides necessary background for discussing the interaction between women, children's literature and translation in Taiwan.

Women and Children's Literature

U.S. scholar Perry Nodelman has pointed out that children's literature is primarily an activity of women.³⁵ His observation pertains exactly to Taiwan's current situation, but there are some historical traces in Taiwanese children's translations that cannot be overlooked. Firstly, in Chinese culture, intellectual spheres were still dominated by men during the early decades of the 20th century. Educated women were rare; female writers even rarer, less still bilingual women capable of devoting themselves to the translation of children's books. Important Western classics of children's literature, such as *Aesop's Fables* (6th century BC), *Robinson Crusoe* (1719), *Alice's Adventures in Wonderland* (1865), *Andersen's Fairy Tales* (1835-1849), and *Peter Pan* (1904-1912), are among the earliest children's books to appear in China, and in each of these cases, the translators were eminent male scholars of adult literature.³⁶

There was not a specific group working on children's books in the first half century in China and apparently those male hegemonic elites chose to introduce works into China which accorded to particular agendas, such as Lu Hsun's concern to promote nationalism (see Introduction) and appeal to the tastes of the male establishment. However, after Taiwan separated from the CCP in 1949, the rapid development of equal education and good pay for men and women greatly changed the situation. From the 1980s, many women emerged from households into cultural fields, including writing, translating, and publishing children's literature. The 2002 survey of the book publishing industry in Taiwan also shows that the percentage of female editors in publishing houses is more than 90 %.³⁷ It is believed that proportion of women to men in the children's

³⁵ Perry Nodelman, 'Children's literature as women's writing', *Children's Literature Association Quarterly* 13-1, (Spring 1988), pp. 31-34.

³⁶ The first Chinese version of *Andersen's Fairy Tales* was published in 1913. *Alice's Adventures in Wonderland* in 1921; *Peter Pan* in 1927; *Aesop's Fables* in 1902; and *Robinson Crusoe* in 1906.

³⁷ See 'Report of 2002 Taiwanese Publishing' from Taiwan Government Information Office

book industry will be greater, because matters or jobs pertaining to childhood are viewed as the natural domain of women.³⁸ In the course of this development, the situation has come to be what Nodelman describes – women occupying most of the positions in this field.

This phenomenon is similarly applicable to many other countries. In Britain's case, the reasons why women have come to be the largest body of writers or workers for children have been debated by scholars, some of whom suggest that this state of affairs stems from 19th century views that women are intellectually and emotionally similar to children, and that it was acceptable for women to write or work for children as a way of earning money when British commercial publishing for children was in formation.³⁹ There are other ways of understanding the bond between women and children's literature. For instance, patriarchal societies find it easy to allow women to be in charge of low-grade tasks such as being carers, and that is where women begin in the social order. Virginia Woolf took an economic perspective: 'The cheapness of writing materials is the chief reason why women have succeeded as writers before they succeeded as painters or musicians'.⁴⁰ In a word, writing is the most acceptable way for women to enter cultural and literary fields in patriarchal societies, and working for children's book publishers or writing for children is the most acceptable of all.

<<http://www.gio.gov.tw/ct.asp?xItem=14145&cNode=3741&mp=807>> [accessed 20/09/09].

³⁸ Take teaching for example, according to the report of Department of Statistics of Ministry of Education in Taiwan (2006), the proportion of female teachers in schools presents as: 98.38% for kindergartens; 68.18% for elementary schools; 61.67% for junior and senior high schools; and 34.19% for colleges and universities. The younger the children, the more evident is the feminization of teaching.

³⁹ Kimberley Reynolds points out that 'This was for women to see their situation and case as being analogous to children's: both groups were disparaged and repressed by the prevailing social order.' Kimberley Reynolds, *Children's Literature in the 1890s and 1990s* (Plymmouth: Northcote House & British Council, 1994), p. 29.

⁴⁰ In Woolf's speech for the London and National Society for Women's Service in 1931. Virginia Woolf, *The Pargiters: The Novel-Essay Portion of the Years* (London: Hogarth Press, 1978).

Women, Children's Literature and Translation

In Western history, before women took up independent and public writing, translation was the avenue through which they have been able to gain access to the world of letters. This can be seen as far back as the European Middle Ages; however, the tacit social permission which has allowed women to translate arguably stems from its feature of cultural invisibility. Sherry Simon indicates:

Long excluded from the privileges of authorship, women turned to translation as a permissible form of public expression. Translation continues to serve as a kind of writer's apprenticeship for women into the nineteenth and twentieth centuries.⁴¹

What Simon reveals is that 'translators and women have historically been the weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men'.⁴² Like the positions of women and translators, the position of women and children's literature has also been regarded as inferior in literary circles to that by men for adults. The analogies between women, children's literature and translation are fundamentally about cultural status and the politics of transmission. Take the case mentioned earlier of those who translated the Western classics of children's literature during the early 20th century into Chinese; they were all male intellectuals who primarily worked on adult literature. Just a century later the work has been relegated to women.

There has been some work on translation as a feminine activity. Lori Chamberlain offers several examples, starting with John Florio's comment in the preface to his 1603 translation of Montaigne's *Essays*: 'this [is a] defective edition (since all translations are reputed females, delivered at second hand)'. This sense of double inferiority appeared again in a later French adage, 'Les belles infidèles', introduced by rhetorician Ménage

⁴¹ Sherry Simon, *Gender in Translation* (Bristol: Routledge, 1996), p. 2.

⁴² *Ibid*, p. 1.

(1613-1692), declaring that a translation must be, like a woman, either beautiful or faithful. Lori Chamberlain argues that the infamous double standard of traditional marriages operates in translation: the unfaithful wife/translation is publicly tried for crimes that the husband/original is by law incapable of committing. ‘Such an attitude betrays real anxiety about the problem of paternity and translation; it mimics the patrilineal kinship system where paternity – not maternity – legitimizes an offspring’.⁴³

My research leads me to extend Chamberlain’s views that the dominant theory of Chinese translation constructs it as a gendered (feminine) acticity. Yan Fu (嚴復, 1854-1921) who translated some important Western books into Chinese,⁴⁴ produced a set of acknowledged criteria for translation in 1989. His three criteria are ‘Hsin, Ta and Ya’ (信達雅). ‘Hsin’ mean that a translation must be faithful to the original, clear and fluent, beautiful and elegant. These three Chinese characters have since become principles of Chinese translation. Although the principles do not involve ideas of femininity literally, they do so subliminally. Ostensibly, two principles – ‘faithful’ and ‘beautiful’ – are the most common criteria of a good wife in Chinese society. In classic literature, a wife’s beauty is not only necessary to a husband, but also superficial or replaceable when it competes with the male-centered value. For example, Liu Bei (劉備), a well-known hero in *Romance of the Three Kingdoms* (三國演義, 14th century) – one of the Four Great Classical Novels of Chinese literature – says to his sworn friend Zhang Fei (張飛) as Zhang tries to commit suicide by the river, ‘the ancient says: wives are like clothes, brothers are like arms and legs. Clothes can be mended when worn out, but can arms and legs be joined when disconnected?’⁴⁵ Therefore, whether in the West or the

⁴³ Lori Chamberlain, ‘Gender and the Metaphorics of Translation’, *The Translation Studies Reader*, ed. by Lawrence Venuti (New York: Routledge, 2005), (pp. 306-321) p. 307.

⁴⁴ His translations including Thomas Huxley’s *Evolution and Ethics* (1893), Adam Smith’s *Wealth of Nations* (1776), John Stuart Mill’s *On Liberty* (1859) and Herbert Spencer’s *Study of Sociology* (1873).

⁴⁵ The Chinese original: 兄弟如手足，妻子如衣服，衣服破，尚可縫，手足斷，安可續？

East, the femininity of translation as an activity is emphasized, and double inferiority about the feminine in rhetoric can be picked up easily in narrative and literature.

That females in Chinese culture and literature have been disregarded for thousands of years is actually enshrined in language. The Chinese female personal pronoun does not appear until 1917-1920. Liu Pan Nung (劉半農), also a member of the May Fourth movement and later a professor in the department of Chinese language and Literature in Peking University, created the Chinese term for 'She' for translating English dramas into Chinese when he was studying in London. He used it in his poem entitled 'How can I help but think of her' (叫我如何不想她), which became a well-known song composed by Chao Yuen Ren (趙元任), who was also the first translator of *Alice's Adventures in Wonderland* (1922). The coinage of 'Ta' (她), in which a female pictograph replaces a general character for a human being at the left side of the character, was prompted by Western literature and thought during the May Fourth period.⁴⁶ Although the sound is the same as that of the male personal pronoun (他), and thus the effect of change in dialogue is slight, the appearance of the female character does allow gender positioning in print. Female signifiers in Chinese such as this have appeared slowly.

So far, I have discussed the close relationship between children's literature and women; the feminization or marginalization of children's literature hence became the inevitable awkwardness that scholars have to confront when stepping into this field. "Children's literature is regarded by traditional, 'dressed to kill' literature criticism as an unwanted, if tenacious, stepsister, and perhaps understandably so"; this audacious remark opened Zohar Shavit's introduction when she guest-edited *Poetics Today*'s special issue on

⁴⁶ More details to be found in Lydia H. Liu, 'The Problem of Language in Cross-Culture Studies' in *Translingual Practice: Literature, National Culture, and Translated Modernity – China, 1900-1937* (Stanford: CA Stanford University Press, 1995), pp. 381-193.

children's literature in 1992.⁴⁷ Despite the fact that most scholars and authors of children's literature are women, and women across the disciplines have made notable contributions to the development and respectability of children's literature, gender bias or hegemony still hovers around the field. Kenneth Kidd touches upon this phenomenon:

The teaching and study of children's literature – like teaching, social work, and other professions devoted to children and families – has likewise been denigrated as a feminine project [...] My fear is that children's literature has become a more legitimate field in English studies as more men have adopted it.⁴⁸

The situation in China and Taiwan is the same or perhaps worse: although women have participated in producing children's books in both countries, and accordingly children's literature presents itself as a feminized genre, women remain, in some cases, in an invisible state under male's dominance. For example, currently in China and Taiwan, all the published academic textbooks or theories about children's literature are written by male scholars.⁴⁹ Also, most large children's publishing houses are owned by men.⁵⁰ Apparently, an unequal gender hierarchy persists in the children's literature industry and cultural infrastructure in present-day China and Taiwan.

To return to my initial question, how do female translators situate themselves in this system of multiple layers of invisibility? Are they unconscious slaves of patriarchy, or

⁴⁷ Zohar Shavit ed., *Poetics Today's Special Issue on Children's Literature*. Vol. 13.1 (1992). Tel Aviv Universityin, 1992, pp. 1-3

⁴⁸ Kenneth Kidd, 'Psychoanalysis and Children's Literature: The Case for Complementarity', *The Lion and the Unicorn*, 28-1 (Jan. 2004), pp. 109-122.

⁴⁹ For example, Wang ChuanKen 王泉根, Chiang Feng 蔣風, Fang Wei Ping 方衛平 in China and Ling Wen Pao 林文寶, Hsu Shou Tao 徐守濤, Chen ChengChih 陳正治, Tsai Sang Chih 蔡尚志 in Taiwan.

⁵⁰ Most traditional and large publishing houses such as Yuan Liu(遠流), Mandarin Newspaper (國語日報), The Eastern (東方) and Grimm Press (格林) are owned by men, while recently established and small ones such as Da Ying (大穎), Her Yin (和英), Da Ying (大穎) are owned by women.

conscious negotiators between texts, cultures and powers? As I have explained, women today are central to the production of children's literature, and women themselves should be more alert to the ideology of literature than its poetics and, in return, seek to redress this unbalanced system. The aim of this study, therefore, is to link three feminized and marginalized categories: women, children's literature and translation with a view to initiating such an adjudgment. To do this, it is necessary to investigate the interrelation between studies of gender, translation and children's literature.

Studies of Translation, Gender and Children's Literature

Translation Studies

The interrogation of equivalence in translation in terms of linguistic and cultural phenomena initiated the new academic discipline of 'Translation Studies' during the 1970s,⁵¹ and its later growth as a separate discipline succeeded in the 1980s, helped by post-colonial approaches to translation. As Susan Bassnett explains:

Central to the many theories of translation articulated by non-European writers are three recurring stratagems: a redefinition of the terminology of faithfulness and equivalence, the importance of highlighting the visibility of the translator and a shift of emphasis that views translation as an act of creative rewriting.⁵²

The increasing globalization and volume of intercultural communication enabled Translation Studies to develop in the 1990s. Before Translation Studies established its own parameters and started raising questions about translation, the translation was

⁵¹ Edwin Gentzler records the historic moment about birth of translations studies. He writes 'Bassnett and Lefevere perhaps more than any other scholars in the field have been responsible for putting translations studies on the academic map, both were present at the historic 1976 conference in Leuven, Belgium, which most scholars agree was the conference at which translation studies was founded.' Foreword in *Constructing Cultures—Essays on Literary translation* (1998).

⁵² Susan Bassnett, *Translation Studies* (New York: Routledge, 2002), p. 6. (1980).

essentially read and recognized as equivalent to the original. ‘Faithfulness’ and ‘integrity’ were the criteria by which a translation was judged to be good or bad. Traditional approaches to translation discuss problems of equivalence in translations in terms of their lexis, syntax, style, genre, figurative language and cultural value.⁵³ However, from the 1980s onward, an open system of translation studies, such as the polysystems theory pioneered by Itamar Even-Zohar and Gideon Toury, has shifted the attention of Translation Studies from a debate on faithfulness and equivalence to a focus on the target text within a new context. Through these shifts, Translations Studies finally came into its own in the 1990s.⁵⁴

Inspired by polysystems theory, the ‘Manipulation School’ has dominated translation studies since the 1980s.⁵⁵ André Lefevere foregrounds the subjectivity of the translator by means of ‘percolating alloys’ of translation, claiming ‘translation has to do with authority and legitimacy and, ultimately, with power’.⁵⁶ In order to be visible and so to raise their position and authority, translators were encouraged to use non-fluent, non-standard and heterogeneous language.⁵⁷ Since then, the perception and work of the translator has been evolving: from being regarded as essentially a passive and invisible servant or slave to the original, the translator is now regarded as a powerful agent in the

⁵³ For example, Eugene A. Nida points out two approaches of translation, formal equivalence and dynamic equivalence, in ‘Principles of Correspondence’, *Toward a Science of Translating* (1964). Later, *On Translation*, co-authored by Nida and Jin Di, a Chinese scholar, published by the China Translation and Publishing Corporation in Beijing in 1984, hence equivalence theory became well recognized and frequently applied in translations studies in China and Taiwan.

⁵⁴ More details of historical review can be seen in Bassnett’s *Translations Studies* (1980).

⁵⁵ Both Zohar and Toury’s studies inspired scholars of what is later called Manipulation School, such as Theo Hermans (*The Manipulation of Literature*, London: Routledge, 1985), André Lefevere (*Translation, Rewriting and the Manipulation of Literary Fame Translation Studies*, London: Routledge, 1992), and Lawrence Venuti (*Rethinking Translation*, London: Routledge, 1992. *The Translation Invisibility*, London: Routledge, 1995).

⁵⁶ André Lefevere, *Translation/History/Culture – A Sourcebook* (New York: Routledge, 1992), p. 2.

⁵⁷ For example, Venuti argues that the illusion of transparency is an effect of fluent discourse, of the translator’s effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. Lawrence Venuti, *The Translator’s Invisibility: A History of Translation* (London: Routledge, 1995), p. 1.

process of acculturation. Susan Bassnett describes translation in the 1990s as a dangerous act, potentially subversive and always significant, claiming ‘the figure of the subservient translator has been replaced with the visibly manipulative translator, a creative artist mediating between cultures and languages’.⁵⁸ Therefore, to investigate translations done by such ‘creative’ translators, or to find out what contributes to this kind of active and creative mediation, translation studies in the 1990s inevitably has to incorporate other disciplines into a broader spectrum with alliances of history, philosophy, linguistics, practice, post-colonialism and gender studies.

Gender in Translation

By 2000, more and more mechanisms had been uncovered in the process of translation; for instance, ‘refraction’, the term used by André Lefevere and discussed in the next chapter, has brought about the discussion of self-reflective translating practice⁵⁹ in which different ideological positions are anchored. One of these positions is grounded in the issue of gender. As mentioned in relation to the perceived similarity between the concepts of women and translation, some female scholars have detected the problematic trope – the act of translation is essentially feminine – in the writing of history, from which they try to rescue these ‘slaves’ in the assistance of feminism and cultural studies.⁶⁰ Sherry Simon clearly emphasizes the importance of gender in translation:

Feminist interventions into translation have served to highlight the fact that cultural transmission is undertaken from *partial* perspectives (and not universal), from constantly evolving cultural *positions*. The

⁵⁸ Bassnett, *Translation Studies*, p. 9.

⁵⁹ Lefevere, ‘Mother Courage’s Cucumbers: Text, System and Refraction in a Theory of Literature’, *The Translation Studies Reader* (2000), pp. 233-49.

⁶⁰ Such as Lori Chamberlain’s ‘Gender and the Metaphorics of Translation’, Barbara Godard’s ‘Theorizing Feminist Discourse/Translation’ (*Translation, History and Culture*, ed. Susan Bassnett and André Lefevere. London: Pinter, 1990, pp. 87-94), and Luise von Flotow’s *Translation and Gender* (Manchester: St. Jerome, 1997).

movement of ideas and texts is influenced by the subject positions of those who undertake the work of translation. Gender is central to the creation and the definition of these positions.⁶¹

Until feminism became established as a field in the 20th century, little attention had been given to the role gender plays in translation. As post-colonialism and feminism have involved themselves in the new interdisciplinary area of Translation Studies, the understanding of ‘fidelity’ has been reframed. Simon points out, ‘For feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project – a project in which both writer and translator participate’.⁶² As Susan Bassnett observes Translation Studies having many alliances, she comments, ‘the common threads that link the many diverse ways in which translation has been studied over the past two decades are an emphasis on diversity’; they reject the old terminology of translation as ‘faithlessness’ and ‘betrayal’ of an original, but foreground the manipulative powers of the translator and a view of translation as bridge-building across the space between the source and target cultures.⁶³

Translation Studies in Children’s Literature

While feminism has forged an interdisciplinary relationship with Translation Studies, the cooperation between Translation Studies and children’s literature is less developed, even though Translation Studies and children’s literature emerged as independent disciplines around the same time.⁶⁴ Although interest in the translation of children’s

⁶¹ Simon, *Gender in Translation*, p. 166.

⁶² Ibid, p. 2.

⁶³ Bassnett, ‘Preface to the third Edition’ in *Translation Studies*, 2002, p. 10.

⁶⁴ Reinbert Tabbert says, ‘In the course of the past thirty years new fields of academic research have been defined and established, two of which are Translations Studies and Children’s Literature Studies’. More details about international institutions of children’s literature that form the discipline can be seen in ‘Approaches to the translation of children’s literature-A review of critical studies since 1960’, *Target*, 14:2, (2002), pp. 303–351.

literature was more evident in the first half of the 20th century, scholarly activity in this area has developed slowly. In 1937, the American Library Association published *Children's Books from Foreign Languages: English Translations from Published and Unpublished Sources*, which appeared as a collection of historical materials rather than a study. Some guiding papers were published in journals during the 1960s and 1970s, but these tended to be source-oriented studies.⁶⁵ A more academic approach underpinned the third International Research Society for Children's Literature (IRSCL) conference organized by Göte Klingberg and Mary Ørvig in 1976. The conference focused on the translation of children's literature, which later resulted in the publication *Children's Books in Translation: The Situation and the Problems* (1978), calling for more research in this area with a broader view.⁶⁶ A decade later, Klingberg published *Children's Fiction in the Hands of Translators* (1986) as a translation practice guidebook. However, debates about 'fidelity' of translation in children's literature came later than in adult literature. Until the 1980s, the emphasis was still on defining differences between, and the respective merits of, faithful translations and free adaptations.⁶⁷ Only a few attempts were made to shift the attention to the *target* culture, crossing the boundaries of languages to a wider landscape involving nationalism and cultural identity, such as 'Internationalism and the Children's Literature Community in the United States',⁶⁸ 'Internationalism of Children's Literature: Trends in Translation and Dissemination',⁶⁹ and 'Break the Language Barriers for Children's Literature!'.⁷⁰

⁶⁵ See Mildred L. Batchelder, 'Learning about Children's Books in Translation', *ALA Bulletin* 60 (January, 1966), or Edward Fenton, 'Blind Idiot: The Problems of Translation' *Horn Book* (1977), and Erik Christian Haugaard, 'Random Thoughts By A Translator of Andersen', *Horn Book*, (1977).

⁶⁶ Göte Klingberg, Mary Ørvig and Stuart Amor (eds.), *Children's Books in Translation: The Situation and the Problems* (Stockholm: Almqvist and Wiksell, 1978).

⁶⁷ Reinbert Tabbert gives examples such as Skjønsberg 1979, 1982; Escarpit 1985; Binder 1985

⁶⁸ James H. Fraser, 'Internationalism and the Children's Literature Community in the United States: A Second Look', *Library Quarterly* 51-1, January 1981, pp. 54-67.

⁶⁹ Patricia J. Cianciolo, 'Internationalism of Children's Literature: Trends in Translation and Dissemination' *Bookbird: World of Children's Books*, 1984, pp. 5-14.

⁷⁰ Riitta Kuivasmaki, 'Break the Language Barriers for Children's Literature', *Bookbird: World of Children's Books*. Vol. 25. No. 3, October, 1987, pp. 3-4.

Among the most prominent products of the fruitful development in Translation Studies that took place during the 1980s is Zohar Shavit's study. Inspired by her teacher Itamar Even-Zohar, the inventor of polysystems theory, Shavit identified children's literature as part of the literary polysystem. In *Poetics of Children's Literature* (1986), she writes:

In fact, the discussion of translated texts is even more fruitful than that of original texts because translational norms expose more clearly the constraints imposed on a text that enters the children's system.⁷¹

By viewing children's literature from Itamar Even-Zohar's view, Shavit hoped to lead the study of translation of children's literature into a broader field, interacting with certain cultural systems; however, in spite of the progress made in the 1990s, understanding of the issues remained unsatisfactory. In the year 2000, Finnish academic Riitta Oittinen still complained, 'As to translation of children's literature and its theoretical basis, little research has been conducted on this subject worldwide'.⁷² Even though Oittinen tried to bring interdisciplinary translation studies into children's literature, she continued to struggle with 'equivalence and faithfulness' of translation:

Yet even today, scholars specializing in children's literature still tend to take for granted equivalence, in the sense of sameness, in translation of children's literature. They often find it self-evident that a good translation is an equivalent, faithful translation, that a good translator is an invisible, faithful translator, and the function of a translation is the same as that of its original.⁷³

Additionally, Oittinen felt it necessary to deal with basic issues of children's literature in *Translating for Children*, such as defining children's literature and childhood. Having

⁷¹ Zohar Shavit, *Poetics of Children's Literature* (Athens and London: The University of Georgia Press, 1986), p. 112.

⁷² In her dissertation *I Am Me - I Am Other: On the Dialogics of Translating for Children* (1993). That dissertation and her other researchers are included in her later book *Translating for Children* (2000).

⁷³ Riitta Oittinen, *Translating for Children* (New York: Garland, 2000), p. 8.

recognized how little research had been done and the limited views from her own experience and country, Oittinen wanted to connect with other scholars to map this field. In 2003 she was the guest editor of *Meta: Translators' Journal (META)*'s special double issue *Traduction pour les Enfants*, the first number of *META* to concentrate on translation of children's literature. Twenty five contributors from sixteen European, North and South American and African countries were included. From those studies, two appreciable trends emerge:

As a whole, translating for children is clearly getting more and more appealing to scholars internationally [...] we are moving from the prescriptive toward the descriptive and take an interest in what translations of children's literature tell us about our children, ourselves, and the world around us.⁷⁴

This volume indicates that the subject of translating for children is now firmly on the map, which is also claimed by Emer O'Sullivan, an Irish Scholar based in Germany in her *Comparative Children's Literature* (2005).⁷⁵ O'Sullivan's study is a landmark in the field of children's literature studies. She applies an interdisciplinary cultural studies approach to children's literature. Two chapters in this book deal with the issue of translation, in which O'Sullivan takes ideas from Theo Hermans and Giuliana Schiavi to demonstrate a narrative model of translation. The model shows that three different voices can be distinguished in the target text. She identifies the Bakhtinian concept of 'Dialogics' as a feature of translation, and advocates the strategy of dialogical translation, which is discussed in detail in Chapter 2. O'Sullivan's intention is to remind researchers of translation studies in children's literature that they should be attentive to voices resulting from cultural or linguistic differences between the source and the target

⁷⁴ Riitta Oittinen, ed., *Meta Special Issue: Translating for Children*. Montreal: Les Presses de l'Université de Montréal, April, 2003, p. 1.

⁷⁵ Emer O'Sullivan, *Comparative Children's Literature*. Trans. Anthea Bell (London: Routledge, 2005), p. 77. This book is based on her award-winning book *Kinderliterarische Komparatistik* (2000).

text. However, as I mentioned earlier, attention to multiple voices in translations was well established in translation studies from the 1980s.⁷⁶

In order to get the marginalized discipline ‘children’s literature’ closer to the center of academic debate, both Oittinen and O’Sullivan urge that an approach based on crossing linguistic and cultural borders be taken. Indeed, their efforts and research have laid the foundation for this field and introduced a route for convergence with other disciplines. However, Asian countries have been absent in this formative activity; not one contributor in the 2003 *META* special volume was from Asia, and no study relates to Asian works.⁷⁷ If the intention is to form a map of translation studies of children’s literature, as O’Sullivan claims, it is missing a substantial area.

Gender in Translation Studies in Children’s Literature

Modern translation theory has made considerable progress and it has been an important force in adult literature in Taiwan, but the same cannot be said of children’s literature. A few translation studies have been done, but most of them still focus on comparative linguistic studies, emphasizing fidelity; the literal or formal equivalence between original and target sources. There is not one study that investigates how gender affects translation in children’s literature in Chinese-speaking areas, including China, Taiwan and Hong Kong. Nor could I locate even one dissertation or work related to this topic in the field of children’s literature in other languages.⁷⁸

⁷⁶ Zohar first suggested Polysystems theory much earlier in 1969. The theory was then developed in the 1970s and 80s.

⁷⁷ Twenty five contributors come from Europe, North and South America as well as Africa: Austria, Brazil, Canada, Denmark, Finland, France, Germany, Ireland, Jordan, Slovenia, South Africa, Spain, Sweden, Tunisia, the U.K. and the U.S.

⁷⁸ The keywords used by turns in searching include translation, translator, gender, children’s books, children’s literature, sexual, female, young adult fiction, novel, picture book and etc. Databases that have been searched: [Chinese system] Taiwan: Dissertation and Thesis Abstract System <<http://etds.ncl.edu.tw/theabs/index.jsp>>. China: China Doctor/Maseter’s Dissertation Databases <<http://etds.ncl.edu.tw/theabs/index.jsp>>

Although women's participation in literary culture has tried to break the boundary between the muted (female) and the dominant (male), it has to be understood that no single writing can posit itself outside of the dominant frame; no discourse is fully independent from the economic or political pressures of the male-dominated society. If, as Elaine Showalter suggests, women's writing always houses a double discourse, containing a 'dominant' and a 'mute' story,⁷⁹ the situation in women's rewriting and translation is complicated by multicultural involvement. This is even more true of the translation of children's books because of the liberty deriving from its peripheral position in the literary system (see next chapter); as Shavit indicates, 'the translator [of children's books] is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it'.⁸⁰ Accordingly, adding a consideration of gender to the translation of children's literature doubly entangles the discourses. The effects of such manipulation are clear if we take a British text as an example. When I tell people from the U.K. that I have read George MacDonald's *The Light Princess* (1864), they immediately assume that 'we are now talking and thinking about the same book', and apparently take for granted that we have the same understanding of its social context. Commonly, significant agencies between the source and the target, such as cultures, religions, languages, publishers and translators, are overlooked. Some, perhaps, are aware of differences, such as my colleagues who work in literary fields or in children's literature, but even they would be stunned by the fact that the book I read in Chinese contains nothing about Christianity and female

<<http://140.128.103.128/doctor.html>>. [Other Worldwide Systems]: OCLC FirstSearch/ WorldCat <<http://www.oclc.org/firstsearch/>>. MLA Bibliography (known as 'CSA Illumina') <<http://ca1.csa.com/>>. ISI Web of Knowledge <<http://www.isinet.com/>>. Eric, British Education and Australian Education Index <<http://www.dialogatsite.com/atsiteext.dll>>. UMI- ProQuest <<http://wwwlib.umi.com/dissertations/>>. CRL- The Center for Research Libraries <<http://www.crl.edu/catalog/index.htm>>.

⁷⁹ Elaine Showalter, 'Feminist Criticism in the Wilderness', *Critical Inquiry* 8. University of Chicago: Winter 1981, p. 204.

⁸⁰ Shavit, *Poetics of Children's Literature*, p. 112.

subjectivity; rather, it is a story about how a king finally saves his daughter (see Chapter 3). While several factors are at work here, I want to establish that gender in fact is the trigger: in response to culture, religion, language, publisher and translator, a set of changes are made and all can be traced back to the influence of gender on activities to translation and children's literature.

Jacques Derrida challenged the conventional view of translation, which posits an active original and a passive translation, by proposing a new 'interdependent' relationship between writing and translation and by recognizing it as an active process.⁸¹ I share this view, and therefore I will investigate how 'gender' works in the interstitial spaces between the source and the target rather than being stuck at the polarized to focus on fidelity, for I am interested in the way 'the hierarchy of writing roles, like gender identities, is increasingly recognized as mobile and performative'.⁸² Since discourses that concern socio-cultural and political relations are embedded in the ways translators think, talk and write about the world, they must permeate the process of translating. Although gender is contextually, culturally, historically and locally specific, the gender of translators should not be used to reinforce gender stereotypes and justify discrimination against others. Through textual analysis of both source and target texts, it is important to know when gender is not just viewed as a biological definition by the translator but rather as a set of ideological and symbolic contracts, we can be led to a broader spectrum to see the way in which gender is produced by words of different social norms and structures. This process is complex, sometimes contradictory and fluctuating, but also dynamic with both subverting and solidifying forces in opposite

⁸¹ Jacques Derrida, 'Living On/Border Lines,' *Deconstruction and Criticism*, trans. by J. Hulbert, H. ed., Bloom (New York: Seabury, 1979), pp. 75-176.

⁸² Simon, *Gender in Translation*, p. 12.

directions, in which gender does play a crucial role to make and remake the world.

Texts written by a writer of one sex translated by a translator of another sex must result in an additional dimension in the multiple voices that comprise literature in translation, such as male-adult, female-adult, male-children and female-children. As yet, no one has examined this element of translated children's fiction. It is important to address this silence, because children's books are among the first materials to influence and shape people's cultural discourses and behaviors. Those involved with writing movements or research have been affected by books they read when they are young. This study plays an important role in filling in gaps in both practical and academic fields generally, and specifically starts the work of Asian children's literature in the spectrum of research being discussed. Only when Asian countries are included will the map of comparative literature of children's literature be complete. Similarly, only when children's books are also treated as documentary materials can the study of how power is exercised in the system of world literature, or in the literary polysystem, be representative.

The study of the work of female translators in children's literature can tell us about their intervention in culture and the ways they construct their gendered identities. This study will be part of research about gender roles in intellectual movements, providing it with a valuable context. It will not only be an important reference for people who use Chinese (Chinese, Taiwanese, Singaporean, Malaysian) in this field, such as writers, translators and editors, but can be applied to contributors from other countries in different languages. This thesis will also be helpful to further understand the situation of translation in children's literature in Eastern countries generally; for example, the way Eastern people deal with Western (mainly British) children's books. In these ways, this thesis can stimulate others to undertake new, alternative approaches in academic

translation research in children's literature in Chinese-speaking areas.

So far, I have provided background information about myself and the fields this study involves, both historically and academically, including reviews of related studies and key theories. To sum up, supporting theories, those of both Derrida and Bakhtin, emphasizing dialogic and equivocal relationship between narratives and subjects, help me ground this study in the post-structural perspective of Translation Studies. Said and Spivok's theories provide me with a cautious position between dominant and subordinate cultures/sexes. To position gender in children's literature and Translation Studies, apart from theories of feminism and children's literature focusing on language and narrative, recent studies with attention to ideology, manipulation school (Theo Hermans, André Lefevere and Lawrence Venuti), post-colonial translation studies (Susan Bassnett), polysystem studies (Etamar Even-Zohar, Zohar Shavit) and gender of translation studies in particular (Sherry Simon, Lori Chamberlain) will be drawn upon.

Research Texts and Methods

Although this study primarily focuses on a group of British male authors whose work has been translated by Taiwanese female translators, some examples of male authors and male translators are also included. Classic texts, exempted from copyright protection, such as the work of George MacDonald, Lewis Carroll, Robert Louis Stevenson, Kenneth Grahame and J.M. Barrie have appeared in several translated versions by both Chinese/Taiwanese male and female translators; accordingly, comparison of both groups is helpful to my analysis. Other contemporary works, both YA novels and picturebooks, by British writers such as C.S. Lewis, Aidan Chambers, Philip Pullman, Alan Garner, David Almond, Mark Haddon, David McKee, John

Burningham and Anthony Browne, mostly translated by Taiwanese female translators, are central texts for the research, but a few published in China/Hong Kong are also discussed. Also, one text of Aidan Chambers by one male translator is also included in the analysis. Although my research was exhaustive – to the best of my knowledge I read every novel for children, past and present, written by British male authors and translated by Taiwanese translators – to achieve a manageable corpus it was necessary to be selective. The criteria by which the final group of texts discussed were chosen are as follows.

- They are well written by respected and award-winning authors;
- They are currently widely available in Taiwan;
- Their translations contain issues relating to gender.

These criteria mean that early, unauthorised translations or those that have gone out of print were excluded. Once these criteria were met, works were chosen for their illustrative value: examples that were most effective at demonstrating the range of practices identified in the course of the preliminary research were selected over those that contained relatively few examples. While these were the basic criteria, because each chapter has a different focus, additional criteria were needed when selecting the focus texts for each chapter. Specific details about selection are explained at the beginning of each chapter.

With a view to proposing a practical guide to understanding and making visible the impact of gender on translation and in transmitting knowledge to children, this study first has to highlight the evidence of the involvement of gender in this process and map out the historical traces from the past to the present. Having established my primary materials, I will scrutinize problematic narratives and so work to demystify disguised aspects of male domination that are harmful to the literary system. My analyses have

been designed to help answer questions such as, ‘What kind of narratives female/male translators easily get involved in the alteration?’; ‘Are there some categories of narrative that demonstrate that femininity/masculinity does affect female/male translators in their reading and translating?’, ‘Do social norms circulated by Chinese idiom or phrases affect translators’ understanding of the source text and hence result in translators translating their identities into translations?’ or ‘Do female translators have translation strategies to deal with gendered stereotypes or power structure in both source and target texts?’ and if so, ‘Are those strategies necessarily to be revised? Or what kind of difficulties do they encounter?’

The research begins from literary analysis via close textual readings of selected texts. Differences between source texts and target texts are sieved out by centering on inequalities and divergences in grammatical structures and/or lexical items in order to map out the variations between forces that shape and transmit of ideology, such as class, gender, morals, values, freedom and power. Data will be analyzed or categorized not only according to the primary parameter of gender, but also taking into account historical and regional factors. Bearing in mind that the target texts cover a period in which several significant changes in politics, social ideology and linguistic form have taken place, as I have described in previous sections, it is also necessary to be alert to aspects of wider culture.

CHAPTER 2: POLYPHONY IN TRANSLATION OF CHILDREN'S LITERATURE

This chapter will examine the transfer mechanism of translating from the source text to the target text. To provide necessary context for this discussion, I will begin with polysystem theory, followed by a practical review of translated children's literature in nearly one century in China and Taiwan as seen through the lens of polysystem theory. This overview will not only provide textual illustrations linked to historical and social events discussed earlier; using polysystem theory will also make it possible to identify the translational norms a given translator has assumed. Additionally, understanding the dynamics operating within the literary polysystem reduces the tendency to make subjective assumptions, because it highlights the fact that translation as a literary activity is conceived differently in different cultures and at different times.

Polysystems in Synchrony and Diachrony

Polysystem theory – established by Itamar Even-Zohar and his colleagues at Tel Aviv University during 1970s – has made important contributions to Translation Studies. Starting from the system concept developed by Tynjanov and Jakobson,¹ Even-Zohar argues that any socio-semiotic activity is a component of a larger cultural polysystem, or system of systems, in which affiliated systems interact and mutate. A polysystem comprises a multiplied stratified whole where the units are engaged in a dynamic struggle between the center and the periphery. For example, the popular culture polysystem contains systems from several different fields such as music, literature, film, fine art and so on. Within the larger polysystem, all these systems are both interactive

¹ See details in *Poetics Today- A Special issue of Polysystem Studies*, 11-1, 1990, p. 87.

and hierarchized (see Figures 9 and 10).

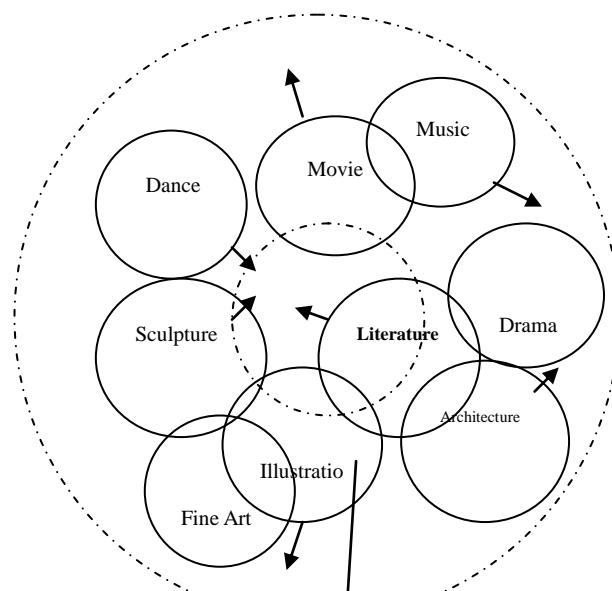


Figure 9: Popular Culture polysystem

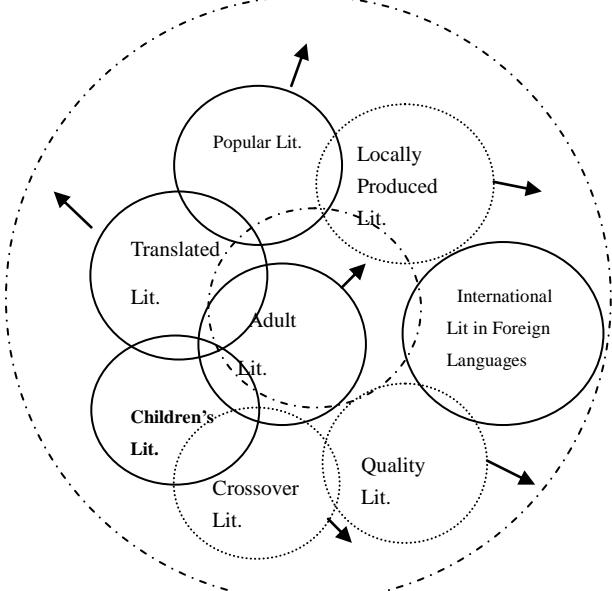


Figure 10: Literature polysystem

Even-Zohar identifies many polysystems. Like solar systems, these are both complete in themselves and part of even larger polysystems, so, for instance, the polysystem of popular culture interfaces with the polysystem of literature while the polysystem of literature includes the polysystems of both children's literature and translated literature,

and the polysystem of children's literature overlaps with the polysystem of translated children's literature. Figures 9-12 illustrate the multiple stratifications as indicated by Even-Zohar's original concept.

In his seminal paper 'The Position of Translated Literature within the Literary Polysystem', Even-Zohar argues that translated literature interacts in two ways: (1) the source texts are selected by the receiving cultures, and (2) the translated texts adopt certain norms and policies as a result of their relation to other target language systems. From this position he makes two hypotheses. The first is that translated literature tends to be at the periphery except in three major cases: (a) when a polysystem has not yet been crystallized; that is to say, when a literature is young and so in the process of being established; (b) when a literature is either peripheral (within a large group of correlated literatures) or weak, or (c) when there are turning points, crises, or literary vacuums in a literature. These three major conditions enable the translated literature to assume a central position.

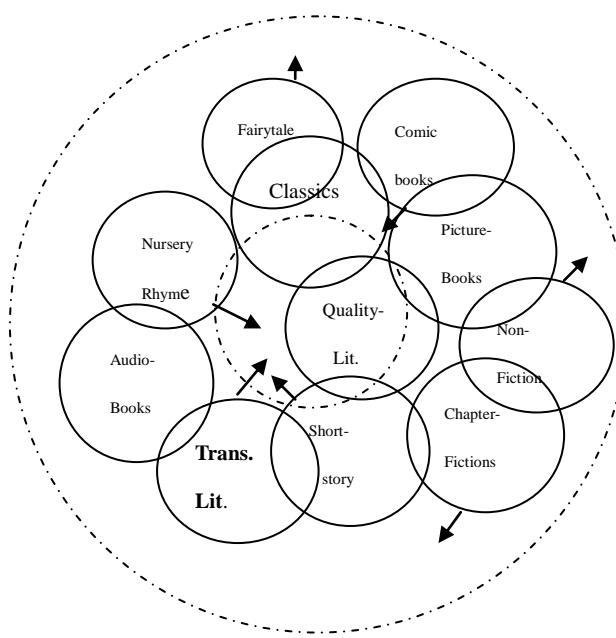


Figure 11: Children's literature polysystem

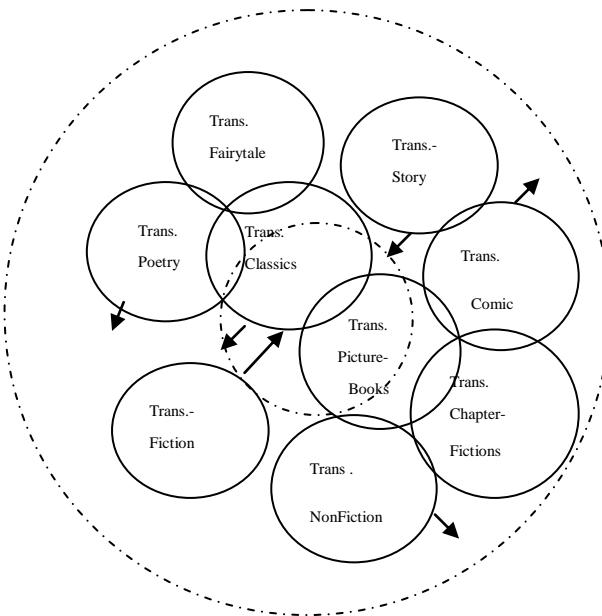


Figure 12: Translated children's literature polysystem

Even-Zohar's second hypothesis is that when at the periphery, translated literature demands 'acceptability', meaning adhering to the norms of the target language and culture, but it demands 'adequacy', meaning adhering to the norms of the source language and culture, when at the center. Their relative positions and situations are associated with the repertoire of translated literature, whether it is innovative (primary) or conservative (secondary). That is to say, when a work of translated literature assumes a peripheral position, the translator attempts to find ready-made (secondary) models in her/his home repertoire for translation by means of modifying or rewriting in ways that make the work more acceptable to the target reader. However, when a work of translated literature takes the central position, the translator is often prepared to violate the home conventions in the process of creating innovative (primary) models by means of maintaining the integrity of the original in ways that stress the adequacy of the original aesthetic norms and forms of the source text. Therefore, the position of translated literature depends on the relations between its polysystem and literary polysystem.

At this point, Even-Zohar concludes that translated literature is not only ‘an integral system within any literary polysystem, but [...] a most active system within it’.² Polysystem theory is not primarily about classification; rather, its central concern is with demonstrating that the interactions between systems are dynamic, heterogeneous and perpetual, and that therefore they must be understood both synchronically and diachronically. Its advantage is that it allows researchers to detect the laws governing the diversity and complexity of phenomena, in order to observe how the various systems and polysystems operate. In the following section, I will use polysystem theory to trace the development of children’s literature – not least in translation – in China and Taiwan across a century to detect the laws governing the translation norms employed. Translation decisions are also linked to some of the historical events and literary movements described in the Introduction.

The Dynamics of Children’s Literature in the Literary Polysystem in China and Taiwan

During the late Qing Dynasty (from the late 19th century to the early decades of the 20th century), a great deal of translated literature was introduced into China. According to statistics, 7 items of translated fiction appeared from 1840 to 1898, whereas in the year 1901 alone 7 items were published. By 1903 translated work totalled 44 items, and just four years later, in 1907, there were 126 items.³ This dramatic increase of translated fiction is a product of the way Chinese intellectuals were confronting the fact that the canon of Chinese literature had, in Even-Zohar’s term, become ‘petrified’. This

² See ‘The Position of Translated Literature within the Literary Polysystem Source’, *Poetics Today*, 11-1, (Spring, 1990), p. 46.

³ Chen Ping Yuan (陳平原), *The History of Chinese Fiction*, Vol.1 (1897-1916) (Beijing: Beijing University Press, 1989), pp. 24, 42. Quoted from Wong Wang-Chi (王宏志)’s ‘An Act of Violence: Translation of Western Literary Works in the Late Qing and Early Republican Period’, *Journal of Chinese Studies* (中國文化研究所學報), The Chinese University of Hong Kong, Vol. 6 (1997), p. 593.

is a condition where:

without the stimulation of a strong sub-culture, any canonized activity tends to gradually become petrified. The first steps towards petrification manifest themselves in a high degree of boundness and growing stereotypization of various repertoires.⁴

The intellectuals advocated literary revolution; for instance, *New Youth* (新青年) ran a piece by the influential Chinese philosopher Hu Shih (胡適) called 'My Humble Opinions about Literary Improvement' in January 1917,⁵ followed a month later by 'Literary Revolution Theory' by Chen Duxiu (陳獨秀),⁶ a philosopher as well as a politician. These two critics criticized traditional Chinese literature so vigorously that they aroused extensive discussion, calling attention to the fact that traditional Chinese literature was in crisis.⁷ In 1918, Hu Shih first promoted vernacular Chinese in *New Youth* then, in 'Constructive Literary Revolution Theory',⁸ he proposed that China was in urgent need of a new kind of literature: 'The reason that they (the old genres of traditional literature) can still exist in China is because so far there is not a kind of new literature that can be regarded as worthy, vital and real literature to replace them'.⁹ Hu Shih concludes that 'the solution for the short term was to make haste to translate Western literature'.¹⁰ This phenomenon corresponds closely to Even-Zohar's observation that a literary vacuum occurs when, at a turning point in literary culture, no item in the indigenous stock is taken to be acceptable. In this case, it is easy for foreign

⁴ Etamar Even-Zohar, *Polysystem Studies*, a special issue of *Poetics Today*. *Poetics Today* 11:1, Durham: Duke University Press, 1997 (1990), p. 17.

⁵ Hu Shih, 'My Humble Opinions about Literary Improvement', *New Youth* (Jan., 1917) (「文學改良芻議」).

⁶ Chen Duxiu, 'Literary Revolution Theory', *New Youth* (Feb. 1917) (「文學革命論」).

⁷ Zhou Guang Qing, Liu Wei, *The Enlightenment of Chinese Language and Chinese New Culture* (Taipei: Dong Da, 1996), p. 228. (周光慶, 劉緯, 《漢語與中國新文化啟蒙》).

⁸ Hu Shih, 'Constructive Literary Revolution Theory', *New Youth* (April 1918) (「建設的文學革命論」).

⁹ See *Chinese New Literature Series-Theories of Construction*, ed. by Zhao Chia Bi. (Taipei: Ye Ciang, 1990), p. 127. (趙家璧主編《中國新文學大系·建設理論集》).

¹⁰ Zhao Chia Bi, ed., *Chinese New Literature Series-Theories of Construction*, p. 138.

models to infiltrate the vacuum, and translated literature may consequently assume a central position.¹¹

In addition to new knowledge in such areas as science and democracy, literature was also regarded as an imperative element for modernization in the late Qing Dynasty. Chinese intellectuals' attention was particularly drawn to genres such as adventure, fantasy and fairy tales from foreign countries. Although these literatures were often at the periphery of the literary polysystem in their countries of origin, because they nurtured the needs arising from the insufficient repertoires of the literary system in China, great translation activity occurred around them and similar genres were translated soon after. Ma Tsu Yi (馬祖毅), a Chinese researcher as well as the main author of *The History of Translation in China* (2006), notes 'In the late Qing Dynasty (1636-1912), under the government of the last two emperors (1875-1912 Kuang Hsu 光緒 and Hsuan Tung 宣統), translated novels increased greatly, the amount exceeding indigenous novels'.¹²

The vacuum in indigenous literature in China at that time pulled foreign models into the local literary system; nevertheless, initially, translated literature was at the margins of the Chinese literary polysystem. Violating home conventions was still relatively rare and inappropriate because translators were required to imitate norms of central/original literature in order to reduce the textual heterogeneity of the source text for the target readers. In other words, translated texts were adjusted in the light of the 'acceptability' of the established repertoire of the target system. As Ma Tsu Yi has observed, most translators edited and extracted extensively when translating; they only presented the

¹¹ Even-Zohar, *Polysystem Studies*, p. 48.

¹² Ma Tsu Yi, *The History of Translation in China* (Wu Han: Hubei Education Press, 1999), p. 700 (馬祖毅, 《中國翻譯通史》) My translation.

general content of the source materials.¹³ The emphasis on acceptability is also confirmed by Hsu Nien Chih (徐念慈), the founder of *Forest of Novels* (小說林, 1904), a magazine introducing Western translated novels. Hsu indicated that most of the magazine's readers were late Qing Dynasty intellectuals who already had conventional tastes and habits of reading, and therefore when translators imported new literary forms and contents, they had to consider readers' habits to reduce the impact of foreignness generated by translated texts and increase their acceptability.¹⁴ However, this strategy toward acceptability was soon challenged by some younger intellectuals. Lu Hsun and his brother Zhou Zuoren, translators of *Collections of Foreign Novels* (域外小說集, 1909) (whose work is introduced at length in the Introduction to this thesis) clearly stated that they were not satisfied with erroneous interpretations of old translated literature.¹⁵ They collected a number of fairy tales, including Oscar Wilde's *The Happy Prince* (1888) and Hans Christian Andersen's *The Emperor's New Clothes* (1837). These two fairy tales were translated by Zhou Zuoren, using the strategy of literal translation.¹⁶ Although the two volumes did not sell well,¹⁷ because Lu Hsun and Zhou Zuoren later became central members of the May Fourth Movement (1919-), their advocacy of literal translation, which privileges foreignization over domestication, directly shaped the development of children's literature. A good example can be found in translations of Andersen's stories. According to a study based on the application of polysystem theory

¹³ Ibid, p. 796.

¹⁴ See Wong Wang-Chi's 'An Act of Violence: Translation of Western Literary Works in the Late Qing and Early Republican Period', *Journal of Chinese Studies*, The Chinese University of Hong Kong, Vol. 6, 1997, pp. 593-615. Wong claims that it is because the translated literature in the late Qing Dynasty and early Republic of China was not in the center in literary polysystem (王宏志, 「暴力的行為：晚清翻譯外國小說的行為與模式」, 《中國文化研究所學報》).

¹⁵ See Cheng Fu Kiang, *Chinese Translation Theory History* (Shanghai: Shanghai Foreign Language Press, 1996), p. 174 (陳福康, 《中國譯學理論史稿》).

¹⁶ LiLi indicates that 'Zhou's translation of the *Happy Prince* is very faithful, adopting a strict literal-translation strategy' (81). Lu Yi Sin indicates that 'the translator (Zhou) uses literal translation, the Andersen's first translation is not adapted or rewritten, but very faithful to the original' (22), *Chinese Translations of Hans Christian Andersen's Stories*. Unpublished Diss. submitted to National Taiwan Normal University, 2002. (呂奕欣, 〈安徒生故事中譯本研究〉, 台灣師範大學翻譯研究所碩士論文).

¹⁷ As Zhou said in reprinted version, two volumes published in 1909 sold 21 and 20 copies in Japan, numbers in Shanghai.

by Lu Yi Hsin (呂奕欣), from 1909 to 1925 there were more than 100 translations of Andersen's stories; those that emerged during the New Cultural Movement (1919-1925) displayed four dominant features: they are (1) using vernacular Chinese, (2) employing literal translation, (3) translating with 'adequacy' and footnotes from the original, and (4) translating with Western syntax. Lu indicates that translators during the New Cultural Movement retained most of the text's original syntax by means of sufficient footnotes to provide information, such as original editions, the source of Andersen's stories, and the meaning of foreign vocabulary. These strategies and manners changed translations significantly, so that rewriting and adapting in the earlier versions that result from the intention of preaching Chinese conventional morals are not seen during this time.¹⁸

Other evidence of promoting literal translation can be seen in *Introduction of Children's Literature* (1923), the first academic book about children's literature in China. Its authors, Wei Shou Yung and Chou Hou Yu (魏壽鏞, 周侯予), advocate principles for translating children's books, suggesting 'using vernacular Chinese instead of classical Chinese and using literal translation instead of free translation'.¹⁹ As Wang Chuan Ken (王泉根), a professor of children's literature in Peking Normal University, concludes, 'These opinions reflect the fact that after May Fourth, strategies for translating children's literature changed considerably. Translation no longer made extensive use of adapting, rewriting, or changing appearance'.²⁰ Other translators such as Chao Yuen Ren, who translated *Alice's Adventures in Wonderland* (1922), and Liang Shih Chiu (梁實秋), who was the first translator of *Peter Pan* (1927), were eminent intellectuals and the most influential literary scholars at that time. These translators used vernacular

¹⁸ See Lu Yi Hsin's *Chinese Translations of Hans Christian Andersen's Stories*, pp.37, 41.

¹⁹ Wei Shou Yung and Chou Hou Yu, *Introduction of Children's Literature*, (Shanghai: Shang Wu, 1923) (魏壽鏞、周侯予, 《兒童文學概論》).

²⁰ Wang Chuan Ken, *Modern Chinese Children's Literature* (Chung Ching: Chung Ching Press, 2000), p. 588 (王泉根, 《現代中國兒童文學主潮》) My translation.

Chinese and literal translation, emphasizing ‘adequacy’ toward the source text rather than ‘acceptability’ toward the target reader. Because of these changes, between the 1890s and the 1930s, translated literature initially migrated from the source literary polysystem to the periphery of the target literature polysystem; later, it moved toward the center in the target literary polysystem, because translators changed from using a strategy of ‘acceptability’ to one that insisted on ‘adequacy’. As stated in the Introduction, translated literature indeed was the most active area of literature during the May Fourth Movement, and translated children’s literature attracted particular attention from crucial intellectuals because of Lu Hsun and others’ advocacy of ‘saving the children’. That is to say, translated children’s literature began to occupy the central position in the Chinese literary polysystem in China.

So far, these literary changes and historical facts all accord with Even-Zohar’s assumptions and observations. However, the political disturbances after the May Fourth Movement interrupted the development, and created another significant factor – that of ‘social crises and literary vacuums’ – which was to shape the nature and position of translated children’s literature in Chinese in both China and Taiwan. When the KMT took over power from the Japanese government in Taiwan, the dynamics of the literary polysystem in Taiwan changed dramatically, which is discussed in the next section.

The Literary Polysystem in China during the 1950s and the 1970s

According to the paper ‘Investigating China’s 1950s-1970s foreign literature in the light of polysystem theory’ by Cha Ming Chien’s(查明建) – a Chinese professor of Shanghai International Studies University – since 1949, socialist ideas such as Marxism-Leninism and Maoism dominated the center of China’s cultural polysystems, including

the literary polysystem. From 1949 to 1958, Russian translation dominated the center of the translated literature polysystem.²¹ It began to be marginalized in the early 1960s because of gradually deteriorating Sino-Russian relations, and it was excluded from the translation scene after 1964. When the Great Proletarian Cultural Revolution (1966-1976) started, translation activity of every kind halted for five years. It was not resumed until 1972, and then only with strict limitations. As Cha says, during the 1950s and 1970s, 'China assumed a hostile attitude toward Modernism'. He explains:

The philosophical irrational inclination of modernist literature, and its ideological resistance to society, the despair and skepticism to the future of human kind and the revelation of the alienation of human kind, were contrary to the communism and socialism that China's political ideology strove to implant into its people.²²

Further, Cha Ming Chien indicates that it was the political and ideological manipulation of literature in translation that resulted in the recession and petrification of the repertoire of translated literature. Compared with the first half of the 20th century, the choice of translated literature during the 1950s and 1960s in China was much more confined. Only a small number of classic works that had been translated in the first decades of that century were able to be reprinted. These included titles by T.S. Eliot, Virginia Woolf, J. A. Strindberg, and Edgar Allan Poe. An example of how the field contracted is the work of Oscar Wilde. Although most of his writings had been translated at the beginning of the century, only *Complete Shorter Fiction* was reprinted in the 1950s. Moreover, Cha indicates that prefaces to all these reprints were manipulated to serve the

²¹ See Cha Ming Chien, 'Investigating China's 1950s-1970s foreign literature in the light of polysystem theory', *Chung Wai Literary Quarterly* 30.3, 2001, pp. 63-91 (查明建, 「意識形態、翻譯選擇規範與翻譯文學形式庫——從多元系統理論角度透視中國五十一七十年代的外國文學翻譯」,《中外文學》) My translation. Cha indicates that Russian translation comprises 65.8 % of all items and 74.4% of all printing quantity.

²² Cha Ming Chien, pp. 63-91. The article is also available from the website on 'Shanghai International Studies University' <<http://research.shisu.edu.cn/s/20/t/14/a/2126/info.jspy>>[accessed 06/08/10].

political ideology.²³

To summarize, I have drawn two figures to illustrate the polysystems of translated literature in China. The result of these political changes was that China's literary polysystem during the 1950s was quite different from what it had been in the 1920s and 1930s as Figures 13 and 14 illustrate:

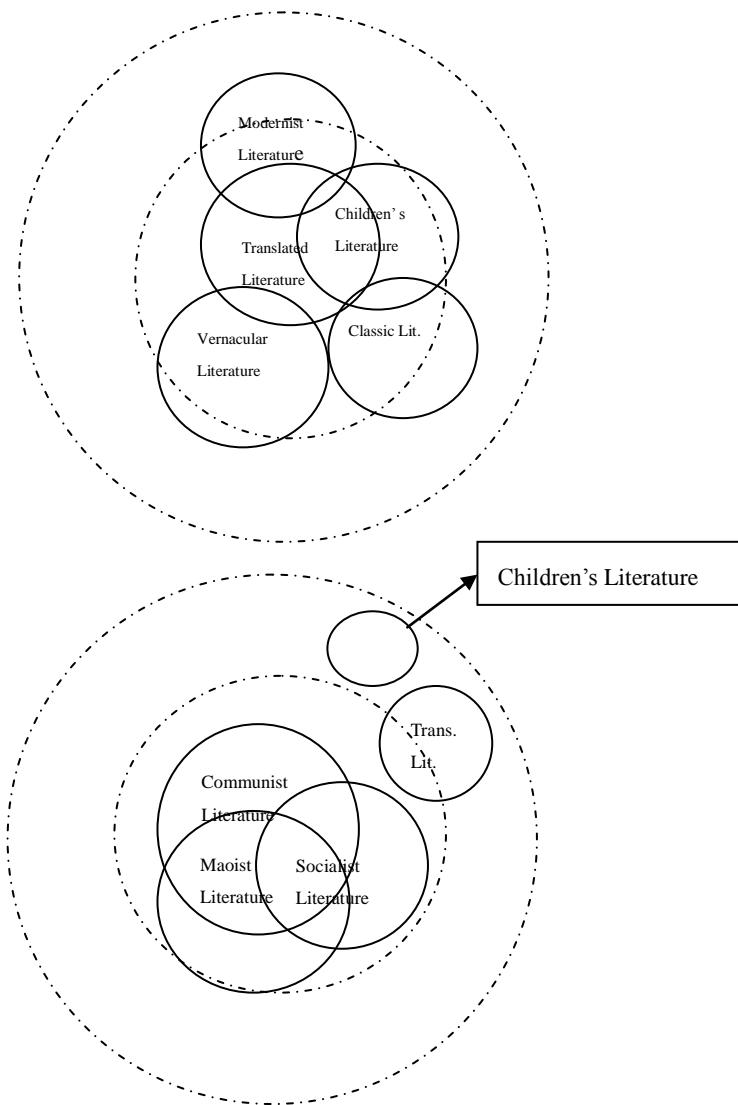


Figure 13-14: China's literary polysystem during the 1920s and 1930s (above) and in the 1950s (below)

²³ Ibid, pp. 63-91. *Chung Wai Literary Quarterly* 30-3 is a special edition on polysystem of translation literature. The quarterly is issued by National Taiwan University in Taipei. This edition has nine papers in which the only one discussing China's translation literature is written by Cha Ming Chien. Currently Cha is teaching in the School of Foreign Literature in Shanghai International Studies University.

The Literary Polysystem in Taiwan during the 1950s and the 1970s

Before the KMT came to Taiwan, during the Japanese colonial period, particular movements were organized by the local elite to preserve Taiwanese cultural heritage. This gave rise to the Taiwanese New Literature (TNL) movement, which began in the 1920s. The TNL was an influential and lasting socio-political form of resistance against Japanese colonial reign. Inspired by Western thoughts, intellectuals sought cultural enlightenment as a means of reforming the masses. In the 1920s and 1930s, a patriotic discourse combining modernization and anti-imperialism/colonialism or anti-Japan-centered viewpoints was developed; a number of literary organizations and new literary magazines mushroomed, and nourished generations of TNL writers. Although over time the nature of TNL writers changed in response to historical events or adjustments to the social climate,²⁴ the TNL movement was instrumental in introducing modern literature into Taiwan. This involved departing from Chinese classical tradition. This period lasted until 1945, when the end of the Second World War brought an abrupt cessation of its development when Japan renounced its right, title and claim to Taiwan, and four years later the KMT relocated its power. The change of official language and increased political tension meant that many Taiwanese intellectuals were persecuted. There were the 228 incident and suppressions during the White Terror period from 1947 to 1987, and these were the main factors in bringing about the silencing of native Taiwanese writers.

During the 1950s, the literary landscape in Taiwan was dominated by mainland writers who followed the KMT to the island. In addition to Hu Shih and Liang Shih Chiu, who came to Taiwan with the KMT government, only the works of a small number of writers

²⁴ For example, Chinese-written articles were banned in newspapers or magazines when the Sino-Japanese War began in 1937.

associated with May Fourth and who died before 1949, such as Chu Tzu Ching (朱自清), Hsu Chih Mo (徐志摩), and Yu Ta Fu (郁達夫), were allowed to be circulated in Taiwan. Those who stayed in China, such as Lu Hsun and Zhou Zuoren, eventually changed their political route and were labelled as left-wing; their works were hence banned in Taiwan. The émigré intellectuals and writers were active in state-sponsored institutions, cultural programs and media to serve the KMT's 'anti-communist' political propaganda. Hence the literary climate of the 1950s was the productive publication of anti-communist literature; the native Taiwanese consciousness was largely marginalized, and revolutionary and proletarian themes were taboo. The various literary repertoires gradually established by TNL writers and Japanese writers were depleted abruptly, the ethos of what could be called 'political correctness' soon placed anti-communist literature at the center of the literary system in Taiwan in the 1950s and early 1960s. As TEE Kim Tong (張錦忠), a professor in the Department of Foreign Languages and Literature of National Sun Yat Sen University and the scholar who introduced Even-Zohar's Polysystem Theory to Taiwan says,

In the 1950s, anti-communist/combat and nostalgic literature (mainland writers' nostalgia) dominated the central position in the Taiwanese literary polysystem; modern poetry and liberalist literature reflecting realism and humanism became marginal. This responded to the literature and art policy of 'Three Principles of the People' (三民主義) at that time. Those writers who have been governed by Japan and continued May Fourth literature stopped writing because of the White Terror or the shift of official language.²⁵

Accordingly, the repertoire of the literature of the 1950s began to stagnate. As Even-Zohar notes, 'the primary vs. secondary opposition is that of innovativeness vs.

²⁵ TEE Kim Tong, 'Translated Literature, Modern Literature and Taiwanese literary polysystem', *Chung Wai Literary Quarterly*, 29.5 (2000), (pp. 216-25) p. 220. (「翻譯文學、《現代文學》與台灣文學複系統」,《中外文學》) My translation. TEE Kim later was in charge of the special edition of 'Polysystem of Translation Literature' of *Chung Wai Literary Quarterly*, 30-3 (2001).

conservatism in the repertoire'.²⁶ When an established, canonized repertoire has been in existence for a prolonged period, its innovativeness will be questioned and challenges will arise. This is precisely what happened in the 1960s, when students of English literature in the National Taiwan University initiated a new magazine, *Modern Literature* (現代文學), which was designed to question and enlarge the established set of texts and assumptions in the country's literary polysystem. As they explain in the first issue:

We intend, systematically and gradually, to select the representatives of Western literary/artistic schools and trends, criticism and thoughts to translate. Our actions do not mean that we favour foreign literature and art; we do this for the principle of evolution as 'the stones of other hills may be used to polish our gems' [...] The established artistic forms and styles fail to present our modern people's artistic emotions.²⁷

Many of these students later became influential writers and academics in Taiwan, so the journal, which ran from 1960-1984, played an important role in shaping modern literary themes. Because *Modern Literature* brought contemporary Western literature into Taiwan and in this way influenced a new generation of writers, it successfully reinvigorated Taiwan's stagnating literary polysystem. Another element that affected the post-1950s polysystem was the rise in the 1960s of 'native literature', or writing by some Taiwan-born writers in periodicals that focused on local literature. They helped to bring such writing to public attention by establishing a literary award called 'Taiwanese Literature', sponsored by *Taiwanese Literature*, a literary magazine, in 1966. The consciousness of the endangered Taiwanese cultural identity stimulated native attention in such writing, which distinguished itself by, for instance, emphasizing Taiwanese geography rather than setting work in Mainland China. TEE Kim Tong argues that the

²⁶ Even-Zohar, *Polysystem Studies*, p. 21.

²⁷ *Morden Literature*, National Taiwan University, 1960, p. 2. My translation.

influence of modern, and specifically modernist, literature during the 1960s has been overstated, and that while such native writing took up an important position, it had not yet assumed the dominant position in the literary polysystem since ‘native literature’ competed with it.²⁸ In fact, the growing resistance to the dominance of Taiwan’s literary scene by modernism triggered a series of debates, known as the ‘return to native roots’ trend, around the 1970s, in which native writers who had been silent in the 1950s and newly graduated intellectuals educated in the United States emerged to criticize the blind admiration and slavish imitation of Western literature. This was the first formation of the nativist camp of Taiwan-born intellectuals in post-1949 history in Taiwan, which reached its peak when two fierce ‘Nativist Literary Debates’ (鄉土文學論戰) took place in 1977 and 1978. The nativist critical discourse was attacked severely but not quenched, partly because Taiwan was in a dismal international-relations situation as it had suffered some diplomatic setbacks and lost its representation in the United Nations in 1971. This situation, compounded by the death of Chiang Kai Shek in 1975, meant that Taiwan strongly felt the need for its own national identity. As this background explains, the context and nature of Taiwan’s literary polysystems from the 1950s to the 1970s changed significantly, I have represented this change in Figures 15 and 16.

²⁸ See two papers by Tee Kim Tong, ‘Modernism and Taiwan’s Literary Polysystem, a Case Study of Modern Literature’, *Chung Wai Literary Quarterly* 30.3, 2001, pp. 93-113 (張錦忠, 「現代主義與六十年代台灣文學複系統：《現代文學》再探」); ‘Translated Literature, *Modern Literature* and Taiwanese literary polysystem’, *Chung Wai Literary Quarterly*, 29-5, 2000, pp. 216-25 (「翻譯文學、《現代文學》與台灣文學複系統」, 《中外文學》). My translation.

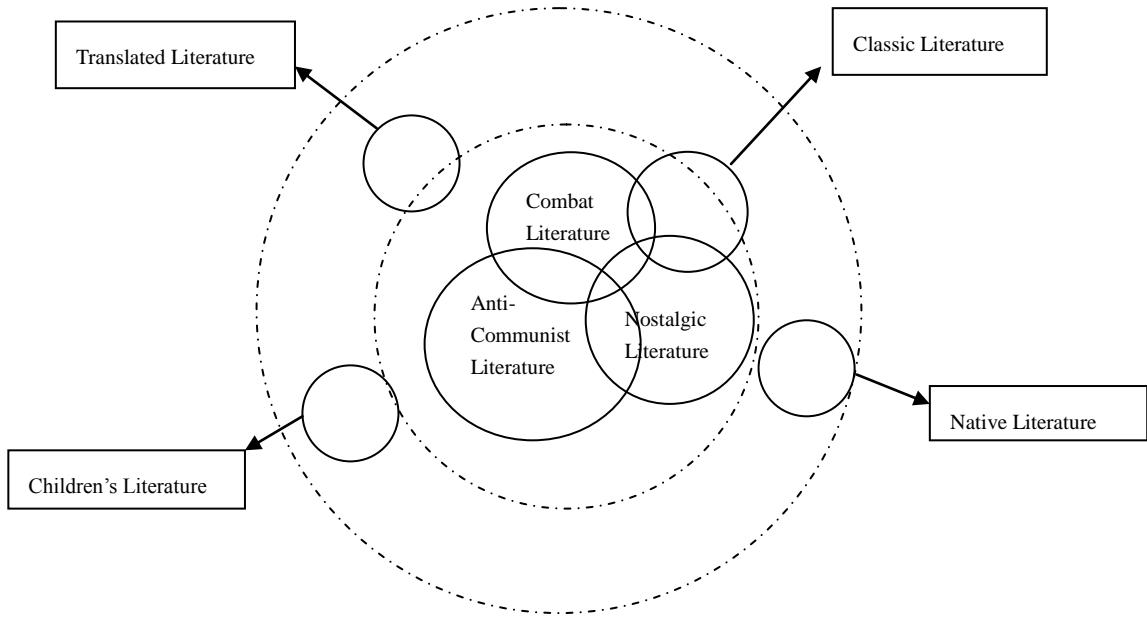
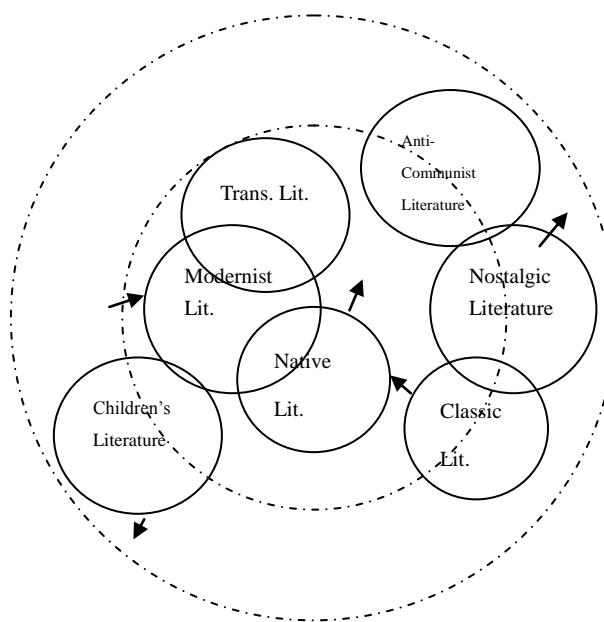


Figure 15-16: Taiwan's literary polysystem in the 1950s (above) and in the 1960s-1970s (below)



The reason that I find it helpful to use diagrammatic form to represent these literary polysystems is because it highlights both the extent to which political power affected literature in both China and Taiwan during the last century, and the dramatic changes in the multiple relations between translation and children's literature that were also occurring. Although some circumstances of this literary-led rebellion in Taiwan were

similar to the May Fourth period, a crucial difference between the two events is that translated children's literature was excluded both from the selections published in *Modern Literature* and in two other important journals that involved translated literature: *Literature Journal* (文學雜誌, 1956-1960) and *Chung Wai Literary Quarterly* (中外文學, 1972-). Instead of fantasy or children's literature, as in the first movement, the intellectuals behind these magazines selected works from near the central position in what can be regarded as the global or master literary polysystem.

This difference derives from several interrelated reasons. Firstly, the backward-looking policies of the KMT turned cultural activity back to focus on and revalidate ideas and literature from the conservative period. It therefore obstructed the May Fourth fervor, and hence issues of childhood and children's literature were stripped of their significance and lost their appeal. Secondly, the May Fourth Movement was regarded as undesirable by KMT politicians and their followers; consequently, the new literature it had supported lost its power. Thirdly, the whole literary polysystem in Taiwan at this point was more mature than in the early years of the May Fourth period in China, as seen by the fact that vernacular literature, and adult translated literature now took positions within it, as, indeed, did children's literature, even though it was regarded more as an educational tool for serving political ideology than an artistic medium.

In a word, in the 1950s, adult literature – anti-communist and conservative literature in particular – occupied the center; in the 1960s and 1970s, modernist literature and native literature were competing for dominance. The literary scene of the 1980s flourished because of the conduct of the 'baby-boomer' generation, political improvement (the formation of first opposition party and the lifting of the Martial Law) and steady economic growth; nevertheless, children's literature in Taiwan was firmly excluded

from the center of the Taiwanese literary polysystem and occupied a minor position at its periphery.

Translation Norms

According to Even-Zohar's theory, translational norms react to the position of the translated literature in any given literary polysystem. As translated literature edges toward the center, translational norms shift from 'acceptability' to 'adequacy' and vice versa. Although the route to the center in China fits the principle, as I have explained, the reverse is rather different, because translation norms do not change from adequacy to acceptability when translated literature is marginalized and pushed to the periphery.

In addition to Yan-Fu's three principles of translation – 'faithfulness, expressiveness and elegance' (1989) as discussed in the Introduction – Lu Hsun's later advocacy of literal translation also stresses faithfulness, and hence 'loyalty' has dominated literary theory.

Chang Nan Feng (張南峰), a professor in the Department of Translation in Lingnan University in Hong Kong, indicates that in China, translational norms have been heavily influenced by the concept of 'loyalty' which originates from and is integral to the prevailing ideological polysystem. Chang explains that the conversion crystallized the perpetuation of norms; therefore, there is not always a shift of translational norms from adequacy to acceptability in a corresponding degree when a centrifugal movement of translated literature take place.²⁹ Chang's argument is tenable; however, it is only half right, I feel, because of his incomplete observation. Chang examined only adult literature in translation, while my research suggests that from the 1950s to the 1980s,

²⁹ Chang Nam Fung, 'Itamar Even-Zohar's Culture Theory and Translation Studies' a paper delivered by Prof Chang Nam Fung Lingnan University, Hong Kong in translation seminar in center of translation in Hong Kong Baptist University (01/03/07) <<http://translation.hau.gr/telamon/files/ChangNamFung.pdf>> . [accessed 09/06/08].

the centrifugal shift of children's literature in Taiwan resulted in adjustments to translational norms. Translators adopted the strategy of free translation, emphasizing the acceptability rather than the adequacy of the translated texts. For instance, the Mandarin Daily News (國語日報) published a series of translated Western young adult fictions under the heading 'A Selection of Classics of Children's Literature' (兒童文學傑作選) in the 1970s and 1980s. These included Maia Wojciechowska's *Shadow of a Bull* (1964), Paula Fox's *The Slave Dancer* (1974), and Astrid Lindgren's *Pippi Longstocking* (1945) and *Emil* (1963). The prefaces to the books clearly note that the translations were abridged or rewritten.³⁰

Sharing Even-Zohar's view, Zohar Shavit, in *Poetics of Children's Literature* (1986), elaborates relations between the position of children's literature in the literary polysystem and the strategy of translating children's literature. She claims:

The translator of children's literature can permit himself great liberties regarding the text because of the peripheral position children's literature occupied in the polysystem. He is allowed to manipulate the text in various ways, as long as he considers the following principles on which translation for children is usually based:

- a) Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is 'good for the child'.
- b) Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities.³¹

These two principles are rooted in the self-image of children's literature at a given time and/or place. Shavit explains that if the self-image emphasizes a didactic function, the

³⁰ In fact, the works of series were selected based on Japanese series of same kind publication, so some of the works were translated from Japanese versions, some from English.

³¹ Zohar Shavit, 'Translation of children's literature as a function of its position in the literary polysystem', *Poetics Today*, Vol. 2-4, 1981, (pp. 171-179) pp. 171-172. Also in *Poetics of Children's Literature* (Athens and London: The university of Georgia Press), 1986, pp. 111-112.

first principle is dominant; if the primary concern is with the child as reader, the second prevails. Each principle not only affects the selection and manipulation of translations, but also serves as the basis for the systemic affiliation of the text. If accepted as a translated text for children and affiliated with the children's system, the systemic affiliation of children's literature results in systemic constraints. They are manifested in the text in various ways: (1) the affiliation of the text to existing models, (2) the integrality of the text, (3) the degree of complexity and sophistication of the text, (4) local ideological and didactic purposes, and (5) the style of the text.³² Shavit gives the example of *Gulliver's Travels*. When satire is not known as a genre/model in the target system, the translator for children transforms Swift's text into a fantasy story with dwarfs or giants, and thus the sophistication of satirical elements of the original vanish. Additionally, in order to maintain some degree of fidelity to the original text in a way considered suitable for a young audience, the translator adapts the scene where Gulliver puts out the fire by urinating on it to blowing it out or pouring water on it.

The five constraints come from Shavit's analysis of a range of texts, and her theory indeed is very helpful to researchers in the way it clarifies the 'transfer mechanism' – that is, the process of transferring one text from one system to another system – in the translation of children's literature. However, Shavit builds her argument on a series of case studies for which the selection of texts presents some complex issues. In addition to *Pinocchio*, other sample texts include *Alice in Wonderland*, *Gulliver's Travels* (1726), *Robinson Crusoe* (1719) and *Tom Sawyer* (1876). Each of these raise question about how she is defining 'children's literature', since arguably the works were not written exclusively or even primarily for young readers. The comparative observation from texts transferred from adult literature to children's literature thus results in Shavit's

³² Shavit, *Poetics of Children's Literature*, p. 114.

aspects of systematic affiliation, particularly with regard to ideology, complexity and sophistication; however, this means that her assumptions about the translation of children's literature are debatable, as discussed in terms of a neutral status of translation.

Decisions about adapting adult literature for children, including how far to change, enlarge, abridge, excise or insert material when addressing a juvenile readership make up only one aspect of translation; in fact, this is quite a limited dimension of the process. Currently, adult novels as source texts are a minor part of translation activity in the children's literature domain of the literary polysystem in most countries, partly because nowadays both the quantity and the quality of children's books are sufficient, and partly because there is better understanding of how translation works, such as the strategies and principles involved in the processes of translation. In the late 1970s, Shavit's concern might have been accurate in her country, Israel, but the passage of thirty years has made a significant difference. In Taiwan, for example, there was a trend in the late 1990s for publishing houses to retranslate the kinds of texts she discusses without either adapting or abridging, then branding such books as 'the original edition' or 'something original you don't know' to appeal to older readers.³³ Also, Taiwanese publishing houses are increasingly careful about the translated work they publish because the level of foreign-language proficiency in the population has improved steadily, with many people now having English as their second language. To date, there are five graduate schools of translation/interpretation as well as a large number of programs of translation in graduate and undergraduate systems of foreign languages/literatures in Taiwanese universities.³⁴ The Taiwan Association of Translation and Interpretation, established in

³³ For example, Ye Chien Chien, trans. *Complete works of Hans Christian Andersen's* (four volumes) Taipei: Yuan Liou, 1999. (葉君健譯, 《安徒生故事全集》(全四冊), 台北:遠流), Chi Hsia Fei, trans. *Adult Grimm's Fairytales* (three volumes), (Taipei: Chi Wen, 1999-2000) (齊霞飛譯, 《格林成人童話》, 台北:志文) Other discussed texts are retranslated and published by a few publishers, emphasizing their fidelity.

³⁴ Liao Po Sen (廖柏森) says 'Taiwan perhaps is the country which has the highest density of translation

1994, produces academic journals and holds conferences annually. English may dominate, but there are also more people equipped with other languages, many working in the fields of translation and publishing. Book reviewers also pay attention to the correctness and style about translation. The effect of this on Shavit's model is relatively limited.

Children's Translated Literature in the Taiwanese Literary Polysystem

This situation clearly places emphasis on the adequacy of translation and so again relates to other issues including the social and historical factors discussed in the Introduction, such as the lifting of Martial Law and its cultural impact. Under these conditions, both translated literature and children's literature struggle to take up and maintain positions in the center of the literary polysystem in Taiwan. When children's literature and translation combined, the battle is even fiercer. But the fight has been successful. From the 1990s onward, as enriched by the economic and cultural performance of translated children's literature in Taiwan, translated children's literature has been approaching the central position in the children's literature polysystem. The most conspicuous evidence for this claim is found in the publishing industry surveys in 2003 which report that the greatest number of new titles published belonged to the category of children's books, while in 2004, language, textbooks and children's books were the first three categories of the quantity of imported foreign-language titles. Based on data gathered, by interviewing 422 publishing houses in 2004, the first three

programs in academia in the world' in 'Translators need certificates', *The Liberty Times*, 16 March, 2003 or on the author's website 'Posen Liao' <http://home.pchome.com.tw/showbiz/posenliao/page/page_5_004.htm>[accessed 05/05/08]. Five graduate schools are: National Taiwan Normal University 台灣師範, Fu Jen Catholic University 輔仁 National Changhua University of Education 彰化師範, Wenzao Ursuline College of Languages 文藻, Chang Jung Christian University 長榮.

countries from which Taiwanese publishing houses import books are the United States (55.6%), United Kingdom (33.3%), and Hong Kong/Macao (28.9%). Children's books came the third in the total number of copyright deals (after comics and religious books) as well as in terms of translations and printing quantity. The most popular country from which Taiwanese publishers purchased copyrights was the U.S., with 52.4 %, followed by China (35.7%), and Japan (31.0%). More than half (55.1%) of companies indicated publication or wholesale sales of children's picture books. The second most popular category was children's literature, with 46.9%.³⁵

The statistics show that at the beginning of the 21st century, children's literature, including foreign-language books and translated books, dominate literature publishing in Taiwan. This fact is undoubtedly connected to developments in popular cinema, such as film releases of *Harry Potter Series* (2001-), *The Golden Compass* (2007), *The Chronicles of Narnia* (2005-), *Charlie and the Chocolate Factory* (2006), *Charlotte's Web* (2006), *The Twilight Saga* (2008-), *The Boy in the Striped Pyjamas* (2008), *Coraline* (2009) and so on. Another factor in the success of 'children's literature' is the way that Taiwanese publishers tend to categorize some successful children's books, such as *Coraline* (2002; 2006 in Taiwan), *The Curious Incident of the Dog in the Night-Time* (2003; 2005), *The Boy in the Striped Pyjamas* (2006; 2008) and *The Chocolate War* (1974; 2008) as adult literature or crossover literature, avoiding confining them to child or young adult readerships. It is clear that translated children's literature in Taiwan is playing a key role in the whole literary polysystem.

³⁵ See details on 'Taiwanese Government Information Office' <<http://info.gio.gov.tw/ct.asp?xItem=28044&ctNode=3741>> [accessed 06/09/10]. The reason for citing statistics of 2004 'survey of book publishing industry' is that surveys include more details about children's books.

Therefore, the texts on which translators work are no longer limited to classics, including those from adult literature, in the way Shavit's study implies. Instead, in Taiwan as elsewhere, we are witnessing the active globalization of children's literature, almost all of which has been written and marketed specifically for infants, child, youth, and young adult audiences. It is clear that Shavit's criteria have become outmoded if not obsolete. What I observe from examining contemporary translation activity in Taiwan is that in circumstances where understanding of children's books is well developed alongside translation and the development of global commercial marketing, Shavit's two principles of translating norms have lost their dominance in translation activities and so do these systemic constraints. This change is also explained by the fact that the centripetal movement of translated children's literature in the literary polysystem cannot allow translators great liberty as it did during the 1950s-1970s in Taiwan. Systemic constraints do exist, but they are exercised on a subtle and unseen level rather than the overt ways that Shavit proposes. As I explained in discussing gender issues earlier, gender is one of these areas of constraint but one that has been ignored. Because gender is one polysystem within the cultural polysystem, this systemic constraint in fact not only affects children's literature, but the whole literary polysystem. Before I start to examine the way in which the gender of the translator affects translation of children's books within the polysystemic framework in the following chapters, in order to understand how multi-subjectivity is involved in the process of translation, the agencies of communication in translation will briefly be explained in the next section.

Polyphony in Translation

The terms of Mikhail Bakhtin relating to dialogism, polyphony, carnival and heteroglossia have been extensively applied to post-modern literary and cultural studies. They are also employed in the field of children's literature. Maria Nikolajeva believes

that children's literature in all countries and language areas has gone through more or less four stages of development. They are (1) adaptations of existing adult literature; (2) didactic, educational stories written directly for children; (3) canonical children's literature, with clear generic forms and gender-specific address, whose characteristic feature is the typical epic narrative structure; and (4) polyphonic, or multi-voiced children's literature, a convergence of genres which brings children's literature closer to what is generally labelled modern or post-modern literature.³⁶ As polyphony is regarded as a feature of contemporary children's literature, Bakhtin's theory becomes a popular method of studying children's literature, including studies of translations of children's books. Drawing on the Tel Aviv group's work on polysystem and Bakhtin's dialogism, Ritta Oittinen sees the mechanism of translation of children's literature as a dialogical relationship in which the reader of the target text, the author of the source text and the translator are all engaged. Although she regards translation as a constant transaction and interaction of meanings in the field of children's literature, an improvement on the traditional approach that stresses equivalence, Oittinen's dialogical concept is nevertheless rather simple or Utopian because of her conclusion that the translator should take a child-oriented position. She claims:

The translator of children's literature should reach out to the children of her/his world [...] This reaching into the carnivalistic world of children, this reaching out to children without the fear of relinquishing one's own authority, is dialogics.³⁷

Although she too is adopting Bakhtin's dialogism as Oittinen does, Emer O'Sullivan develops a deeper insight into the structure of the translation process. Instead of a prescriptive translational norm, she advocates a broader view for understanding

³⁶ Maria Nikolajeva, *Children's Literature Comes of Age* (London: Garland, 1996), p. 9.

³⁷ Riita Oittinen, *I Am Me-I Am Other: On the Dialogics of Translating for Children* (Tampere: University of Tampere), p. 183.

translation. She explains:

Every translation contains several voices – the voices of the characters in the story, the voice of the narrator of the source text, and the voice of the translator [...] Dialogical translation is, accordingly, when the translator tries to allow not only the unavoidable presence of his or her own voice to be heard in the text, but also the various other voices as they were heard in the original.³⁸

In contrast to Oittinen's limited, unidirectional model, O'Sullivan offers a fully dialogical approach. She advises researchers to investigate the multiple voices that make up translated literature. In this way, the study of relationships between original texts and translations becomes not simply the valuation of resemblance but the investigation of communication, and hence what has so far often been vaguely perceived as 'intervention' or roughly defined as 'change' in the translation can be examined in detail by means of narratological theory.

Agencies of Communication in Translation

Two parallel essays, 'There Is Always a Teller in a Tale' by Giuliana Schiavi and 'The Translator's Voice in Translated Narrative' by Theo Hermans,³⁹ underpin O'Sullivan's work. Both Schiavi and Hermans argue that Seymour Chatman's well-known narrative model (Figure 17) is inadequate for identifying the translator's discursive role in the narratological process in translated work:

³⁸ O'Sullivan, *Comparative Children's Literature*, p. 80.

³⁹ Giuliana Schiavi, 'There Is Always a Teller in a Tale', *Target* 8-1(1996), pp. 1-21; Theo Hermans, 'The Translator's Voice in Translated Narrative', *Target* 8-1(1996), pp. 24-38.

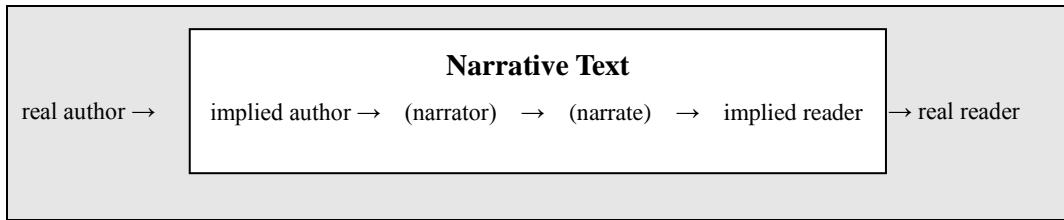


Figure 17: Syemour Chatman's narrative model⁴⁰

Schiavi shows how the translator builds up a new relationship between a translated text and a new group of readers 'by interpreting the original text, by following certain norms, and by adopting specific strategies and methods'. In doing so, 'by re-addressing a text, the translator's strategies build up a partly new implied reader' from the one in the source text.⁴¹ Therefore, readers of the target text will receive what Schiavi refers to as 'a sort of split message' from two different addressers, one originating from the author, elaborated and mediated by the translator, and one originating directly from the translator.⁴² Accordingly, an alternative narrative model (Figure 18) for translation is proposed by Schiavi as follows:

R.A. .. | ..I.A. - **-Nr-Ne-I.R./ real translator -implied translator-Nr-Ne-I.R. of translation.. | . R.R**

R.A. = real author	Ne = narratee
I. A. = implied author	I.R. = implied reader
Nr = narrator	R.R. = real reader

Figure 18: Schiavi's narrative model of translation⁴³

Similarly, Hermans argues that since the implied reader of the *target* text is different from the implied reader of the *source* text, 'the translated text can therefore be said to address a dual audience', that is, 'a secondary implied reader is thus superimposed on the original one'.⁴⁴ He also claims that the translator's discursive presence in the

⁴⁰ Seymour Chatman, *Story and Discourse* (Ithaca: Cornell University Press, 1978), p. 151.

⁴¹ Schiavi, 'There Is Always a Teller in a Tale', p. 7.

⁴² Ibid, p. 14.

⁴³ Ibid, p. 14.

⁴⁴ Hermans, 'The Translator's Voice in Translated Narrative', p. 29.

translated text is discernible in certain cases: when the pragmatic language transmission requires paratextual intervention for the benefit of the implied reader of the target text; when linguistic self-reflexiveness and self-referentiality are produced as the translator duplicates and mimics the original; when ‘contextual overdetermination’ leaves no other option.⁴⁵ Hermans gives an example of ‘contextual overdetermination’ in some translations of the Dutch novel *Max Havelaar* (1860) by Multatuli. Mme Roland Garros, the translator of the French translation (1968), puts a note ‘En français dans le texte (N.d.T.)’ when she quotes an untranslatable French poem in the translated text. ‘N.d.T.’, standing for ‘Note du Traducteur’, tells the reader that they are encountering the textual presence of the translator’s voice, not to be confused with the real author. Herman says that the translator’s voice is always present in translations, but that readers are blind to its presence or pretend it does not exist because of the ideology of translation; that is, that translation should seek the illusion of transparency and coincidence.

Both Schiavi and Hermans demonstrate that multiple voices occur in the process of translation. In order to understand how power is practiced in the transmission of cultures, a new narrative communication model/diagram is needed. To put Schiavi’s narrative model clearly, the narrative of translation can be depicted as a sequence of two consecutive processes of narrative mode as suggested by Chatman. The translator plays the role as the real reader of the source text in the first half of the process, as well as the role of the real translator as a counterpart to the real author of the source text in the second half of the process. The translator links two symmetrical processes. The distance between the implied author and the implied reader of the translation is double, and the communication of two points is enabled by the agent, the translator (Figure 19):

⁴⁵ Ibid, pp. 29-32.

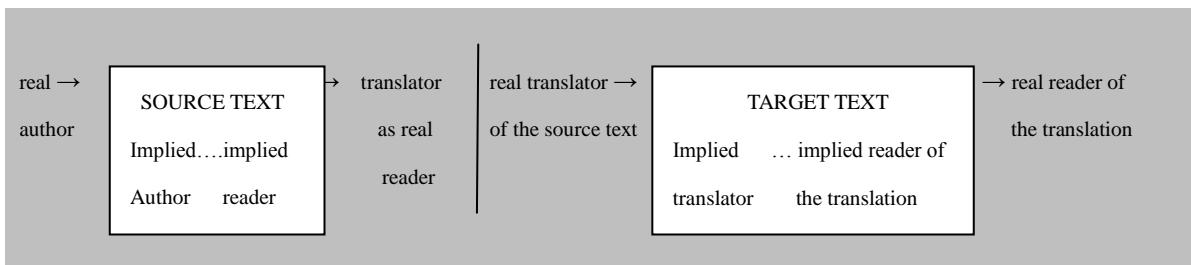
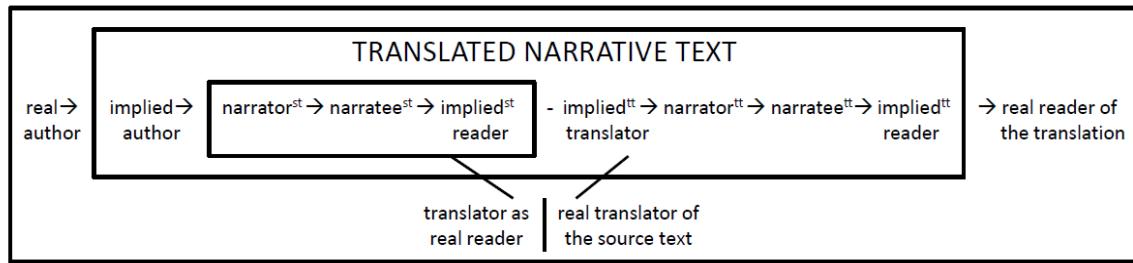


Figure 19: Translators in the communication model of translation

Basing her argument on the work of Schiavi and Hermans, O’Sullivan further identifies multiple voices in the process of translation. In addition to paratextual elements of the kind identified by Hermans, such as forewords or metalinguistic explanations like footnotes, she argues that the translator’s voice can also be identified on the level of the narration itself as a voice dislocated from the voice of the narrator of the source text. This corresponds to the concept of ‘a split message’ noted by Schiavi and to ‘a secondary implied reader superimposed on the original one’ noted by Hermans. O’Sullivan refers to ‘the voice of the narrator of the translation’, which she says, is able to slip in behind that of the narrator of the source text, resulting in two kinds of translations. One is when ‘the voice of the narrator of translation mimics the narrator of the source entirely or sings in unison with it’, and so all voices of the source text are fully heard in the translation. This is called *dialogic translation*. If the voice of the narrator of the translation ‘dislocates from that of the narrator of the source text or sings in a slightly different register’, the implied translator ‘tries to control the source text with a voice that always remains dominant and organizing and always has the last word, ultimately changing the address’. O’Sullivan calls this *monologic translation*.⁴⁶ Recognizing that the real translator, like the real author and the real reader, is an external agency, O’Sullivan also amends Schiavi’s scheme by moving the real translator outside the framework of the narrative text itself (Figure 20). To Schiavi and Hermans’

⁴⁶ O’Sullivan, *Comparative Children’s Literature*, p. 109.

models, O'Sullivan adds Bakhtin's theory of dialogics to propose 'dialogical translation', that is, when the translator tries to allow not only the unavoidable presence of his or her own voice to be heard in the text, but also the various other voices as they were heard in the original.⁴⁷



st =source text; tt =target text
Figure 20: O'Sullivan's refined 'communication model'⁴⁸

I have drawn a figure to elucidate the mechanism of the translation based on what has been discussed so far (Figure 21). In the process, the different roles the translator plays, including as the 'implied reader of source texts' and 'implied translator of the target text', will change as follows. What has to be sure is that each content or substance of the narrative process of the source text, <A>, , <C> and <D> in Figure 21, can be roughly equivalent to their counterparts in the narrative process of the target source, <A'>, <B'>, <C'> and <D'>, but the range of each deviation can also be very significant. 'The translator as the real reader' and 'the real translator of the source text' are not presented in the sequence of the narrative text, but outside it, like the real author and the real reader of the translated text. However, both cover and are involved in more than half of processes of the actual narrative text. What deserves attention is that the translator in the reception stage only occupies one of the eight stages, but the translator in the production stage accounts four of the eight stages:

⁴⁷ Ibid, p. 81.

⁴⁸ Ibid, p. 108.

Translated Narrative Text									
real author	implied author	narrator of st	narratee of st	implied reader of st	implied translator of tt	narrator of tt	narratee of tt	implied reader of tt	real reader of the translation
	<A>		<C>	<D>	<A'>	<B'>	<C'>	<D'>	
translator as real reader	real translator of st, including editors								
	Reception							Production	

st: source text
tt: target text

Figure 21: Translated Narrative Text

Multi-Subjectivities in Translation

O’Sullivan’s analysis of translation can be traced back to the Manipulation School that developed in response to polysystem theory. Such researchers claim that the external voices of translators or editors are manipulating internal voices in the target text in ways that result in discrepancies in translated narratives. In order to provide a more complex framework than the traditional concept of translation as a mirror of the original, André Lefevere replaces ‘reflection’ with ‘refraction’ to give a new legitimacy to the study of literary translations by rejecting any linear notion of the translation process and by illuminating the creation in translation deriving from canons and traditions in the target culture. Lefevere explains:

A writer’s work gains exposure and achieves influence mainly through ‘misunderstandings and misconceptions’, or, to use a more neutral term, refractions. Writers and their work are always understood and conceived against a certain background or, if you will, are refracted through a certain spectrum, just as their work itself can refract previous works through a certain spectrum.⁴⁹

⁴⁹ André Lefevere, ‘Mother courage’s Cucumbers-Text, system and refraction in a theory of literature’, 113

The discrepancies in language exchange result from inevitable multi-subjectivities involved in the communication process. Lawrence Venuti regards this as ‘violence’ with a purpose; he explains:

The viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read. The relationship points to the violence that resides in the very purpose and activity of translation: the reconstitutions of the foreign text in accordance with values, beliefs and representations that pre-exist in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts.⁵⁰

Having been aware that a kind of creation is inevitably engaged in the course of translation, Venuti argues that the illusion of transparency is an effect of fluent discourse, of the translator’s effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning.⁵¹ Hence, he suggests that the translator should use nonfluent, nonstandard and heterogeneous language; resulting in ‘foreignized’ rather than domesticated texts. Venuti’s approval shows the interrelation between the advocacy of the Manipulation School and polysystem theory: transparency results from domesticating translation, which is also the ‘acceptability’ that polysystem refers to, while to reveal strategies of invisibility by foreignizing texts is also to adopt the translational norm ‘adequacy’. However, it is important to bear in mind that multi-subjectivities exist in translation, and therefore whether the translator plays an invisible or visible role in the translation, heterogeneous voices of the writer, the character and the translator are inevitably present in the translated text.

The translation Studies Reader, ed. by Lawrence Venuti (London: Routledge, 2000), p. 249.

⁵⁰ Lawrence Venuti, *The Translator’s Invisibility* (London: Routledge, 1995), p. 18.

⁵¹ *Ibid*, p. 1.

Multi-Voices Produced in Translated Children's Books

The purpose of the kind of 'violence' in reconstituting the translated text that Venuti advocates echoes Shavit's recognition that 'two principles' allow the translator to manipulate the text due to the marginal position of children's literature, as stated earlier in this chapter. O'Sullivan goes further, indicating that 'the voice of the narrator' of the translation is more evident in children's literature than in adult literature because of its specific, asymmetrical communication structure, which means that writing for the young is written and published by adults. This asymmetrical communication particularly relates to the cultural-specific concept of childhood. She contends:

In these texts, contemporary and cultural-specific notions of childhood play some part in determining the construction of the implied reader. What do 'children' want to read? What are their cognitive and linguistic capabilities? How far can/should they be stretched? What is suitable for them? What do they enjoy? These are only some of the questions implicitly answered by the assumptions evident behind the 'child' in children's literature and behind the child in any specific children's book.⁵²

I agree with the advocacy of 'dialogic translation' strategies to identify the multiple voices in translation study; however, trying to work with the two translation strategies model – dialogic and monologic – that O'Sullivan categorises would be problematic. Although the voice of the narrator of the target text can be dominant, as long as the target text is not rewritten or substantially adapted, a range of voices should be heard. Therefore, in terms of narrative analysis in translation, 'monologic translation' is, in fact, a redundant concept. It is less a translation strategy and more an attitude or tendency of the translator. O'Sullivan sees monologic texts as those in which 'the implied translator tries to control the source text with a voice that always remains dominant and

⁵² O'Sullivan, *Comparative Children's Literature*, p. 110.

organizing and always has the last word, ultimately changing the address'.⁵³ However, it is never possible to stifle fully the voices at work in a translated text, and so researchers have to treat each translation as dialogic. O'Sullivan is right, however, in identifying a tendency in some translators to seek to dominate the text through a controlling narrative voice. The next chapter considers if – and if so to what extent – this tendency is related to the sex of the translator.

⁵³ Ibid, p. 108. Also see pages 116-18 in this chapter.

CHAPTER 3: GENDER AND POWER RELATIONSHIPS IN TRANSLATION

This chapter considers translations of classic children's books such as *Alice's Adventures in Wonderland* (1865), *The Princess and the Goblin* (1872), *Treasure Island* (1883), *The Happy Prince and Other Tales* (1888), *The Wind in the Willows* (1908), and *Peter Pan* (1911). Not only does each meet the basic selection criteria but all also exist in multiple versions translated by both male and female translators. In some cases earlier translations by prominent male scholars continue to affect current translations, and this is the final selection criteria for the focus texts for this chapter: that they overtly reflect the patriarchy that typified Victorian and Edwardian Britain. This is interesting because it provides the foundation for an investigation of how Chinese and Taiwanese males who were raised during patriarchal periods read and translated gender and power relations in these classics. In addition to late Victorian and Edwardian British children's books, consideration is also given to *The Lion, the Witch and the Wardrobe* (1950) both because the author's childhood covered these two periods and because the novel also reflects patriarchal views. This mid-twentieth-century text exists in two Chinese versions: one recent version by a Taiwanese female translator and another early version by a male translator from Hong Kong. Analysis is focused on the comparison of aspects of the three versions as they reflect gender and power relations in the selected texts. The analyses are organized chronologically by date of publication of the primary texts (from 1865 to 1950) and Chinese translations of them published between 1922 and 2004.

As discussed in the previous chapter, the mission of translators is to reconstruct a counterpart of social structure of the source text with another language. Yet, what is the relation between social structure and language? Roger Fowler, a British linguist and

stylistician, states that:

There is a dialectical interrelationship between language and social structure: the varieties of linguistic usage are both products of socioeconomic forces and institutions – reflexes of such factors as power relations, occupational roles, social stratifications, etc. – and practices which are instrumental in forming and legitimating these same social forces and institutions.¹

If we again consider translators' mission based on Fowler's exposition, then it becomes clearer that when translators reconstruct a counterpart of the social structure of the source text, the target language they use nevertheless reflects its own social structure – thereby instilling its own power relations. My argument is that via this linguistic reception and production, a dynamic 'interaction' – which might take the forms of *combination*, *conflict*, *mutual dependence* or *surmounting* – accordingly takes place. These kinds of interactions will be explained over the course of this chapter with the assistance of close textual analysis, and the chapter will then conclude with a brief review. It is important to know that these kinds of interactions may occur in the process of a translation, depending on the kinds of elements in texts which translators react to *unconsciously* and what kind of translation strategies they *consciously* assume. Since gender is always concerned with power, roles and class in society, 'gender' must be a dynamic point for translators, drawing their attention and affecting their strategies in the mechanism of this 'interaction'.

Julia Kristeva defines sexual difference as follows:

Sexual difference, which is at once biological, physiological, and relative to production – is translated by and translates a difference in the relationship of subjects to the *symbolic contract* which is the *social contract*: a difference, then, in the relationship to power, language, and meaning.²

¹ Roger Fowler, *Literature as Social Discourse* (London: Batsford, 1981), p. 21.

² Julia Kristeva, 'Women's Time', *Sign: Journal of Women in Culture and Society*, trans. Alice Jardine, Harry Blake. Vol. 7, 1981 (pp. 13-34), p. 21.

In this sense, sexual differences between writers and translators matter. In the process of translation, translators translate these differences from one *symbolic contract* (the source) into another; however, at the same time, the sex of the translator is translated from one *social contract* (the target) to another. In other words, the sex of the translator is key to understanding the interaction because of how they read and respond to it (Figure 22).

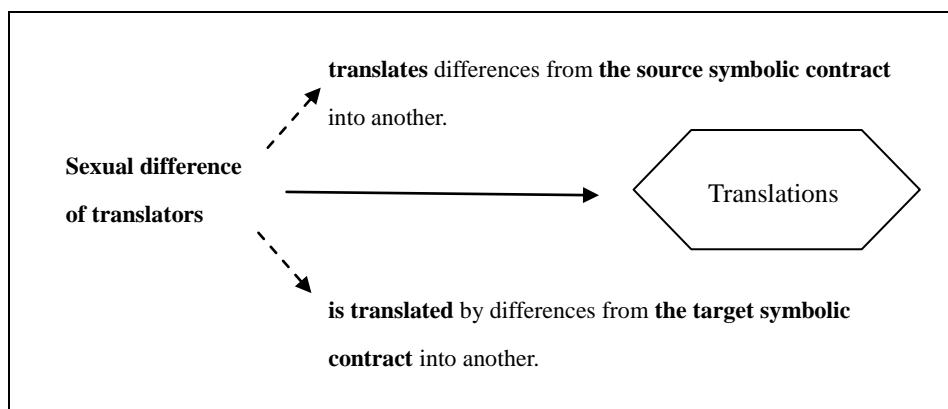


Figure 22: The interaction of sexual difference in translation

In terms of sexual difference in children's literature, some scholars have long criticised the historical gender inequalities presented in children's literature.³ An analysis of children's literature in relation to gender representation for the period 1900-1984 in the U.S. reveals that males were more often present in titles of children's books than were females by a ratio of 2.7 to 1.⁴ The overall ratio for central characters was 3 males to 1 female. However, this ratio increased to 4 to 1 if the focus was on adult characters, 2.8 to 1 if the focus was on child characters, and 5.8 to 1 if the focus was on animal characters. The most imbalanced category was found in male animals which appeared in

³ For instance, *Sexism in Children's Books* (London: Writer and Readers Publishing Cooperative, 1976), or 'A feminist look at children's books', *Radical Feminism* (New York: Quadrangle Books, 1973), pp. 94-106, or Meredith R. Cherland, *Private Practices: Girls Reading Fiction and Constructing Identity* (London: Taylor & Francis, 1994); Lissa Paul, 'Feminist Criticism: From Sex-Role Stereotyping to Subjectivity', *International Companion Encyclopedia of Children's Literature*, ed. by Peter Hunt, 2002 (1996), pp. 101-124; Carole M. Kortenhaus and Jack Demarest, 'Gender role stereotyping in children's literature: An update', *Sex Roles*, 28-3.4, (Feb. 1993) Springer Netherlands.

⁴ Elizabeth Grauerholz and B.A. Pescosolido, 'Gender representation in children's literature: 1900 to 1984', *Gender & Society*, 3(1989), pp. 113-125.

central roles. Male animals outnumbered females almost 6 to 1. Apart from these striking figures, this piece of research also concludes with some important messages that warrant greater attention:

The visibility and centrality of females in children's books published in the United States from 1900 to 1984 followed an inverted U-shaped curve [...] For books with adults or animals as central characters, however, the proportion of males continued to increase over the course of the century [...] In other words, year alone doesn't account for the trend in gender representation in children's books'.⁵

That is to say, gender representation in children's books might change or fluctuate in accordance with the social context, policies, and even international interaction such as warfare and economy, but the pursuit of equal gender presentation in children's literature has not been achieved, and to do so it needs other fields to cooperate. With regards to inequality of gender presentation in source texts, the role that the translator plays in conveying, colluding or adjusting authors' ideology is, I believe, important for the cooperation to continue guarding the unsatisfactory slant.

Accordingly, through close textual analysis of selected classics, this chapter aims to investigate how the sex of the translator affects gender presentation in relation to gender roles and power relationships in the source and the target texts, and the way that the ideological orientation of translators informs their reception of the source texts and their production of the target texts. The purpose of such close textual analysis is to reveal the linguistic and ideological interactions, as explicated above, in translation in the light of the sex of translators as well as in symbolic/social contracts.

⁵ Ibid, p. 122.

***Alice's Adventures in Wonderland* – placing a heroine in a male-dominated world**

Despite the fact that a heroine is the central character, most of the fantastic creatures Alice encounters in *Alice's Adventures in Wonderland* and *Through the Looking-Glass* (1872) are male, such as the two Kings, the White Knight, the White Rabbit, the Mouse, the Cheshire Cat, the Caterpillar, the Mad Hatter, the Dormouse, Tweedle Dum and Tweedle Dee, Humpty Dumpty, and so on. A few female characters, such as the Red Queen and the Duchess, are delineated as irrational, brutal, hysterical and blathering figures. Lizbeth Goodman cites the example of the passage in which Humpty Dumpty declares his mastery of language and power over Alice as a recapitulation that a female (Alice) is cast in the role of student to male (Humpty), and while she is clever enough to perceive the folly of Humpty, she is in no position to challenge his authority (Figure 23).⁶ That is, in the male-dominated and male-controlled world of Wonderland, Alice always needs to struggle with meaning-making and power hierarchies. To be precise, in order to achieve gender equality, researchers need not only to count the *numbers* of central characters of each sex in texts but also to estimate their performances and examine the power structures.

⁶ Lizbeth Goodman, *Literature and Gender* (New York and London: Routledge in association with The Open University, 1996), p. 18.

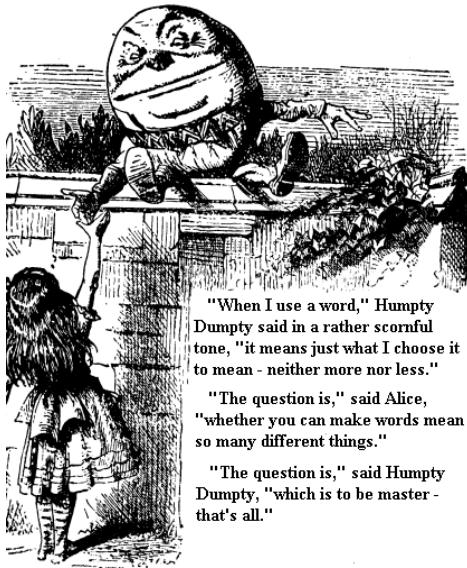


Figure 23: Alice and Humpty Dumpty from *Through the Looking-Glass* illus. by John Tenniel.

When Carroll's Alice travels to different countries, she confronts new circumstances and challenges. After half a century of high esteem in Britain, *Alice* was then introduced to China in 1921 via a prominent male scholar, Chao Yuen Ren (1892–1982). Regarded as a great linguist by virtue of his education at Cornell and Harvard Universities, Chao set the standard of modern translation strategy through his translation of *Alice*. The 1920s was a period of change from classic Chinese to vernacular literature – the written language 'Vernacular Chinese' had recently been advocated by the May Fourth intellectuals – the lexicon of Vernacular Chinese was therefore limited and unstable for translators for the purpose of rendering new knowledge and corresponding phrases from foreign literatures.⁷ To retain the amusement based on absurdity and nonsense that distinguishes of *Alice*, Chao inevitably had to create some equivalent nonsense and puns

⁷ Fu Ssu Nien (傅斯年, 1886-1950), who was a famous Chinese educator and linguist, and one of the leaders of the May Fourth Movement, wrote some important essays in 1918-19 about vernacular language. He discussed reasons why most intellectuals could not write in the vernacular language easily. He claimed that the grammar, syntax and lexicon of traditional linguistics in Chinese literature were too simple or scanty for intellectuals to translate Western literature. In 'How to Write in the Vernacular Language', he advised his readers to pay attention to their spoken language and to borrow as much as possible from Western composition skills. Fu later came to Taiwan as the president of National Taiwan University and the first president of *Mandarin Daily News*. Fansen Wang, *Fu Ssu-nien: A Life in Chinese History and Politics* (Cambridge: Cambridge University Press, 2000). Fu Ssu Nien, 'How to Write in the Vernacular Language', *New Tide*, Vol 1-2, Feb. 1919 (怎樣做白話文《新潮》).

in Chinese. Nevertheless, compared to earlier translations of other Western works, Chao's translation manages to retain most of the syntax and the semantics of the original, indicating that Chao made a revolutionary effort to be faithful to the original. The success of his translation can be seen in the fact that the new version of *Alice*, illustrated by Helen Oxenbury⁸ and published in Taiwan in 2000, is largely Chao's, slightly revised by Lai Tzu Yun (賴慈芸). In the preface, Lai, a scholar of translation,⁹ identified Chao's translation as the best to date.

Chao was one of the first generation of Chinese who had the opportunity to study abroad and acquaint themselves with Western thoughts, which consequently prompted him to introduce new genres to China. Chao's endorsement of a child heroine and whimsy in *Alice* delineated him as one of the forerunners in developing a more liberal Chinese culture in the 1920s; however, some feudal ideologies infiltrated the translation from Chao's interpretive language. For instance, in the third chapter, after emerging from the pool of tears, Alice argues with the animals – 'a queer-looking party' – about how to dry themselves. The original narration and the translation read as follows:

The source text:

The first question of course was, how to get dry again: they had a consultation about this, and after a few minutes it seemed quite natural to Alice to find herself talking familiarly with them, as if she had known them all her life. Indeed, she had quite a long argument with the Lory, who at last turned sulky, and would only say, 'I am older than you, and must know better'; and this Alice would not allow without knowing how old it was, and, as the Lory positively refused to tell its age, there was no more to be said (24).

⁸ Lewis Carroll, *Alice adventures in Wonderland*, illus. by Helen Oxenbury (Cambridge, Mass : Candlewick Press, 1999).

⁹ Lai is a faculty of the graduate school of translation and interpretation of National Taiwan Normal University.

The target text:

她竟同那鸚哥爭辯半天，辯到後來，惹得那鸚哥不耐煩了，牠就說：
「我到底是你的哥哥，我應該比你知道。」(33) 可是阿麗思要是不知道牠是幾歲，
也不肯承認叫牠哥哥，但是那鸚哥絕對不肯告訴她自己的年紀，所以也沒別的話好
說了。

Surprisingly, she had a long argument with Ying Ke (parrot), who at last turned sulky and said 'I, as a matter of fact, am your older brother, and must know better than you do.' But Alice would not call it older brother without knowing its age, and as Ying Ke positively refused to tell its age, there was no more to be said.

Chao Yuen Ren (M) 趙元任, 1990: 33

The narrator hints that the ‘familiarity’ Alice perceives is because the animals are metamorphosized versions of her family and friends in real life. For instance, the Lory who says ‘I am older than you, and must know better’ is a reference to Lorina Liddell, Alice’s older sister. That the derivative ‘brother’ is appended to the Lory may be partly because Chao was unable to recognize the reference, and partly because the character ‘Ke’ is the same as ‘brother’, so that he chose less the formal name of parrot ‘Ying Ke’ (鸚哥), rather than ‘Ying Wu’ (鸚鵡), to enhance the difference of age between Alice and the Lory. ‘A brother to Alice’, however, as a metaphor, not only means that the Lory is older than she, but also that it has authority over her. As a phrase ‘Chang Hsiung Ju Fu’ (長兄如父) says that the elder/eldest brother represents the patriarch in a Chinese family, the alternative name ‘Ying Ke’ fits well in terms of the power order between Alice and the Lory. One may say this added pun in the Chinese version is a clever solution; at the same time, the translated ‘symbolic contract’ of the target language reveals the way the translator views the world. ‘It’ in the source text then is transformed into a gendered and empowered subject – ‘brother’ – which tells the target reader that not only age but gender matters in exercising power in the society.

In this scene, other changes with reference to manners that indicate the power structure in Chao's translation are: he changes Alice's attitude 'anxiously fixed on it' to 'Alice respectfully gazed on it and listened to it' when the Mouse holds the authority of the 'queer-looking party' (Figure 24). He alters the Mouse's request, 'Silence all round, if you please!', to a much more direct command: 'Be silent to listen, please; you are not allowed to make noise!'. In the original, the Mouse begins his talk with 'an important air' – this is changed to 'a noble pose'. He omits the Mouse's courtesy, 'I beg your pardon', and only retains 'Did you speak?' when the Mouse's storytelling is interrupted by the Lory. All these changes demonstrate that Chao grants the Mouse, a small but male figure, more authority and downgrades Alice's position in the power structure of the target text:

The source text:

At last the Mouse, who seemed to be a person of authority among them, called out, 'Sit down, all of you, and listen to me! I'LL soon make you dry enough!' They all sat down at once, in a large ring, with the Mouse in the middle. Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get dry very soon. 'Ahem!' said the Mouse with an important air, 'are you all ready? This is the driest thing I know. Silence all round, if you please! "William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English ..."

'Ugh!' said the Lory, with a shiver.

'I beg your pardon!' said the Mouse, frowning, but very politely: 'Did you speak?' (25)

The target text:

阿麗思恭恭敬敬地瞅著牠聽，因為她知道要是不馬上乾了暖和起來，她一定會得重傷風。

那老鼠做個高貴的樣子，咳一聲道；「呃哼！你們都齊備了嗎？我將要給你們的東西是天下再沒像這樣又乾又暖的了。請你們諸位靜聽，不准吵鬧！……」
那老鼠皺著眉頭卻是客客氣氣說道：「你說話來著？」

Alice respectfully gazed on it and listened to it, for she knew she

would catch a bad cold if she did not get dry instantly.

The Mouth made a noble pose and a cough, said ‘Ahem! Are you ready? What I am going to give you is something warmer and drier than anything in the world. Be silent to listen please, you are not allowed to make noise! ...’

The Mouth frowned but said politely, ‘Did you speak?’ (34-35)

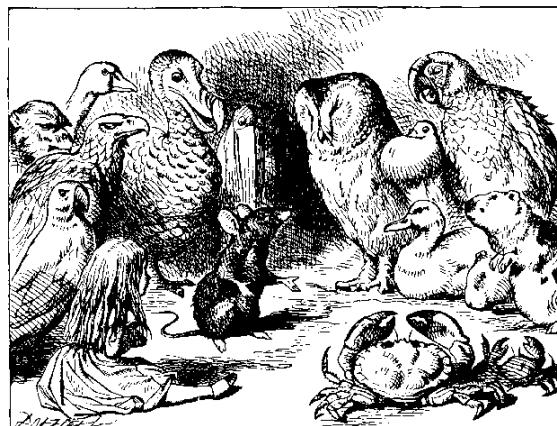


Figure 24: a ‘Queer-looking party’ illus. by John Tenniel

Furthermore, in Chapter 4, when the Rabbit commands Pat to take giant Alice’s arm away from the window by saying ‘Do as I tell you, you coward!’, Chao translates this as ‘Do what I tell you! You vulgar slave!’. Other later translators, as listed below, do not share his view. This is an example of the way in which the social context determines approaches to translation:

The source text:

There was a long silence after this, and Alice could only hear whispers now and then; such as, ‘Sure, I don’t like it, yer honor, at all, at all!’ ‘Do as I tell you, you coward!’ and at last she spread out her hand again, and made another snatch in the air. (34)

The target texts:

「叫你怎麼做就怎麼做！你這個賤奴才！」

‘Do what I have told you! You vulgar slave/servant!’

Chao Yuen Ren (M) 趙元任, 1922: 52

「照我說得去辦，你這個膽小鬼！」

‘Do as I tell you, you wimp!’

Li Han Chao (M) 李漢昭, 2004: 49

「照我的話做，你這個膽小鬼！」

‘Do as I tell you, you wimp!’

Chia Wen Hao and Chia Wen Yuan (M) 賈文浩 賈文淵, 2005: 61

「照我的話去做，你這個懦夫！」

‘Do as I tell you, you coward!’

Wang Hui Hsien (F) 王惠仙, 2001: 57

「叫你怎麼做就怎麼做！你這個膽小鬼。」

‘Do what I have told, you wimp!’

Lai Tzu Yun (F)’s revision of Chao, 賴慈芸, 2001: 63

‘Vulgar slave/servant’, pronounced as ‘Chien Nu Tsai’ (賤奴才), is usually used when a master chastises servants in an insulting manner. ‘Chien’ means low-priced, low-status and despicable; ‘Nu Tsai’ means ‘slave’ and ‘servant’. ‘Chien’ and ‘Nu Tsai’ are compounded into an extreme expression of revilement. This interpreted phrase, referring to the status of a character, is an extreme deviation from the original word ‘coward’ that depicts disposition of character. This usage, signifying Chao’s feudalistic world view, was perhaps still being used in 1920s China, but it would be unusual and inappropriate in contemporary Taiwanese society and even more unacceptable as a means of addressing children. That is also the reason that other contemporary translations, by both male and female translators, all render the phrase as ‘you coward’ or ‘you wimp’, including Lai Tzu Yun’s revision of Chao’s translation in 2001.

In addition to feudalistic signs, Chao also left his personal presence in the translation with respect to gender roles. As I have said, it is observable that Chao tried to adhere to the source text according to its syntax and paragraphs to preserve the semantics,

although he applies inventive translation to nonsensical poems. Take ‘Father William’, for example the poem Alice repeats in Chapter 5, ‘Advice from Caterpillar’, for example. The poem comprises two quatrains and is end-rhymed alternately. To meet the special needs of verse, Chao has to make a choice between form and meaning in his translation. He alters the meaning of some sentences to retain the form, so that his version also rhymes in alternate lines with two rhymes in a section:

The source text:

‘You are old,’ said the youth, ‘and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak —
Pray how did you manage to do it?’

‘In my youth,’ said his father, ‘I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my jaw,
Has lasted the rest of my life.’ (42-45)

The source text:

「威廉師傅你這麼弱， ‘Master William, you are so weak,
只該喝點湯光湯； Ought to have some soup;
吃雞帶骨頭還叫餓， Yet you ate chicken with bones but still cried for hunger.
這樣你胃口傷不傷？」 Isn’t that harmful to your stomach?’

威廉答到：「我做知縣，
太太總要來幫我忙；
件件案子要拗著我辯，
所以練得我嘴這麼強。」

William answered: ‘I was a City Mayor,
My wife always came to help me,
And nagged me to debate every case,
So it trained my mouth to be such strong.’

Chao, 64

威廉答到：「我做法官，
太太總要來幫我忙；
件件案子要拗著我管，
所以練得我嘴這麼強。」

William answered: I was a Judge,
My wife always came to help me,
And nagged me to supervise every case,
So it trained my mouth to be so strong.

Chao, revised by Lai, 63-64

Firstly, Chao changes the relationship of protagonists from father and son to master and apprentice. He then changes the status of William from ‘learning the law’ to ‘taking an authoritative position’ as a City Mayor. The sentence ‘my wife always came to help me’ is annexed to the relationship between William and his wife. Moreover, he replaces ‘the muscular strength to my jaw’ with ‘mouth’. In addition to a physical organ, ‘mouth’ in Chinese usually denotes ‘eloquence’. Although the physical signifier ‘the strong mouth’ can correspond to the antecedent ‘you are so weak’ and ‘you ate chicken with bones’ expressing ‘a weak man with a trained mouth can eat chicken with bones’, the additional fragment ‘you still cried for hunger’ and the replaced sentence ‘Isn’t that harmful to your stomach?’ have disturbed the original context. Also, because in the first section Chao has omitted ‘jaws’ from the reference to William’s weakness, all these changes make it more difficult and unlikely for readers to regard ‘a trained mouth’ as an effective pun about William’s weak jaws, but regard it as the signified, the capability of debate, that achieves William’s power and status.

Presumably, for Chao, the scene in which ‘learning the law’ is amplified to ‘the authority’, ‘the muscle of his jaw’ is referred to ‘eloquence’ and a wife plays the role as a helper to achieve her husband’s power, is not improper to the original verse, hence he employs them to keep the form in rhyme. However, this, in addition to previous examples, tell us that through translation, extra or different meanings of social class and gender relationships can be embedded in added words or altered phrases and hence the structure of power and gender can be changed, in ways which may now be seen as discriminatory. Living in a time when both language and society were struggling for modernization in China, Chao perhaps deliberately flavored Lewis Carroll’s original with certain Chinese cultural norms in consideration of the ‘acceptability’ of the target readers. Nevertheless, even with this conscious compromise, the language he used

clearly translated the male-centered narrative and ideology of the target *symbolic/social contract* into the source one in his translation. In terms of this example, seen through the lens of Chao, the world depicting the relationships between adults that the target reader sees from the target text, in fact, does not exactly reflect the source text, but rather is a mixture of two worlds constructed out of both the source and the target languages and cultures.

Interestingly, two female translators, Huang Hsiao Yin (黃筱茵) and Liu Ssu Yuan (劉思源),¹⁰ also give ancillary interpretations to this section of the novel. In contrast with Chao, however, these female translators do not position the wife as subservient to her husband, but portray her from a feminist standpoint: it is her great ‘eloquence’ which achieves the strength of William’s jaw. The interpretation that an eloquent wife debates cases with her husband is quite different from Chao’s view, in which wives serve only to nag her husband to debate, or supervise his cases in achieving his eloquence:

The source text:

威廉老爸：

「當我年輕時，是個大律師，
老婆口才好，天天和我辯案子，
練成鐵齒跟銅牙。」

William Father said:

“I was a great lawyer when I was young,
My wife had great eloquence, and she debated cases
with me everyday,
It strained my iron teeth and copper fangs.

Liu Ssu Yuan (F) 劉思源, 2002: 47;

Huang Hsiao Yin (F) 黃筱茵, 2003: 28

Different backgrounds, including time, place, ethnicity, religion and gender, may make translators read and use words differently. Conceivably, certain parameters determine the occurrence of certain collocations of lexicon and syntax, and it is worth questioning

¹⁰ Two different versions are published in the same publishing House ‘Grimm Press’ in different year. In two texts, except for some rhymes are identical, other parts are different. Huang should copy Liou’s translation (2002), published one year earlier.

whether one parameter provides translators with the same or similar view. There is an example which is relevant when considering this question. In the last chapter, all translators render the title ‘Alice’s evidence’ exactly as in the original, except for two male translators, Chao and Li Han Chao (李漢昭). Both translate it in similar way: Chao’s ‘Alice causes troubles in the courtroom’ (愛麗絲大鬧公堂) and Lee’s ‘Alice causes troubles in the law court’ (愛麗絲大鬧法庭, 2002).

It is interesting to ponder why Alice, acting as a heroic witness in the original, becomes a rioter in the court. In fact, the last chapter is a crucial section since Alice fell into the rabbit hole and experienced a series of odd events. This is when she finally re-establishes her identity and restores meaning, order, names, logic and memory in the queerness of the hole, allowing her confidently to rebuke the creatures with the words, ‘stuff and nonsense’, and respond to the irrational Red Queen, ‘who cares for you? You are only a pack of cards’ at the end of the trial (Figure 25). Providing comments and giving evidence as a witness provides Alice with an opportunity to rally herself and get herself out of the uncontrollable and disordered adventure. The roles that Alice plays at the end – and, in fact, throughout the book – calls into question the male translators’ portrayal of her as a troublemaker. Chao’s and Li Han Chao’s translations of the chapter title illustrate the type of ‘conflict’ of interaction in polyphonic translation that I proposed at the beginning of this chapter. It also raises a question: is it gender that causes these two translators – who live in different times and places – to think in the same way? The evidence suggests it is worth investigating further. Some translations of George MacDonald’s and Oscar Wilde’s works provide additional insight into the way the notions of male superiority and authority are reinforced by male translators.



Figure 30: Chapter 'Alice's evidence' illus. by John Tenniel

The Princess and the Goblin – replacing female subjectivity

To see how a translator manipulates ideology in a deliberate way, the first paragraph of the first chapter in George MacDonald's *The Princess and the Goblin*, and two recent Chinese versions of the same novel, provide an excellent example:

The source text:

There was once a little princess whose father was king over a great country full of mountains and valleys. His palace was built upon one of the mountains, and was very grand and beautiful. The princess, whose name was Irene, was born there... (1)

The target texts:

很久以前，在一個由高山和深谷環繞的國家裡，住著一個國王。漂亮的皇宮就建在群山當中最巍峨的山頭上，所以顯得壯麗而宏偉。國王有個小女兒，名字叫艾琳。

Once upon a time, there was a king living in a country surrounded by mountains and valleys. The beautiful palace was built upon the top of the

most majestic of the mountains, and so it looks grand and magnificent.

The king had a little daughter, and her name was Irene.

Chu Guo Chiang (M) 區國強, 1999: 14

很久很久以前，有一位小公主，她的父王統治一個好大的國家，這個國家，到處都是高山和溪谷。國王的城堡非常宏偉華麗，就坐落在其中一座山上。小公主的名字叫艾苓，就出生在這座城堡裡。

Once upon a time, there was a little princess whose father was king over a great country full of mountains and valleys. The king's castle was very magnificent and grand, and it was built on one of mountains. The little princess' name was Irene and she was born in the castle.

Lo Ting Yi (F) 羅婷以, 2003: 18

In MacDonald's original, although the adjectival clause 'whose father was king over a great country full of mountains and valleys' takes the focus of the sentence, its subject is 'a little princess'. Lo Ting Yi (羅婷以), the female translator, retains the syntax of Macdonald's narrative; however, Chu Guo Chiang (區國強), the male translator, makes its subject the King, and there is no mention of the protagonist Irene until the very end. Chu's strategy of translation places the hierarchy of the kingdom first; it states that the king owns an incomparable palace in the highest mountain. Chu stresses the magnificence of the king's palace by changing the sense so that it reads 'the grand palace was built on the top of the most majestic of the mountains'. He attaches the affiliated explanation 'the king had a daughter' to the target text, and the title 'princess', which appears twice in the source text, is replaced by 'daughter'. It is evident that Chu's subversion of order at once calls attention to the imposition of male authority, and simultaneously disturbs both the subjectivity and ideology of the source text; in his rendition, the original subject 'the princess' accordingly becomes subordinate to and a possession of the powerful male ruler.

In fact, the alternative ideology revealed in the initial paragraph is symptomatic of the

translator's practice for the whole book, in which feminine courage and Irene's acquisition of maturity are diluted and replaced by signifiers connoting childish innocence, while the superiority of Irene's father, the king, and Curdie's mistrust of Irene are reinforced. This is seen in the following passages from Chapter 21 'The Escape' where Irene goes into the mountain to rescue Curdie with her grandmother's thread:

The source text:

'What nonsense the child talks!' said Curdie to himself. 'I must follow her, though, and see that she comes to no harm. She will soon find she can't get out that way, and then she will come with me.'(212)

The target text:

「真是胡說八道！」柯迪自言自語的說：「可是我得跟著她，免得她闖禍時沒人保護。」

'That's nonsense!' said Curdie to himself. 'But I have to follow her in case she has no one to protect her when she causes big troubles.'(218)

The source text:

Curdie, utterly astonished that she had already got so far, and by a path he had known nothing of, thought it better to let her do as she pleased. 'At all events,' he said again to himself, 'I know nothing about the way, miner as I am; and she seems to think she does know something about it, though how she should passes my comprehension. So she's just as likely to find her way as I am, and as she insists on taking the lead, I must follow. We can't be much worse off than we are, anyhow.' (213)

The target text:

「真是稀奇！我這個礦工對山洞一無所知，她是個嬌生灌養的小公主，卻在這山洞中來去自如。礦工竟然需要公主在山洞中領路，真是慚愧！但無論如何，這總比被關在山洞中坐以待斃得好。」

'That is unusual! I, a miner, know nothing about the cave; and she, a little pampered princess, comes and goes freely in the cave. That is shameful that a miner needs the princess to lead the way in the cave. But anyhow, this is better than being confined in the cave and sitting still waiting for death.' (220)

The source text:

Irene looked once round, saw the fearful creatures awake, and like the wise princess she was, dashed the torch on the ground and extinguished it, crying out: 'Here, Curdie, take my hand.' (216)

The target text:

艾琳看見兩個可怕的妖怪醒來了，便當機立斷將火把扔在地上，用腳踩滅，叫道：
「來，柯迪，拉著我的手！」

Irene saw two fearful creatures awake, immediately dashed the torch on the ground and extinguished it with her feet, crying out: 'Come, Curdie, take my hand!' (222)

The source text:

When he had finished, he begged Irene to tell him how it was that she had come to his rescue. So Irene too had to tell a long story, which she did in rather a roundabout manner, interrupted by many questions concerning things she had not explained. But her tale, as he did not believe more than half of it, left everything as unaccountable to him as before, and he was nearly as much perplexed as to what he must think of the princess. (218)

The target text:

艾琳也告訴柯迪她是如何到妖怪的皇宮救他。但柯迪聽得一頭霧水，壓根兒不相信她說的話。

Irene too told him how it was that she had come to the palace of goblins to his rescue, but Curdie was much perplexed and absolutely did not believe her words.

Chu Guo Chiang (M), 224

In this chapter, where Irene particularly displays her bravery and composure, Chu changes the syntax and the semantics at many points in relation to the relationship between Irene and Curdie and some of their characteristics. Chu lays a preconception – 'in case she causes big troubles' – on Curdie's consideration for Irene; he raises Curdie's tolerance of Irene's foolish innocence; he sees Curdie's discomfort in being led way by a 'pampered princess' and adds a compromise to Curdie between male esteem and death; he omits 'like the wise princess she was' to ignore the original narrator's positive view of Irene, but omits 'when he had finished, he begged Irene to tell him how

it was that she had come to his rescue' to hide Curdie's egalitarian manner and humble attitude.

In addition, Chu's interpretation of the title of chapters also manifests his ideology; for instance, he changes the title of Chapter 23, 'Curdie and his mother', to 'The safe return' (平安歸來); he renders the title of the next chapter, 'Irene behaves like a princess' into 'The princess loses her temper' (公主發脾氣). In doing so, Chu highlights the male subject – Curdie's safe return – by denying the juxtaposition with the female subject, his mother. Furthermore, when an argument begins due to Lootie's disbelief in Irene's truth, instead of praising Irene for her maturity, Chu takes the negative side of Irene, implying that she fails to control her temper. These changes, in fact, find themselves in opposition to the theme of the two chapters. Firstly, a mother gives her child, Curdie, wise instruction about trust in friends and faith in the unseen, with her firm trust in Irene's conduct. Secondly, Irene exhibits composure in arguing with her nurse, Lootie, in the crowd of servants. Again, Chu allows his own voice to override that of the narrator of the source text and hence places the voice and sense of the translated narrative in conflict with that implied in the original. After having seen Chu's consistent perspective in dominating the translated text in this way, it is, perhaps, less surprising to see the cover for Chu's translation with Curdie in the foreground, while most of original covers highlight Irene, the heroine (Figure 26).

MacDonald was unusual in his day for the way he privileged the feminine in *The Princess and the Goblin*, in its sequel *The Princess and Curdie* (1883), and in other novels, such as *At the Back of the North Wind* (1871). Chu's interpretations and alterations run contrary to MacDonald's ideology, which celebrates females and femininity: children are shown to arrive at an understanding of faith and spiritual truth

in the company of powerful and magical female figures such as Irene, her great-great grandmother and Curdie's mother. By contrast, Lo Ting Yi's literal translation keeps most of MacDonald's feminine discourse and viewpoints. More than this, she actually demonstrates a feminist perspective in her translation, as discussed in the next chapter.

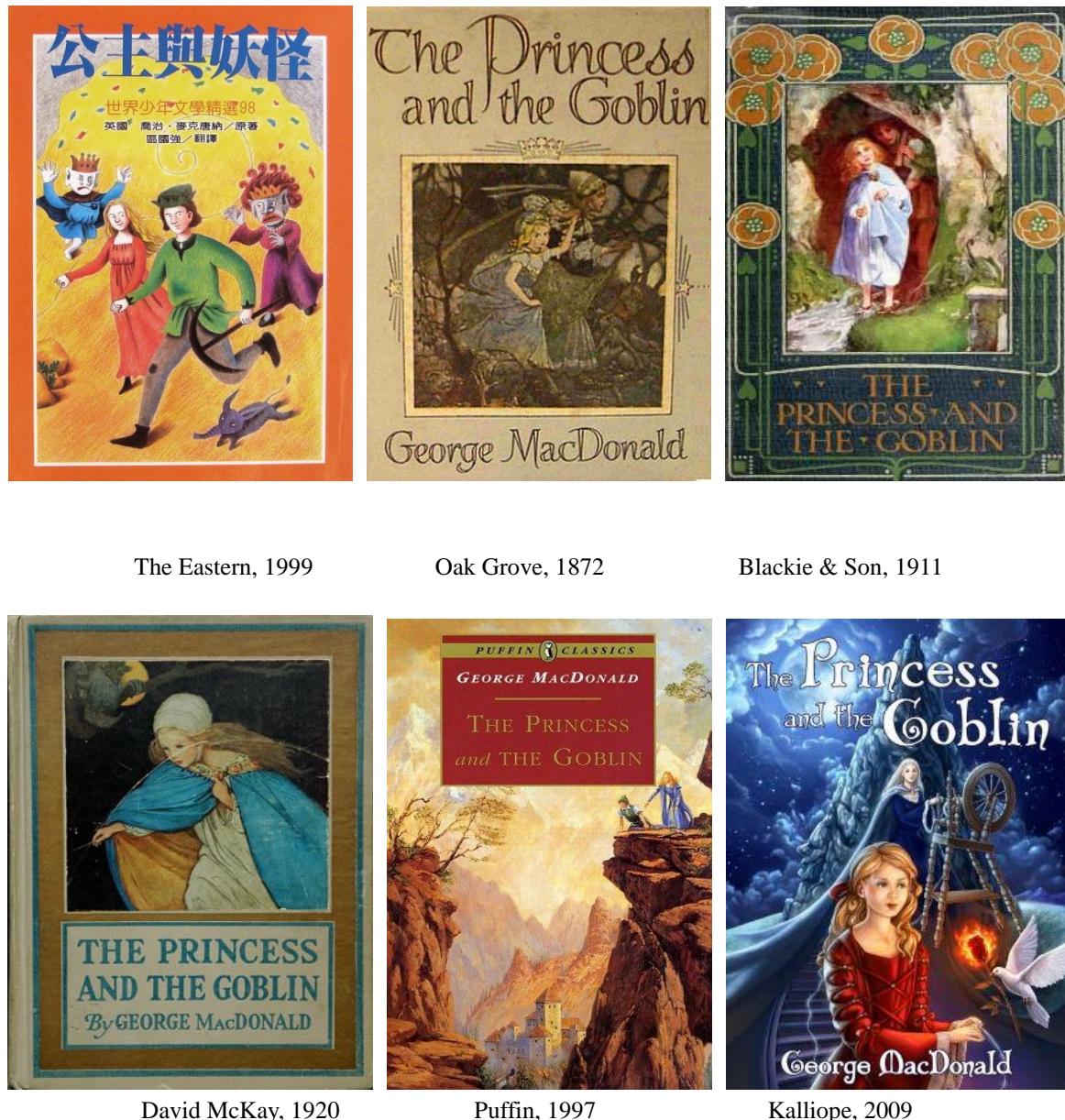


Figure 26: Covers of *The Princess and the Goblin*

The Young King – amplifying rhetoric to the king

Oscar Wilde's *The Young King* provides more evidence of the way in which the authority of the traditional monarch is amplified by rhetoric in translation. This extract is near the end of the story, after the young king dreams about how his people are suffering as a consequence of making the new robe for his coronation. Realizing his error, he refuses to put on the new robe but wears his old cloak instead. The passage depicts the miraculous moment soon after he enters the Cathedral and finishes his prayer:

The source text:

He stood there in a king's raiment, and the Glory of God filled the place, and the saints in their carven niches seemed to move. In the fair raiment of a king he stood before them, and the organ pealed out its music, and the trumpeters blew upon their trumpets, and the singing boys sang. (184)

The target texts:

他穿著一身皇袍站在那裡，充滿著上帝的光榮，就連壁龕中的聖徒雕像也彷彿動了起來。他穿著一身華貴精緻的皇袍站在眾人面前，風琴奏出莊嚴的樂曲，喇叭手吹出宏亮的樂聲。孩童們也唱出嘹亮的歌聲。

He, in an emperor's raiment, stood there, filled with the glory of God. Even the saints in the niches seemed to move. He, in the magnificent and exquisite emperor's raiment, and the organ pealed out its solemn music, and the trumpeters blew out the grand music, and the children also sang out the resonant songs.

Liu Ching Yen (M) 劉清彥, 2000: 53

他站在那兒，身著國王的服飾，上帝的榮光充滿整座教堂，雕刻在壁龕上的聖者彷彿在移動似的。他穿著國王的精緻衣裳站在眾人面前，風琴奏出的樂曲，喇叭手開始吹奏喇叭。唱詩歌的男孩們也開始獻唱。

He stood there in a king's raiment, the glory of God filled the church, and the saints in their niches seemed to move. He, in the fair raiment, stood there before people, and the organ pealed out its music, and the trumpeters started to blow upon the trumpets, and the singing boys also started to sing.

Liu Pei Fang (F) 劉珮芳, 2005: 165

When this passage was translated in two recent Taiwanese editions, Liu Pei Fang (劉珮芳), the female translator, is essentially faithful to the source text, while Liu Ching Yen (劉清彥), the male translator, offers a more personal interpretation. Although he traces the syntax construction of the original, the semantic of the rendition is different from the original. He changes ‘King’s raiment’ to ‘emperor’s raiment’; moreover, the ‘glory of God’ instead of ‘filling the cathedral’ is said to have the effect of ‘filling the king himself’. Besides, each additional adjective – magnificent, solemn, grand and resonant – bears witness to translator’s ideology that the sublime status of the young king should be accentuated. Here, Liu Ching Yen renders another concrete manifestation of masculine divinity in his translation; however, unlike Chu’s *Princess*, with its emphasis on male authority and superiority over women, by shifting the subjectivity of the text from female to male in ways that conflict with the original, Liu’s *Young King* gives an example of ‘mixture’ of interaction in linguistic reception and production, reinforcing the original ideology. This kind of interaction will be explored in more detail in later examples.

The Happy Prince – rendering a wife’s passion as a duty to her husband

By means of translation, Chu has expressed his gender identity in the version of MacDonald’s *Princess*. A passage from Wilde’s *The Happy Prince* also offers a stage for translators to display their gender identity. In *The Happy Prince*, Wilde takes features of swallows and reeds – swallows’ migration and reeds’ rooting by the river – to characterize gender relationships between wife and husband. The image of a wife is portrayed by the swallow according to the reeds’ characteristics: ‘she has no money, and

far too many relations'; 'she has no conversation'; 'she is a coquette, for she is always flirting with the wind'. In this passage, the swallow asks the Reed to fly with him to the south before winter as follows:

The Source Text:

'I admit that she is domestic,' he continued, 'but I love travelling, and my wife, consequently, should love travelling also.'

Will you come away with me? He said finally to her; but the Reed shook her head, she was so attached to her home. (96)

The Target Texts:

「我相信她是很戀家的，」小燕子又接著說，「可是我卻喜歡四處旅行，因此，我的妻子也應該跟著我一起遊山玩水才是。」

'I believe she feels attached to home,' the swallow continued, 'but I love travelling around, consequently my wife ought to follow me for travelling also.'

Liu Ching Yen (M), 9

「不過，我看她倒是守得住家，」小燕子又說，「這可不行，我喜歡四處雲遊，我的妻子當然應該跟著，要到哪兒就到哪兒。」

'But, in my view, she is able to abide by home,' the swallow continued, 'but this won't do. I like travelling, and my wife ought to follow where I go.'

Shu Shih Tang 徐世棠 (M), picturebook, 2001

「我承認她是很顧家，」小燕子繼續說到，「可是我喜歡遊山玩水，所以我的妻子也該喜歡遊山玩水才是啊！」

'I admit that she is domestic/caring of home,' the swallow continued, 'but I like travelling, my wife, consequently, should love travelling also.'

Liu Pei Fang (F), 8

Although the swallow is ridiculed by Wilde, its words are stereotypical as well as sexist, offering the essentialist notion of females that they cannot be changed. Liu Ching Yen, who elevates the king in *The Young King*, again demonstrates the patriarchal ideology in *The Happy Prince*. He and another male translator, Shu Shih Tang (徐世棠), distort the

original by defining the wife's travelling as a duty – 'she ought to follow her husband' – rather than the relatively reasonable and mutual passion of 'should love travelling as her husband does' in the original. Liu Pei Fang, the female translator, by contrast, retains the original semantic as she does in *The Young King*. This comparison also gives another answer to the earlier question of whether 'gender' provides translators with the same or similar perspective.

We have seen examples from a translation of *The Princess and the Goblin* in which female subjectivity is sacrificed for the king's dominance, and from a version of *The Young King* by two different male translators in which the king's majesty is exaggerated. We have also seen that the relationship between husband and wife in the source text is altered by male translators', as shown in Chao's, Liu C. Y.'s and Shu's translations of different works. These examples suggest that gender does indeed matter in interpreting relationships of authority and gender conveyed through the language and characterization between the source and target texts. In the following section, I want to go further by investigating the interpretation of gender roles in both the source and target texts. Some examples of the rendition of *Alice's Adventures in Wonderland* have revealed the unequal presentation of female characters in male-controlled world, either by the male author or the male translator. In order to see whether sexist language is generated through the male perspective, some striking examples from *Treasure Island*, *The Wind in the Willow*, *Peter Pan* and *Narnia* will be discussed.

Treasure Island – silencing females' voices

In *Treasure Island*, a masculine world is deliberately created by Robert Louis Stevenson. Stevenson mentioned in a letter to his friend, W. E. Henley, that he consciously omitted

women from the story under his stepson, Lloyd Osbourne's, instructions.¹¹ Whether his stepson's order serves as an excuse or not, it tells a truth that women/girls are unwanted when men/boys play masculine games or fight, a point also reflected by *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, which are discussed later. *Treasure Island* is set in a world inhabited entirely by male characters except for the fleeting presence of Jim's mother in Chapter 4. She appears in a scene in which, accompanied by the protagonist, Jim – who is also the first-person narrator – she tries to get help from the local villagers in order to regain their house and retrieve their money from the dead Captain Flint. For this short passage, the way translators of different sexes deal with gender roles is quite surprising. Firstly, let's look at how translators interpret the noun 'men'.

In four Chinese versions, two by females, two by males, one female translator renders it as 'man', the other female translator sees it as 'those people'; the male translators choose 'villagers' and 'no one'. That is, only one translator – a female – identifies this pronoun as gendered:

The source text:

You would have thought men would have been ashamed of themselves – no soul would consent to return with us to the 'Admiral Benbow.' The more we told of our troubles, the more – man, woman, and child – they clung to the shelter of their houses [...] And the short and the long of the matter was, that while we could get several who were willing enough to ride to Dr Livesey's which lay in another direction, not one would help us to defend the inn. (20)

The target texts:

你一定會覺得那些男人應該為自己感到慚愧，因為沒有一個人願意陪我們回到「本鮑上將」旅館。我們愈描述所遇到的麻煩，那些男女老幼就愈固守在自家

¹¹ Robert Louis Stevenson, *Treasure Island* (Harmondsworth: Puffin Books, 1946) [1883], p. viii.

的避風港裡。

You must have thought that those male people would have been ashamed of themselves, because no one was willing to accompany us back to the 'Admiral Benbow'. The more we told of our troubles, the more – man, woman, and child – they clung to the shelter of their houses.

Lin Mei Yin (F) 林玫瑩, 2001: 41

那些人真該感到慚愧的，因為竟然沒有人願意跟我們回店裡。儘管我們說破了嘴，他們卻盡是一味地畏縮。

Those people should have been ashamed of themselves, because surprisingly no one was willing to return to the Inn. Even though we had asked again and again, they all cringed.

Chen Hsin (F) 陳馨, 2003: 34

村子裡的人真該感到慚愧，因為他們誰也不願意和我們一起回班波將軍旅店去。儘管我們說破了嘴，他們卻盡是一味地畏縮。

The villagers should have been ashamed of themselves, because not one of them was willing to return to the 'Admiral Benbow' with us. Even though we had asked again and again, they all cringed.

Yu Tao (M) 雨陶, 2002: 37

可是結果讓我們失望極了，誰也不敢和我們一起回本伯爾將軍旅店去，男女老少一個一個都在往回縮，他們無一例外都懼怕那伙海盜[...]

我們最後只爭取了幾個勇敢者，也只願意去另一個方向找李甫西大夫去報告，最勇敢的人也不敢同我們一起去守衛旅店。

But the result disappointed us greatly, no one dared to return to the 'Admiral Benbow' with us. Men, women, aged and children all drew back to their houses; without exception they were frightened by the pirate. [...]

We, at last, found some valiants, but they were only willing to ride to Dr. Livesey's which was in another direction, even the bravest would not dare to help us to defend the inn.

Ray Ming (M) 雷鳴, 2002: 32

Because the word 'they' – of 'they clung to the shelter of their houses' in the source

text – appears later as ‘man, woman, and child’, the word ‘men’ is supposed to mean ‘people’. Technically, the definition of ‘men’ can be male persons or human beings, but how translators define it patently affects readers’ understanding. One female translator, Lin Mei Yin (林玫瑩), makes a gender distinction in relation to the villagers. However, Ray, the male translator, not only changes the tone of the narrative, but also omits the passage ‘you would have thought men would have been ashamed of themselves’ to avoid tackling the subject of gender. Moreover, he makes the last sentence another paragraph in which he interprets ‘several who were willing enough’ (ride to Dr Livesey’s) as ‘valiants’ and ‘the bravest’. Since one lad rides forward to the doctor’s in a later scene, Ray apparently and consciously views ‘several’ as males and replaces it with ‘valiants’ and ‘the bravest’ to insert his own judgement on male characters, which actually twists the original semantic. From this paragraph, we have seen the extent to which gender-specific translation strategy affects the source text. The following passage in *Treasure Island*, and the only section in which female voices are in the form of dialogue in whole book, gives us more revealing examples to explore:

The source text:

They say cowardice is infectious; but then argument is, on the other hand, a great emboldener; and so when each had said his say, my mother made them a speech. She would not, she declared, lose money that belonged to her fatherless boy; ‘if none of the rest of you dare,’ she said, ‘Jim and I dare. Back we will go, the way we came, and small thanks to you big, hulking, chicken-hearted men. We’ll have that chest open, if we die for it. And I’ll thank you for that bag, Mrs. Crossley, to bring back our lawful money in.’ (20)

The target texts:

但這反而激起了我們母子倆心中的勇氣！母親說，她不願意丟掉我們應得的一筆錢。

村子裡人們議論紛紛，說我們為了錢而不要命。

Contrarily, it aroused courage in us, the mother and son! Mother said

she didn't want to lose the money we deserved.

The villagers provoked much discussion; they commented that we didn't want lives but money.

Ray Ming (M), 20

據說爭辯能使人壯膽。在大家都說完之後，母親慷慨激昂地講了一番話。她說不願讓我在失去父親之後，又失去那些本該屬於我的金錢。「即使你們都不敢去」她說，「吉姆和我還是要去。我們按原路折回，不再煩擾你們這些體狀如牛卻膽小如鼠的傢伙。我們將把那皮箱打開，哪怕會因此而丟掉性命。克羅斯利太太，請把你的手提箱借給我用一下，我要拿它來裝那些依法屬於我們的錢。」

They say argument can embolden people. After they had said their say, mother made an impassioned speech. She said she would not lose money that belonged to me after I lost my father. 'Even though none of you dare,' she said, 'Jim and I will go. Back we will go, the way we came, and we will not bother you guys, 'who are as big as bulls, and timid as mice' at all. We'll open that chest, if we lose our lives for it. Mrs. Crossley, please lend me your bag for packing our lawful money in.'

Yu Tao (M), 37

人家說懦弱是會感染的，但另一方面，爭辯也可以讓人壯膽。因此，當每個人都暢所欲言後，我母親對他們作了以下的表白。我母親宣稱絕不會將這比屬於孤兒寡母的錢拱手讓人，「如果你們沒人有膽量，」她說，「吉姆和我敢。我們將尋原路回去，至於你們這些塊頭大、膽子小的男人，我們恕難感激。我們會冒死打開那個水手箱。克洛斯利太太，謝謝你給我們袋子裝我們依法應得的錢財。」

They say cowardice is infectious; but on the other hand, argument is a great emboldener; and so when each had said his say freely, my mother made a declaration. My mother declared she would never lose money that belonged to the widowed mother and fatherless son; 'if none of the rest of you dare,' she said, 'Jim and I dare. Back we will go, the way we came, and for you big hulking, cowardly men I could hardly be grateful to you. We'll have that chest open at the risk of losing our lives. Mrs. Crossley, thank you for giving us the bag to bring back our lawful money in.'

Lin Mei Yin (F), 41

據說爭辯可以使人壯膽，在他們發表完高見之後，母親對他們說了一番話，表明她不會放棄這筆屬於孤兒寡母的錢。她說：「如果各位不敢，沒關係，吉姆和我敢，我們會照原路回去。在此謝謝你們這些體壯如牛卻膽小如鼠的男士。縱然

喪命，我們也要打開那只箱子。克洛斯利太太，謝謝你借給我們的手提袋，好讓我們回去裝那些依法屬於我們的錢。」

They say argument can embolden people; after they had said their big ideas, my mother made a speech. She declared she would never lose money that belonged to the widowed mother and fatherless son; she said ‘if none of the rest of you dare, Jim and I dare. Back we will go the way we came, and thank you, you ‘big as bulls, but coward as mice’ men. We’ll have that chest open even we lose our lives for it. Mrs. Crossley, thank you for lending us the bag, with which we can bring back our lawful money in.’

Chen Hsin (F), 34

A significant alteration occurs in Ray’s translation; the scene in which Jim’s mother delivers a speech full of courage and blame on cowardly men is utterly erased. Her sarcastic thanks to a lady named Mrs. Crossley, which contrasts with her scornful comments to the men, is similarly omitted. As a result, the strong contrast between the woman’s position and the men’s in the original passage disappears. The woman’s voice shrinks into one sentence: ‘Mother said she didn’t want to lose the money we deserved’, through Jim’s narration. Moreover, Ray adds an aberrant note: ‘The villagers provoked much discussion; they commented that we didn’t want lives but money’. Ray first portrays those who are willing to ride to the doctor’s as ‘valiants’ and replaces ‘no one’ in the original with ‘the bravest’ with a view to justify those males who decide not to help the mother and son defend their inn. Then he muffles the woman’s voice and skews her insistence on lawful compensation. In other words, Ray refuses to identify with the female characters, as represented by Jim’s mother and Mrs. Crossley. The translator’s presence is filtered through Ray’s rendition of Jim’s narration, from which we can see that three, if not four (inclusive of Stevenson’s stepson) male voices in this scene have discriminated against women by rendering them silent.

Another male translator, Yu Tao, retains more of the original narrative than Ray does, but interestingly, he changes female possessive cases and pronouns to male ones: ‘money that belonged to her fatherless boy’ becomes ‘my father’ and ‘my money’; a mother’s son becomes the subject. Yu also effaces the mother’s ‘small thanks’ to men and changes her sarcastic attitude to an imperative request for help toward to Mrs. Crossley. In Yu’s version, the mother’s sarcasm simply degenerates into an ungrateful rant. Yu’s alterations not only weaken the effort of a woman who is struggling to find a way to set what she needs within the masculine framework but transform her dignified words to a shrillness that counteracts the female subjectivity in the original. In terms of suppressing women’s position, Ray Ming and Yu Tao’s renditions serve as examples of the kind of interaction ‘mixture’ in the process of reception and production in translation.

However, for this passage, Lin and Chen, two female translators, keep the original syntax, with only a slight departure from the original. Nevertheless, subtle differences also serve to disclose these female translators’ positions. Both Lin and Chen deal with ‘money that belonged to her fatherless boy’ in the same way; they put it as ‘money that belonged to a widowed mother and fatherless son’, which shows their sympathy for the mother. Similarly, neither translates the mother’s thanks to Mrs. Crossley (‘and I’ll thank you for that bag’) in a sarcastic way, but instead interpret this exchange in terms of mother’s gratefulness for Mrs. Crossley’s generous assistance. Lin particularly exhibits a discernible viewpoint: she first sees ‘men’ – who would have been ashamed of themselves – as male people, then she produces interpretations such as ‘would never’, ‘I could hardly be grateful to you’ and ‘at the risk of losing our lives’ to imply her position, sympathising with the female character who has no support from the male villagers. Lin’s rendition of this passage explains the other kind of interaction: ‘mutual

dependence'; her translation does not depart from the original, but offers the translator's understanding of the power relationships between men and women without twisting or changing the original semantic.

Treasure Island, with its deliberate exclusion of women, provides evidence of gender inequality, yet male translators' linguistic and ideological impositions on the text exaggerate the sexist viewpoint of the original. These four versions, all published at the beginning of the 21st century, offer various deviations from the original, depending on translators' gender and their gender identity. This reminds us that children's literature is still haunted by gender bias; it might lurk at an unseen level, but nevertheless exercises substantial influence over young readers. The next section will use extensive analysis in order to raise awareness of the ways in which 'gender' affects translators.

The Wind in the Willows – celebrating male superiority and intensifying misogyny

Kenneth Grahame's *The Wind in the Willows*, which depicts an Arcadian but male-dominated world,¹² provides yet more examples of unequal textual gender representation. It is not simply that the number of female characters is small; rather, it is about their roles in the story. All the female characters are working-class and are shaped by being teased and taunted, explicitly or implicitly, by male characters. They appear in several scenes, for example, the mother hedgehog is the first female character mentioned – her sons refer to her in Chapter 4 (see Example1, page 175). It is implied by the narrator that she foolishly sends her two male children to school and hence

¹² See Keith Barker's 'Animal Stories', *International Companion Encyclopedia of Children's Literature* (London: Routledge, 2001) (1996), pp. 287-288. In this text, Keith Barker, Humphrey Carpenter and Margaret Meek talk about the all-male world.

causes them to be lost in a snowstorm. Later, when Mole explains his and Rat's reasons for having Toad confined in his room, he says 'And no more weeks in hospital, being ordered about by female nurses, Toad' (63). When the gaoler's daughter – the first female human character – appears, she soon has the idea of helping the imprisoned Toad, and says 'I have an aunt who is a washerwoman', yet Toad replies her 'I have several aunts who OUGHT to be washerwomen' (84). In the course of his escape, Toad – in the guise of a washerwoman – boasts that he runs the finest business in the whole country: 'O, I have girls, twenty girls or thereabouts, always at work. But you know what GIRLS are, ma'am! Nasty little hussies, that's what I call 'em!' (110). But when Toad is recognized as a fraud, he shouts 'You common, low, FAT barge-woman! Don't you dare to talk to your betters like that! Washerwoman indeed! [...] I may be under a bit of a cloud at present, but I will NOT be laughed at by a barge-woman!' (112). Toad later explains the adventure he has been through to Rat, saying 'I am, unfortunately, thrown into a canal by a woman fat of body and very evil-minded' (117). And Rat later chides Toad for his conceited boast of his experience by being 'insulted, jeered at, and ignominiously flung into the water – by a woman, too!' (124).

The images of these nameless female characters lying outside the world of male Arcadia and the descriptions of them in the central male characters' dialogues challenge the feminist perspective. Grahame once said to his publisher that he wanted to write a book 'free of problem, clear of the clash of sex', and this sentiment is frequently cited as an introduction to this idyllic and homosocial world.¹³ However, the term 'clash of sex' remained ambiguous to the public reader until the very late 20th century, when a few feminist scholars examined it in depth. Lois R. Kuznets argues that at the same time as the novel tries to *repress* the clash of sex, it also *perpetuates* in the dramatization of

¹³ Letter quoted by Charles Scribner IV in the preface to the 1953 edition of *The Wind in the Willows*.

certain traditional themes: ‘woman’s dangerous power to limit man’s freedom, and the male longing to be completely accepted by – and as – the father’ and therefore ‘women remain, forever, the Other in *The Wind in the Willows*.¹⁴ Kuznets is followed by Cynthia Marshall, who claims that emotional bonds in Grahame’s fantasy are strictly ‘between men’, and their exclusivity carries misogynistic overtones; Marshall argues that ‘while Grahame ostensibly dismisses sex, he embraces sexism.¹⁵ Both Kuznets’ and Marshall’s analyses of Toad and Mole’s acts of transvestism also effectively support their arguments about the inequality of gender representation in the novel.

From a feminist perspective, as Kuznets and Marshall argue, *The Wind in the Willows* makes uncomfortable reading; however, these problems in the source text are compounded by the first Chinese translation (1974).¹⁶ Marshall claims that ‘to be a woman in this text is to lack not only means and power but even identity’,¹⁷ yet women in the translation receive worse treatment. An examination of the ways in which the translator treats dialogue and description relating to gender sheds light on the underlying structures – the author’s and the translator’s layers – of the target text. For example, when the gaoler’s daughter feels sorry for Toad’s imprisonment for what she regards as a very trivial offence, Toad has a narcissistic response, reflecting attitudes towards gender and class. Toad believes that her interest in him derives from womanly tenderness and admiration for him. He comments that she is comely, but his class-consciousness cannot ignore the social gap between them. However, Chang Chien Ming (張劍鳴), a male translator, first changes ‘a pleasant wench and good-hearted’ to ‘a

¹⁴ Lois R. Kuznets, ‘Kenneth Grahame and Father Nature, or Whither Blows The Wind in the Willows?’, *Children’s Literature*, 16 (1988), pp. 175-181.

¹⁵ Cynthia Marshall, ‘Bodies and pleasures in the wind in the willows’, *Children’s Literature*, 22 (pp. 58-68), 1994, p. 62.

¹⁶ Kenneth Grahame, *The Wind in the Willows*, trans. by Chang Chien Ming (Taipei: Mandarin Daily News, 2000) (1974) (柳林中的風聲).

¹⁷ Marshall, ‘Bodies and pleasures in the wind in the willows’, p. 65.

young girl', omitting the positive value of the female character in the parenthesis (see Example 1). He then changes 'her interest in him' to 'the gaoler's daughter worshipped him very much and had "interest" in him', and he puts quotation marks around 'interest', which in Chinese, particularly, implies sexual attraction between men and women. In doing so, the translator changes the gaoler's attitude to Toad, and transforms a relatively neutral term into a highly subjective one, implying that the girl adores Toad. Moreover, he changes the appearance of the gaoler's daughter from 'comely' to 'ugly' (see Example 2):

< Example 1 >

The source texts:

Now the gaoler had a daughter, a pleasant wench and good-hearted, who assisted her father in the lighter duties of his post. (81)

The target texts:

老看守有一個女兒，是一個小姑娘。她常常幫父親作些管堅牢的輕鬆工作。

The gaoler had a daughter, a young girl. She often helped her father in some lighter jobs of management of the jail.

Chang Chien Ming (M) 張劍鳴, 2000: 267

< Example 2 >

The source texts:

Toad, of course, in his vanity, thought that her interest in him proceeded from a growing tenderness; and he could not help half-regretting that the social gulf between them was so very wide, for she was a comely lass, and evidently admired him very much. (84)

The target texts:

在蛤蟆的自負心中，他自認為看守的女兒很崇拜他，對他「有意思」。這種感情是對他的憐憫心漸漸演變來的。唯一可惜的是，他們社會地位相差太遠，她太醜了。

In Toad's vanity, he thought that the gaoler's daughter worshipped him very much and had 'interest' in him (had affection for him). This affection came from growing tenderness. But the only pity is the difference of social status between them is huge, and that she is too ugly. (274)

Later, Toad is overwhelmed again by his obsession with motorcars when seeing the car in the escape; he loses control and goes directly to talk to its owner and the driver in spite of the danger of being recognized. Chang, however, adds 'Ma'am, you are a man amongst the womenfolk' (女中丈夫) and changes 'I like your spirit' to 'I appreciate your spirit very much'. It is surprising how much can be changed in this short sentence. Chang not only increases the weight of Toad in the eyes of the gentlemen, but praises a woman from the masculine viewpoint by saying 'Ma'am, you are a man amongst the womenfolk'. This addition, in itself, reveals Chang's patriarchal set of values.

The source texts:

The driver laughed at the proposal, so heartily that the gentleman inquired what the matter was. When he heard, he said, to Toad's delight, 'Bravo, ma'am! I like your spirit. Let her have a try, and look after her. She won't do any harm.' (119)

The target texts:

司機聽了他的話，哈哈大笑。紳士見司機在笑，就問司機在笑什麼？他們知道了他是在笑什麼，就向蛤蟆討好的說：「夫人，你真是『女中丈夫』，我很欣賞你這種精神。讓她試試，盡量小心點兒就好了，她不會闖禍。」

The driver laughed after hearing his words. The gentleman asked what he laughed at. After he knew what it was, he then pleased Toad by saying 'Ma'am, you are "a man amongst the womenfolk", I appreciate your spirit very much.' Let her have a try, but be cautious about her, she won't make trouble.' (390)

Examples of Chang's changes in regard to gender (relationships between men and women) and class are subtle, but striking. When Toad tries to speak for himself about his vanity, he says 'we chaff, we sparkle, we tell witty stories' for which Chang translates it as 'we joke, we tease/flirt with ladies, we tell wisecracks'. For the sentence 'I have the gift of conversation. I've been told I ought to have a salon', Chang replaces 'conversation' with 'social intercourse and activities' and changes 'salon' to 'high-class

pub' (see Example 3). Last but not least, at the end of the story, Chang endows Toad with more political correctness to his vanity: Toad is to execute the job of punishment for God; he is going to teach the barge-woman how to recognize him – a gentleman he claims – by beating her with his fists (see Example 4). All in all, power and gender structures in the target text are altered, and sexism and male superiority obviously reside in the translator's implied narrator:

<Example 3>

The source text:

'Well, well,' he said; 'perhaps I am a bit of a talker. A popular fellow such as I am – my friends get round me – we chaff, we sparkle, we tell witty stories – and somehow my tongue gets wagging. I have the gift of conversation. I've been told I ought to have a salon, whatever that may be. Never mind. Go on, Badger. How's this passage of yours going to help us?'

The target texts:

「好了，好了，」蛤蟆說，「也許我是有點兒好說話。一個得人緣的人——像我這樣兒的人，四周總是會有幾個朋友，大家到了一塊兒，難免會開開玩笑，逗逗小姐，說說俏皮話，而我也就難免會說溜了嘴。我對交際應酬很有一手兒，有人還說我應該開個高級酒吧一類的店舖呢！算了，我不說了。獾，你說下去，你說說看，你打算怎麼利用那一條地道？」

'Well, well,' Toad said, 'perhaps I am a bit of a talker. A popular fellow such as I am – my friends get round me – we joke, we tease/flirt ladies, we tell wisecracks – and somehow I make a slip of the tongue. I have the gift of social intercourse and activities. Someone even said that I ought to open a high-class pub – some of public house. Never mind. I stop here. Badger, go on. How do you use that passage to help us?' (428)

<Example 4>

The source text:

Under severe compulsion from the Badger, even the barge-woman was, with some trouble, sought out and the value of her horse discreetly made good to her; though Toad kicked terribly at this, holding himself to be an instrument of Fate, sent to punish fat women with mottled arms who

couldn't tell a real gentleman when they saw one. (149)

The target texts:

此外，在獾的嚴厲責備下，連那個渡船上的女人都得到了補償；不過辦這事可費了一點兒力氣，因為起先蛤蟆很不贊成，極力的堅持著要替命運之神執行懲罰的工作，想要送那個胖女人一拳頭，教她以後一眼就能認出誰是真正的紳士。後來好不容易蛤蟆同意了。他們又花了一點兒功夫才把她找到。

Beside, under severe reproach from the Badger, even the barge-woman was compensated, but it required some effort. Toad disapproved of this at the beginning, because he strongly insisted that he wanted to execute the job of punishment for the God of Fate, giving that fat woman a fist to teach her how to tell a real gentleman at first glance in the future. Later, when Toad agreed with it, they spent some time finding her. (476)

Titles of chapters should not be neglected in these comparisons, as they often play a guiding role in the ideological structure. The title of Chapter 12, 'The Return of Ulysses', is typical of Grahame's use of parody and pastiche. Even though the altered Toad – an inefficient but convincingly guileful Ulysses – is possibly extolled rather than mocked by Grahame, in Chang's rendition Toad's wiliness is elided and replaced by pure heroism as 'The Returned Hero from Long Conquest' (長征歸來的勇士) .

Peter Hunt indicates that the dialogue in *The Wind in the Willows* deals obliquely with many societal issues, and for the British reader, at least, the major subtext is that of class dialectic: 'class is identified with power, and there are symbolic or actual conflicts between adults of different classes, between adults of the same class, between adults and children – and even between animals.'¹⁸ Class certainly coexists with power as we read from the source and target texts, yet gender is unseen, if not overlooked, by Hunt. However, from the examples mentioned, it is clear that gender is an issue in the dialogue of male characters, and it infuses the class-conscious undercurrents of the text.

¹⁸ Peter Hunt, 'Dialogue and Dialectic: Language and Class in The Wind in the Willows', *Children's Literature* 16, 1988, (pp. 159-168), p.159.

Admittedly, the translator is following a path paved by the author; nevertheless, there is still room for the translator to weave in his own values or ideology of his time, whether consciously or unconsciously. All these subtle but consistent changes – as traces the translator leaves – make it evident that the author’s and Chang’s conceptions of power and gender may intersect, run parallel or be close, but they don’t always overlap. In fact, the translator – a male – naturalizes the masculine hegemony and tones-up the sexism of the original by applying more disgrace and degradation to female characters through his privileged position as spokesman for the author. With multi-subjectivities involved in the communication process, Chang’s translation of *The Wind in the Willows* explains particularly well the ‘mixture’ kind of interaction in polyphonic translation as discussed at the beginning of this chapter.

Chang was brought up in a paternalistic society full of notions of male superiority. As the historical background in the previous chapters reveals, it may be understandable, but it is nevertheless unjustifiable that the societal ideology held/represented by Chang results in intensified misogyny in the translation of Grahame’s work. Since 1974, Chang’s version has been widely circulated by a dominant publisher, Mandarin Daily News. Two decades later, more translations have been published. A comparison between five versions of this text – the first by Chang, and respective versions by two young male translators and two female translators – again reveals differences of interpretation arising from both sex and the period in which the translations emerged. In terms of gender relationships, the two young male translators have a noticeably different interpretation from Chang’s; they avoid the additions and distortions that Chang produced. However, there is still evidence to support the idea that the sex of translators has affected their interpretation at some points. Take, for example, the ways in which male and female translators interpret the word ‘force’:

The source text:

‘Very well, then,’ said the Badger firmly, rising to his feet. ‘Since you won't yield to persuasion, we'll try what force can do. I feared it would come to this all along. You've often asked us three to come and stay with you, Toad, in this handsome house of yours; well, now we're going to. When we've converted you to a proper point of view we may quit, but not before. Take him upstairs, you two, and lock him up in his bedroom, while we arrange matters between ourselves.’

The target texts:

你們不肯聽別人勸，那麼我們就只好動武了。我一直就擔心會落到個結果。

You don't take other's persuasion, then we have to use force. I feared it would come to this all along.

Chang Chien Ming (M) 張劍鳴, 213

既然你不聽勸，我們只好用暴力。我就怕最後會這樣。

Since you don't take persuasion, we have to use violence. I feared it would come to this at the end.

Hsia He Li (M) 夏荷立, 2002: 108

既然你不聽我們好心勸說，我們就用強硬的方法了。我早料到早晚會這樣。

Since you don't take our goodhearted persuasion, then we have to use strong and tough way. I have known it would come to this sooner or later.

Shieh Shih Chien (M) 謝世堅, 2004: 96

既然你不聽勸告，我們就試試別的法子。我想不得不這樣做了。

Since you don't listen to our persuasion, then we'll try other ways. I think we have no choice but this.

Lin Shu Chin (F) 林淑琴, 1996: 97

看樣子，光說是沒用的。現在，只好這麼辦，華拉、安安，我們三個就暫時住下來，陪陪戴利吧。

It seems no use just words. Now, we cannot help but this way. Huala, Anan, we three stay for a while to keep Dali company.

Chen Cheng Hsin (F) 陳正馨, 1994: 115

‘Force’ in the original means that Rat and Mole have to take Toad up stairs and compel him to be locked in his room at Badger’s request. The male translators – Chang, Hsia and Shieh – interpret ‘force’ as ‘violence’ or ‘tough strength’, while female translators, Lin and Chen, interpret it in indirectly and avoid strong or aggressive terms, writing instead ‘try other ways’ or ‘cannot help but this way’. Examples such as these, which evidence slight differences in phrasing between male and female translators, are easily seen. However, the translation by Chen Cheng Hsin (陳正馨), a female translator, provides quite a different version from the original, as well as the other translations. The ways in which Chen Cheng Hsin has undermined the class- and gender-related power which concerned Peter Hunt, Lois R. Kuznets and Cynthia Marshall in their readings of the original text is worth investigating, and will be analyzed in detail in the next chapter, which focuses on female translators’ works. The next section shows how a renowned male scholar interprets a female character in *Peter Pan*.

Peter Pan – depicting Tinker Bell as a shameless villain

Some archetypal characters in *Peter Pan* have provoked probably the most thorough and frequent psychoanalytic response in children’s literature. Peter, a boy who refuses to grow up, traps three women in emotional competition for him and makes them jealous of one another. ‘Mother’ – played by Wendy in Neverland to the Lost Boys, the image of her perfect mother, Mrs. Darling – is defined as one who darns socks, does the spring cleaning, tells stories, and of course longs for the children’s ‘Father’, i.e. Peter. The ‘typical’ roles of a woman, however, are challenged by two minor female characters, Tinker Bell and Tiger Lily. Far from being surrogate nurturers, both are empowered females in Neverland, exhibiting considerable bravery. Let us see how

translators interpret Tinker Bell, an interesting female character with a multi-faceted personality. The passage below is taken from a scene in which Wendy tries to confide her feelings to Peter, but Peter doesn't understand, and draws Tinker Bell into the conversation:

The source text:

‘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.

The target texts:

「那是一定，叮克鐘兒可以告訴你，」文黛抗聲說。「她是個放蕩無恥的小人。」叮克這時在她的寢室偷聽著，說出不中聽的話。

「她說她以放蕩無恥為榮。」彼得翻譯說。

“She is a profligate and shameless villain.” [...]

“She says she is proud of being profligate and shameless.” Peter interpreted.

Liang Shih Chiu (M) 梁實秋, 1927: 160

「噢，是啊，叮噹鈴會告訴你，」溫蒂嘲弄地反駁。「她是被遺棄的小東西。」待在閨房裡偷聽的叮噹在這時尖叫出某些辱罵的話。

「她說她很樂意被遺棄。」彼得翻譯。

“She is a neglected little creature.” [...]

“She says she is happy to be forsaken.” Peter interpreted.

Lee Shu Chun 李淑珺 (F), 2006: 154

「當然囉，亭可會告訴你嘛。」溫蒂不屑回了一句道：「她那個放蕩的小東西。」這時，亭可正在自己的閨房裡偷聽，尖聲嚷出了一句無禮的話。

「她說她以放蕩自豪。」彼得翻譯道。

She, that profligate little thing. [...]

She says she is proud of being profligate. Peter interpreted.

Lo Chu Chun (F) 羅竹君, 2004: 136

Described by Barrie as sometimes ill-tempered and vindictive (she pulls Wendy's hair and tricks the boys into shooting arrows at Wendy) at others Tinker Bell is helpful, loyal and kind to Peter. In this passage Barrie describes Tinkerbell as 'an abandoned creature'.

In *The Oxford English Dictionary*, the word 'abandoned' has three definitions:

forsaken/given up, self-given up and immoral/profligate.¹⁹ Basically, it carries two concepts: forsaken and profligate. The two female translators each choose a different one of these meanings; however, Liang Shih Chiu (梁實秋, 1903-1987), the male translator and the first translator of *Peter Pan* in China in 1927, translates it as 'profligate and shameless', and interprets 'little creature' as 'villain'. 'Fang Dong Wu Chi' (放蕩無恥), a collocation of profligate and shameless in Chinese, is a very degrading and humiliating phrase, being particularly applied to women who are demimondaine. Although Wendy does 'retort scornfully' in the source text, the translator emphasizes the degree of spite.

Here, a word having more than one meaning acts as a good device to detect the different positions of translators. Although Liang was an eminent writer, translator, educator, literary theorist and lexicographer, he interprets Tink as an unrespectable female, with hints of sexual promiscuity and immorality, rather than as a deserted or neglected character. If Liang chooses this definition to depict Tink, then Peter's later assessment of her as 'proud of being profligate and shameless', is further indictment of the little creature. Here, again, the reader has no choice but to accept a masculine mindset and viewpoint which downgrade females in the translated text.

¹⁹ 1. Given up, relinquished, forsaken, cast off. 2. Self-given up to any influence or pursuit; devoted. Now always to things evil or opposed to reason. 3. Hence (without to): Given up unrestrainedly to evil influences; utterly bad, immoral, profligate. Of men and their actions.

***The Lion, the Witch and the Wardrobe* – stereotyping gender with sexism**

Among the various criticisms C.S. Lewis' *The Chronicles of Narnia* series has received, the accusations of sexism and racism brought against it by Philip Pullman, an influential novelist and critic, may be the fiercest. Unlike others' eclectic criticisms,²⁰ Pullman straightforwardly reveals the dark side of *Narnia*: 'Death is better than life; boys are better than girls; light-coloured people are better than dark-coloured people'; Pullman regards *Narnia* as 'one of the most ugly and poisonous things' he has ever read.²¹ Its widespread cultural contamination via adapted films and related editions lies at the heart of Pullman's grievance. Some of my findings concur with Pullman's reading; a comparative examination of a small passage of *The Lion, the Witch and the Wardrobe* can raise our awareness; consider, for example, if a text has the potential to have a pernicious effect on children, as Pullman indicates, the translator, misled by problematic narratives, might conceivably aggravate such an effect.

In Chapter 10 of *The Lion, the Witch and the Wardrobe*, a discourse that outlines the gender difference is presented by the appearance of Santa Claus. The narrative of this section, in which Santa gives presents to the three children according to stereotyped conceptions of gender, assumes that boys should be aggressive in fighting, while girls, if not altogether incapable of violence, then at least ought to restrain any violent impulses they might possess. In Lewis's source text, a mighty sword is bestowed upon

²⁰ For instance, Karin Fry, a scholar and a contributor to *The Chronicles of Narnia and Philosophy*, says in Chapter 13, 'No Longer a Friend of Narnia: Gender in Narnia', that: 'The characters have positive and negative things to say about both male and female characters, suggesting an equality between sexes. However, the problem is that many of the positive qualities of the female characters seem to be those by which they can rise above their femininity [...] The superficial nature of stereotypical female interests is condemned.' *The Chronicles of Narnia and Philosophy: The Lion, the Witch and the Worldview*, ed. by Gregory Bassham and Jerry L. Walls (Chicago: Open Court, 2005), pp. 155-66.

²¹ Philip Pullman, 'The Darkside of Narnia', *The Guardian*, October 1st, 1998.
<<http://www.crlampost.org/darkside.htm>> [accessed 20/09/10].

Peter, the eldest boy, while his sisters Susan and Lucy – who are given a magic bugle in order to request assistance and a magic healing potion, respectively – are positioned as weaker, needing to call for help, or designated as nurses, helping soldiers in battle. Girls are denied the opportunity to be active and brave, while boys are required to undertake activities. In the passage, Santa even observes pointedly, ‘battles are ugly when women fight’:

The source text:

‘And the dagger is to defend yourself at great need. For you also are not to be in the battle.’

‘Why sir?’ said Lucy. ‘I think- I don’t know- but I think I could be brave enough.’

‘This is not the point,’ he said. ‘But battles are ugly when women fight. And now’ – he suddenly looked less grave – ‘here is something for the moment for you all!’ and he brought out [...]

Peter had just drawn his sword out of its sheath and was showing it to Mr. Beaver, when Mrs. Beaver said:

‘Now then, now then! Don’t stand talking there till the tea’s got cold. Just like men. Come and help to carry the tray down and we’ll have breakfast. What a mercy I thought of bringing the bread-knife.’
(1950; 2002:119)

The target texts:

「老先生，這又是為甚麼呢？」露西說：「我不夠勇敢嗎？」

「勇敢是另外一回事，」他說：「如果女人也參加打仗，這種戰鬥就丟臉了。」
好了，我現在送各位一點東西！」....

水獺太太說道：「好啦！好啦！不要老站在那裏講話，再過一會茶都冷了！要像男子漢！不要學娘兒們嚕嚕嗦嗦。.....」

‘Sir, Why?’ Said Lucy, ‘Am I not brave enough?’

‘Brave is another thing,’ he said, ‘If women take part in fight, the battle is disgraceful (to lose face).’ [...]

Mrs. Beaver said, ‘Now then, now then! Don’t stand talking there, the tea will get cold in a minute! Be a man! Don’t learn nagging from women....’

Wang Wen Shu (M) 王文恕, 2006: 89-90

「為什麼，先生？」露西說，我想——我不知道——但我應該夠勇敢吧。」「這不是重點，」他說，「若是有女人參戰，戰爭就會顯得醜陋不堪。」……海狸太太卻開口說：「得了，得了！別光杵在那兒聊天，茶都快涼了。你們男人就是這副德行……」

‘Why, sir?’ Said Lucy, ‘I think – I don’t know – but (I think) I should be brave enough.’

‘This is not point,’ he said, ‘but if women are in battle, the war will be ugly’ [...]

Mrs. Beaver said, ‘Now then, now then, don’t stand there talking, tea will get cold soon. Just like men’s manner....’

Pon Cian Wen (F) 彭倩文, 2002: 113-114

Having been protected by intellectual property rights, unlike other texts discussed earlier, the *Narnia* series has only authorized translations: one by Pon Cian Wen (彭倩文) in Taiwan in 2002, and another by Wang Wen Shu (王文恕) in Hong Kong for the first edition in 1965. As seen above, Pon’s rendition retains most of the original syntactic structures and lexis of the target text, while Wang Wen Shu adds extra voices to the source text. Wang, on the one hand, reduces Lucy’s self-confidence by changing ‘I think I could be brave enough’ to a hesitant interrogative sentence ‘am I not brave enough?’ toward a paternal figure. On the other hand, he stresses Santa’s gender bias in the source text by altering ‘ugly’ into ‘disgraceful’, and changes Mrs. Beaver’s complaint ‘Just like men’ to the demand ‘Be a man! Don’t learn nagging from women’.

Wang’s personal gender ideology, in fact, generates lexical incongruity in Mrs. Beaver’s discourse in translation, shifting position from female to male with a single character to castigate women’s garrulousness in a stereotypical masculine tone. The dialectic of gender, in this passage, is dominated and completed by Santa’s dialogue in a patriarchal tongue. These notions would discomfort contemporary female readers, as would Wang’s inflammatory translation. Most interestingly, from Wang’s rendition,

Mrs. Beaver's words – focalized from the male viewpoint – actually disclose the translator's sex; he disguises himself – and, therefore, his values – as a female character. However, this problematic translated narrative is still on the market, packaged in its revised third edition (2006) by a Christian publishing house. In terms of the kinds of interactions in translation I have been identifying, only this short passage translated by Wang Wen Shu has demonstrated two kinds: 'mixture' for Santa's word, and 'conflict' for Mrs. Beaver's word.

Summary

From a narratological viewpoint, apart from explicit paratextual elements such as forewords, illustrations and metalinguistic explanations which demand that translators come out of the shadows, narrative itself is another implicit discursive presence that can be identified in translation. This analysis combined with narratology, feminism and stylistics, shows how men and women are constructed at a representational level, and how male authors and translators shape the worldview at the expense of women. Because these texts are products (with the possible exception of MacDonald's work) of Victorian and Edwardian patriarchy, it has clearly been much more comfortable for Chinese-speaking males – particularly for those who were born before the 1950s – to identify with the values these British authors articulate (especially in relation to females) than it has been for female translators. A large proportion of male translators in the selected texts share similarities and have a tendency to use language that is stronger, more aggressive and direct to interpret the source narrative. This identifies males with feudal power – of kings, emperors, fathers and husbands – and amplifies their authority and sublimity and increases the level of patriarchal dominance of females and the young. Additionally, choosing words associated with negative connotations downgrades

females' positions and casts aspersion on their manners and characteristics. At the same time, it silences women's voices and downplays their merits. Together these changes reinforce the passivity and invisibility of females.

I must emphasize that the purpose of this analysis is not to formulate judgements but to position this as one of a series of studies confirming that gender, language and power are engaged with and embedded in one another in society, and they appear in various forms. The study helps us see clearly that the ideology of modern Chinese and Taiwanese masculinity held by male translators is a half-consciously, if not self-consciously, political and socioeconomic creation. It also shows how explicitly and easily their worldview becomes internalized and personalized in children's literature. From these male-authored and male-translated texts, the analysis strikingly accords with Dale Spender's argument in her well-known theory (articulated in *Man Made Language* [1980]) that women are forced to see their experience and to justify male power from a male perspective from language that has been fashioned and controlled by men.

Although there are differences between male translators, all tend to subscribe to what Spender calls 'the myth of male superiority'.²² Feminist researchers have shown their continuous devotion in investigating this 'myth' in the literary field, including children's literature. Sharing the views of Susan Sniader Lanser's studies of narratives in adult literature, Maria Nikolajeva discusses gender-related voices in *Power, Voice and Subjectivity in Literature for Young Readers* (2009):

Masculine narration [...] represents the dominant, empowered, conservative, conformist, normative narrative voice, as opposed to the oppressed and therefore potentially subversive one. A masculine voice

²² Dale Spender, *Man Made Language* (London: Routledge & Kegan Paul, 1980), p. 6.

implies confirming the existing norms of power, while a feminist voice interrogates and subverts it. This has little to do with the author's gender; however, feminist studies of classic and modern literature have shown that female authors have frequently been forced to employ certain strategies to make their voice heard.²³

This study of gender-related narration in the translation of children's literature also supports these studies. Even though feminist scholars remind us that 'masculine voices' and 'feminist voices' are not necessarily to do with the author's gender, the examples discussed in this chapter do find a clear correspondence between these masculine/feminist translated voices and translators' gender.

In addition to confirming this cross-cultural dimension, this study demonstrates the need for reappraisal and vigilance in relation to the problem identified. Provided translators permit it to go unchallenged, problematic handlings of gender will continue to circulate in children's literature, and consequently in society-at-large. Therefore, investigating translation strategies is a viable means of counteracting this trend. As I suggested at the beginning of this chapter, when facing a variety of interactions of different symbolic or social contracts between the source and target languages, translators have to go through a process of negotiations to maintain the alternative power in a newly constructed world in the target text. As examples show, when the voice of the narrator of the *target text* slips into that of the narrator of the *source text*, the target text produces one of three effects. The first is polyphonic concordance (mixture) of the kind seen in Chang Chien Ming's translation of *The Wind in the Willows*, Liou Cing Yan's version *The Young King*, Wang Wen Shu's rendition of Santa's word in *Narnia*. The second is polyphonic

²³ Maria Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers* (New York: Routledge, 2010), p. 121; Susan Sniader Lanser, *Fictions of Authority: Women Writers and Narrative*, (New York: Cornell University Press, 1992).

discordance (conflict) as in Chu Guo Chiang's translation of *The Princess and the Goblin*, Ray Ming's interpretation of Jim's mother's words in *Treasure Island*, and Wang Wen Shu's rendition of Mrs. Beaver's words in *Narnia*. Finally, it may result in polyphonic mutual-dependence, as Lin Mei Yin's version of *Treasure Island*, Chen Cheng Hsin's version of *The Wind in the Willows*, and so on.

This shift shows two things: at the unconscious level, translators might assume that they have linguistic choices, but the pre-existing language system has predetermined choices and determined what can be used and said. However, at the conscious level, translators do have grammatical, syntactical and lexical choices, allowing them to intensify, subvert or mediate the power structure in the target texts. Some female translators in the examples mentioned suggest that they are aware of the ways language can be used to balance, question and surmount the consolidated masculine discourses in the source text. The power of male superiority is therefore not inevitably duplicated, but can be defended or transformed. Possibly, feminist steps in translations of children's books will encourage equality both in the literary world and the real world. I believe conscious strategies can help reduce the bond between masculinist/feminist voices and their addressers' gender, as well as helping to clarify the interactive relationship between the nature of voices and the gender of authors/translators. It is worth noting that a feminist voice consciously articulated by a male author could be distorted by a female translator unconsciously adopting a masculine voice, a possibility which will be discussed in the next chapter.

CHAPTER 4: FEMINIZATION AND FEMINISM IN TRANSLATION

In this chapter, the textual analysis moves to contemporary fictions, each of which only exists in one translation in Taiwan so the nature of the comparison is different from that used for the classic works. The corpus was selected from the complete body of translated works by contemporary British male-authored children's books. Work was considered by writers including David Almond, Tim Bowler, Melvin Burgess, Aidan Chambers, Neil Gaiman, Alan Garner, Mark Haddon, China Mieville, Michael Morpurgo, Philip Pullman and Paul Stewart. Only those texts that consistently raised relevant issues to the concerns of this thesis were included for discussion. If texts were well and accurately translated as in the case of Neil Gaiman's *Coraline* (2002) and Paul Stewart's *Fergus Crane* (2004) there was no need to discuss them. Similarly, texts that have numerous erroneous renditions or untranslated fragments, such as Melvin Burgess's *Junk* (1996) were deemed unfitted for analysis. Works published after September 2009 were not included in discussion. The corpus of texts that met the criteria for this chapter consists of *The Curious Incident of the Dog in the Night-time* (2003), *Private Peaceful* (2004), *The Owl Service* (1967), *Skellig* (1988), *Un Lun Dun* (2007), five novels in the "Dance" sequence by Aidan Chambers (1979-1999) and six works by Philip Pullman (1988-2000). With the exception of one of Chambers's novels, all were translated by Taiwanese female translators. The corpus makes it possible to explore several key issues. Female translators of *Private Peaceful* and *His Dark Materials* (1995-2000) make complex decisions about how to portray gender and power relationships. Translations of *Private Peaceful*, *Curious Incident* and Chambers's works offer opportunities to look at how female translators tackle abusive language and profanity. *The Owl Service* and *Skellig* give examples of the way female translators deal with metaphorical and implicit

narratives. *Un Lun Dun* and some of Pullman's works show how female translators read feminist elements in the source works and translate them in the target ones. And most translations of realistic fictions provide examples of Chinese gender-specific language and phrases that both female and male translators use in their process of understanding and translating.

As became apparent when comparing classic texts translated both by male and female translators, factors *beyond* the text – often related to gender and the values of translators – may determine or interact with elements in the source text in ways that leave traces in the target text. In the previous chapter, the focus on the work of male translators foregrounded a socially-constructed masculine ideology and showed the extent to which translators may unconsciously reproduce and introduce aspects of gender identity from their own cultures. While it became clear that this process is not always intentional, there was also evidence that, at times, translators consciously participate in the construction of gender identities in the target texts/cultures. Such deliberate intervention was seen to be influenced by differences of historical context including geopolitics and gender politics in both source and target texts/cultures. This chapter will shift the focus to the work of female translators; a particularly influential body, since they comprise a considerable proportion of those involved in translating contemporary fictions in Taiwan.¹ Because one of the most active areas for female translators of children's literature is contemporary fiction, and their short history and uncertain cultural status mean that such texts rarely exist in multiple versions, I will begin to build my case by examining three classics – *The Princess and Goblin*, *The Wind in the Willows* and

¹ Although there are no official statistics on translators' gender in Taiwan, the phenomenon that women have come to be the largest body of workers for children has been discussed in Chapter 1. The small number of contemporary male translators of children's books is also the reason that this study cannot focus on this group.

Peter Pan – translated by females. This will introduce ideas about what is involved in feminine and feminist-influenced translations, and raise questions about the language choices and translation strategies characteristic of female translators.

Feminist translation strategies

As Sherry Simon traces its history, the idea of feminist translation first emerged in 1986 for a conference on literary translation that she helped to organize.² Barbara Godard, one of Canada's first feminist translators, later gave a paper in 1990 called 'Theorizing Feminist Discourse/ Translation', in which she tried to elucidate the idea by identifying feminist discourse as a form of political discourse in translation, looking at notation of 'gestural' and other codes from what had been hitherto 'unheard of' or 'a muted discourse' and a repetition and consequent displacement of the dominant discourse.³ By the 1990s theorists such as Luise von Flotow were trying to identify commonalities between the different approaches taken by Quebec feminist writers as 'they shared the general feeling that conventional and prescriptive "patriarchal language" had to be undone in order for women's words to develop, find a space and be heard.'⁴ Sherry Simon later concluded that 'Feminist translation theory aims to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder.'⁵ Although these theories have been introduced in some of

² Sherry Simon, *Gender in Translation* (Bristol: Routledge, 1996), p. 9. In the conference, a group of active critics and translators of Quebec avant-garde feminist writing, such as Susanne de Lotbinière-Harwood, Barbara Godard and Kathy Mezei by then had written innovative articles about translation as a feminist practice. At the end of discussions, they realized that a practice they call Canadian feminist translation had come into existence.

³ 'Theorizing Feminist Discourse/Translation', *Translation. History and Culture*, Susan Basnett and André Lefevere, eds. London: Frances Pinter, 1990. 87-96.

⁴ 'Feminist Translation: Contexts, Practices and Theories', originally published in TTR, 1991. in translation into Slovene, *Translation Studies Anthology*, ed. Gorzad Trusnovec, Student Publ. House, Ljubljana, SLO, 2002.

⁵ Sherry Simon, *Gender in Translation*, p. 1.

Taiwan's academic courses for the study of translation, no Taiwanese translator explicitly claims to be a feminist translator. This does not mean that there are not feminist translators in Taiwan. As the examples in this chapter reveal, some female translators do demonstrate feminist translation strategies in their work. But it indicates that feminist translation strategy has not yet become part of the surface of translation practice or widely recognized and identified in Taiwan. Overall, feminist translation strategies are used to give translators permission to collude with or challenge the writers they translate by making their feminist voices heard and by engaging themselves in a creative or subversive process. This chapter, therefore, aims to identify strategies used by translators of YA novels that accord with feminist translation. In order to understand the way gender affects translation, what can be called feminine translation will be discussed, too.

Based on my case studies, strategies of feminine and feminist translation can be summarised as follows. **Feminine translation strategies in the sphere of children's literature** may involve: 1) adjusting features of characters by moderating the masculinity of characters or intensifying the femininity of characters. These annexed elements might be different at different times according to the social contexts of the target cultures; 2) modifying strong language and omitting profanities or interjections; 3) filling gaps by adding explanations, over-interpretation or deciphering metaphors in YA novels. These symbiotic strategies are more explicit in picturebooks in four ways, as discussed in the next chapter. **Feminist translation strategies for children's literature** may involve: translators minimising or undermining the gender-inequality of characters in patriarchal narratives by 1) defending the weak, the oppressed and female characters or intensifying sympathy with them; 2) highlighting feminist elements in the source texts by emphasizing the merits of female characters; 3) attempting to deal with inherent linguistic problem of the target language. In the following textual analyses, each case

will show how far and the way these strategies affect the translation of the texts.

Female Perspectives in Translation

— *The Princess and the Goblin*

(George MacDonald, 1872; Lo Ting Yi, 2004)

The previous chapter discussed Chu Guo Chiang's translation of *The Princess and the Goblin*, and showed the ways in which its 'male' perspective runs contrary to the source text. Lo Ting Yi, a female translator, offers a different approach to and version of *Princess* from that of Chu. Generally speaking, Lo's translation complies with the source text by providing virtually literal translation, but there are some exceptions in which her position is revealed, particularly in aspects that offer insights into the behavior of the Princess.

As noted earlier, Chu Guo Chiang translates the title of chapter 24 (Irene behaves like a princess) as 'The princess loses her temper', thereby denying the positive connotations of her behavior. In that chapter, there is a short passage describing the servants' response to Irene's words: 'Every one stared at these words. Up to this moment they had all regarded her as little more than a baby.' Chu's rendition of it is truthful to the original, but Lo offers an interpretation, rather than a literal translation. Lo replaces the object 'her' in the original with the subject 'the little princess' and pronoun 'she', demonstrating the princess's initiative. Also, Lo makes the implicit meaning of maturity overt, inserting an additive (i.e. 'the little princess seemed to have grown up somewhat') to the original (i.e. 'no more like a child'). The three versions read:

The Source Text:

Every one stared at these words. Up to this moment they had all regarded

her as little more than a baby. (254)

The Target Texts:

大家都因為她說的一些話呆住了，一時之間，大家都覺得小公主似乎長大了些，不再像小孩子了。

People were dumbfounded because of her words. Suddenly, everyone thought that the little princess seemed to have grown up somewhat; she was no more like a child.

Lo Ting Yi (F), 2003: 318

眾人聽到艾琳這句話，都嚇傻了眼。在她說這些話之前，大家一直把她看成一個比嬰兒大不了多少的孩子。

People were dumbfounded when hearing what Irene said. Before she spoke these words, people had all regarded her as a little more than a baby.

Chu Guo Chiang (M), 2004: 262

The equalitarian or feminist perspective of Lo can also be detected from the translation of the chapter titles. Lo translates the chapter 'Irene behaves like a princess' as 'The princess's exemplary manifestation' (公主風範的表現). There is no technical difficulty in retaining the original syntax as 'Irene behaves like a princess' (艾琳表現的像名公主), but in Lo's rendition, the title 'princess' directly takes the place of subject, and the princess-like behavior of Irene is elevated to an affirmative – a manifestation of a princess. Similar differences of translation between male and female translators can also be found in the title of chapter 30, 'The King and the kiss', which Lo renders as 'The Princess carries out her promise' (公主履行承諾), while Chu interprets it as 'The reunion after a disaster' (劫後重逢). Both titles depart from the original, where MacDonald highlights the King's agreement with Irene's promise that Irene needs to give Curdie a kiss as a reward for his rescuing her and Lootie. Chu, the male translator, reads the story conservatively: instead of portraying Irene's laudable behavior, he concentrates on the reunion of the father and the daughter. Lo, however, highlights the scene in which Irene gains the King's

agreement that she must bestow the kiss on Curdie. Irene, in the original, says:

‘And now, king-papa,’ the princess went on, ‘I must tell you another thing. One night long ago Curdie drove the goblins away and brought Lootie and me safe from the mountain. And I promised him a kiss when we got home, but Lootie wouldn’t let me give it him. I don’t want you to scold Lootie, but I want you to tell her that a princess must do as she promises.’

(299)

Here, MacDonald skillfully deals with the princess’s increasing maturity of manner and the forthcoming attachment between Irene and Curdie in the sequel, *The Princess and Curdie* (1883). Conceivably, it was unsatisfactory for Lo, who also translated the sequel, to keep the word ‘kiss’ in the original title (‘The King and the kiss’) just as an issue that Irene needs to solve between her promise and the King’s approval. Seeing that the word ‘kiss’ functions in ways that would not be meaningful without the approval of ‘King’, she therefore augments the extent to which the original text credits Irene’s insistence on her duties as a princess rather than the significance of the kiss or her need to obtain the King’s sanction. Lo’s title – ‘The Princess carries out her promise’ – clearly lays stress on Irene’s subjectivity and her virtue.

In addition to these examples of ways in which feminist ideas infuse Lo’s translation, the book cover also provides both verbal and visual evidence that this is a translation sympathetic to female issues and attitudes. For instance, both in Chinese and English the word ‘Princess’ is highlighted in white; five characters of images are female, one for the great grandmother and four for Irene. The editorial blurb also clearly focuses on Irene:

美麗的靈魂與無畏的勇氣，是面對妖精惡魔及乖戾醜陋的唯一法寶。不論是到高祖母的夢幻閣樓，或是進入地底解救柯迪，小公主學會：心懷信任時，必能受到引領，並且生出勇氣，為人所不能為。

The beautiful soul with fearless courage is the only magic key to confront

goblin devils and perverted ugliness. Whether entering the great grandmother's magic attic or going underground to rescue Curdie, the little princess has learnt: a person who has trust in people must be under the guidance, and s/he would have bravery to do what people cannot.

The cover, where the visual Curdie is unseen and the verbal Curdie is positioned as a rescuee, offers a distinct contrast to that of Chu Guo Chiang's version, where Curdie is the focus of attention with his heroic gesture (Figure 27). Here, the comparison of two target texts provides an excellent opportunity to see how the gender of the translator may not only affect the way s/he reads and interprets the text, but also how their views extend to the paratextual elements of the text.



The Eastern Publisher, 1999 by Chu Guo Chiang

Cheng Chung Publisher, 2003 by Lo Ting Yi



Figure 27: Five characters from Lo's version are selected from the original text. This version adopts original images, while illustrations in Chu's are newly created by Chung Ya Yun (仲雅筠).

— *The Wind in the Willows*

(Kenneth Grahame, 1908; Chen Cheng Hsin, 1994)

The last chapter demonstrated that Chang Chien Ming's version of *The Wind in the Willows* identifies and intensifies elements of male superiority and misogyny in Kenneth Grahame's *The Wind in the Willows*. Providing a contrast to Chang's rendition is the equally feminist version by Chen Cheng Hsin (陳正馨), which in some respects counteracts the unbalanced power and gender relationship in the original. Firstly, she gives names not only to male characters, but also to the gaoler's daughter (Susan). Secondly, she modifies examples of gender bias concealed in the original. For example, in Chapter 4, she shapes the hedgehog mother as innocent rather than foolish by changing the young hedgehog's word from 'mother *would* have us go, was the weather ever so' to 'mother didn't know the weather would become worse, and wanted us to go to school' (see Example 1). She also changes Toad's dismissive 'There, there. Never mind; think no more about it. I have several aunts who *ought* to be washerwomen' to a comment that reassures the washwoman about her status: 'Oh, Susan! That isn't shameful. I have several aunts who are washing for others' (see Example 2):

<Example 1>

The Source Text:

'Yes, please, sir,' said the elder of the two hedgehogs respectfully. 'Me and little Billy here, we was trying to find our way to school – mother would have us go, was the weather ever so – and of course we lost ourselves, sir, and Billy he got frightened and took and cried, being young and faint-hearted. And at last we happened up against Mr. Badger's back door, and made so bold as to knock, sir, for Mr. Badger he's a kind-hearted gentleman, as everyone knows – '(38)

The Target Text:

「是的，伯伯。」其中一隻刺蝟回答：「我和我的小弟弟比禮，本來是要去上

學的——我媽媽不知道天氣會變壞，一定要我們去上學——後來，我們就迷路了。伯伯，比禮嚇著了，在森林裡不停的哭。我只好壯著膽子想辦法，幸好找到了獾先生的後門，替我們解了圍。」(78)

‘Yes, uncle,’ said one of the hedgehogs. ‘Me and little brother Billy were going to school – mother didn’t know the weather would become worse, and wanted us to go to school – then we got lost. Uncle, Billy was frightened and cried. I could only be brave to find the way. Luckily we found the back door, which sorted the problem for us.’

<Example 2>

The Source Text:

‘There, there,’ said Toad, graciously and affably, ‘never mind; think no more about it. I have several aunts who ought to be washerwomen.’ (84)

The Target Text:

「喔，蘇珊！」戴利接口道「這不算是丟臉的事。我也有好幾個姑媽在幫人洗衣服呢！」(146)

‘Oh, Susan!’ Dally said, ‘That isn’t shameful. I have several aunts who do washing for others.’

Thirdly, she takes out passages that are problematic in terms of gender, such as Mole’s persuasive ‘And no more weeks in hospital, being ordered about by female nurses, Toad’(63); the long section that expresses Toad’s vanity about the gaoler’s daughter’s interest in him and his sorrow about the social gulf between them (84); Toad’s boast toward the barge-woman about his finest business being employing ‘Nasty little hussies’ (see Example 3, in comparison with Chang’s rendition), as well as his reluctance to compensate her, and his cynical attitude toward the barge-women in Chapter 12. Fourthly, she softens certain strong and teasing phrases, and adds warm expressions and actions. For instance, she changes the mild rebuke ‘greedy beggars’ to a gentle question: ‘who is making the feast here?’ (see Example 4), and in the concluding scenes she makes subtle alterations to the way the main male characters appear by adjusting mother-weasels’ words: ‘great’ for Toad is replaced by ‘humble and rich’; ‘terrible fighter’ for Rat is

omitted; ‘famous’ for Mole is replaced by ‘friendly’, and the character ‘father’, a patriarchal symbol, is absent completely. Moreover, the translator also adds a lyrical and peaceful scene to the end (see Example 5):

<Example 3>

The Source Text:

‘Finest business in the whole country,’ said Toad airily. ‘All the gentry come to me – wouldn’t go to any one else if they were paid, they know me so well. You see, I understand my work thoroughly, and attend to it all myself. Washing, ironing, clear-starching, making up gents’ fine shirts for eveningwear – everything’s done under my own eye!’

‘But surely you don’t DO all that work yourself, ma’am?’ asked the barge-woman respectfully.

‘O, I have girls,’ said Toad lightly: ‘twenty girls or thereabouts, always at work. But you know what GIRLS are, ma’am! Nasty little hussies, that’s what I call ‘em!’

‘So do I, too,’ said the barge-woman with great heartiness. ‘But I dare say you set yours to rights, the idle trollops! And are you very fond of washing?’

‘I love it,’ said Toad. ‘I simply dote on it. Never so happy as when I’ve got both arms in the wash-tub. But, then, it comes so easy to me! No trouble at all! A real pleasure, I assure you, ma’am!’ (110)

The Target Texts:

「我——開了間洗衣鋪子，」戴利笑咪咪的說：「生意好極了。所有貴婦、紳士都把衣服送來洗，沒有人不讚美我的手藝。」

「你很喜歡漿洗衣服嗎？」胖女人問。

「喜歡？」戴利信口瞎掰：「我簡直愛死漿洗衣服這檔子事了。只要一天沒衣服可洗，我就會渾身不對勁。」

‘I have a laundry,’ Dally smiled and said, ‘the business runs very well. All the gentry, ladies and gentlemen, bring their clothes to me. No one does not praise my craft.’

‘Are you very fond of washing?’ said the fat woman.

‘Like?’ Dally brags, ‘I simply dote on washing. I won’t feel right if I don’t have clothes to wash one day.’

Chen Cheng Hsin (F), 1994: 173

「喔，那當然了，我雇的有女工。」蛤蟆順嘴說下去，「經常有二十個左右替我工作。不過，夫人，你不曉得，她們全是『那種』女孩兒！我管他們叫做『賤骨頭』，個個都不正經！」

‘Oh, certainly I’ve hired workwomen’ Toad followed, ‘there are usually twenty girls working for me. But, ma’am, you don’t know, they are all “that kind” of girls! I call them “despicable bones”, all of them are dishonest.’

Chang Chien Ming (M) 張劍鳴, 2000: 360

<Example 4>

The Source Text:

‘Greedy beggars!’ he observed, making for the provender. ‘Why didn’t you invite me, Ratty?’ (7)

The Target Text:

「誰在這裡大請客啊？」柯弟抖掉外套上的水，盯著餐巾上狼藉的食物，問道：「是你嗎？華拉？怎麼沒有通知我呢？」(27)

‘Who is making the feast here?’ Curdy (Otter) shook the water from his coat, staring at foods scattered on the cloth. He asked, ‘Is that you? Huala (Ratty)? Why you didn’t tell me?’

<Example 5>

The Source Text:

Sometimes, in the course of long summer evenings, the friends would take a stroll together in the Wild Wood, now successfully tamed so far as they were concerned; and it was pleasing to see how respectfully they were greeted by the inhabitants, and how the mother-weasels would bring their young ones to the mouths of their holes, and say, pointing, ‘Look, baby! There goes the great Mr. Toad! And that’s the gallant Water Rat, a terrible fighter, walking along o’ him! And yonder comes the famous Mr. Mole, of whom you so often have heard your father tell!’ But when their infants were fractious and quite beyond control, they would quiet them by telling how, if they didn’t hush them and not fret them, the terrible grey Badger would up and get them. This was a base libel on Badger, who, though he cared little about Society, was rather fond of children; but it never failed to have its full effect. (149)

The Target Text:

在一個炎熱的夏日午後，安安到河岸小屋去約了華拉，再一起找了老獾和戴利，四個好朋友到野森林去散步。

這時候的野森林已經全然是一片和平的氣象，林中的動物們見到他們，都親切的打招呼。

黃鼠狼媽媽把孩子帶到家門口，指著戴利說：「看哪！寶寶！寶寶，那就是謙虛而富有的蛤蟆先生。在他左邊的是勇敢的水鼠先生，另一邊是友善的鼴鼠先生！」

至於老獾呢，他嚴肅的個性總是令人敬畏有加。因此動物媽媽常在孩子哭鬧的時候這麼說：「你再不聽話，灰毛老獾就會來把不乖的小孩捉走。」

這句話雖然誇張不實，但往往能哄得孩子安安靜靜的。

一會兒，四個好朋友已經繞出了森林，來到河岸的柳樹下。楊柳的枝條隨風飄揚，輕柔的演出田野的歡樂舞曲。他們會心一笑，其間的深意盡在不言中。

(242-243)

In a warm summer afternoon, AnAn (Mole) went to find Huala (Rat) at the little house at River Bank and they went to find Badger and Dally. These four good friends took a stroll in the Wild Wood.

Now, the Wild Wood had a peaceful atmosphere. Animals in the wood greeted them in a friendly way when they saw them.

The mother-weasels brought their children to the door and said 'Look, baby! Baby! That is the humble and rich Mr. Toad! And the one left to him is the gallant Mr. Rat, and the other is the kind Mr. Mole!'

As for the Old Badger, because his serious personality was awesome, when the children cried, animal mothers would say 'If you are not obedient, the Old grey Badger would come to get those who are not well-behaved'. This was exaggerated and untrue, but it always quieted the children effectively.

In a while, the four good friends came out of the wood and came to the willows on the river bank. Twigs of willows were blowing in the wind as if they were softly playing the joyful melody in the wild. The friends had understanding smiles, and a deep-seated message was there without saying words.

Lois Kuznets argues that central to *Willows* is the vision of a nurturing male society; the animal community is 'linked to a mystical vision of a male nature god, Pan, as well as to the more subtly personified, companionable, storytelling River'.⁶ The Piper – Father

⁶ Lois R. Kuznets, 'Kenneth Grahame and Father Nature, or Whither Blows The Wind in the Willows?' p.

Nature as Pan – is referred to by Grahame as ‘Him’, with masculine characteristics such as ‘stern, hooked nose’, ‘rippling muscles’ and ‘bearded mouth’. The masculinity of this mystic being is further established by Rat when he exclaims, ‘Afraid! Of Him?’ (76).

However, in Cheng’s version, this vision of masculine divinity has been transformed: the masculine attributes are left out, and the pronoun ‘Him’ is translated as ‘Ta’ (祂), a gender-neutral personal pronoun for gods in Chinese (see Example 6). More strikingly, the illustration alongside the paragraph in the translation affirms that the Piper’s appearance and gesture do not conform to the original’s masculinity, but convey gender ambiguity – the pretty face, long and curly locks and hand gestures suggestive of femininity, and the muscular, athletic physique denoting powerful masculinity (Figure 28):

<Example 6>

The Source Text:

[...] saw the backward sweep of the curved horns, gleaming in the growing daylight; saw the stern, hooked nose between the kindly eyes that were looking down on them humourously, while the bearded mouth broke into a half-smile at the corners; saw the rippling muscles on the arm that lay across the broad chest [...] (76)

The Target Text:

祂有一雙慈祥的眼睛和挺直的鼻子，前額的鬚髮上有一對向後彎曲的犄角，藏在短鬚後的嘴角正在微笑……「祂」就是原野上一切動物的守護神——牧神。(129)

It (Ta) has kindly eyes and a straight nose. There are curved horns up to hair around the forehead. Hiding behind the short hair is a smile at the corners... It is the guardian Spirit for animals in the wild, the Nature God.



Figure 28: The illustration of the Piper and the book cover, by Cheng Hui Ching (鄭惠靜, F)
The Eastern Publisher, 1994, trans. by Chen Cheng Hsin

Obviously, the importance of Britain's social stratification (emphasized by Peter Hunt) and inequality of gender (noted by Kuznets and Cynthia Marshall) with reference to Grahame's original text, and discussed in the previous chapter, are undermined by Chen Cheng Hsin. Her interpretation consistently works to rectify inequalities deriving from social class and gender relationships, while she rebels against the central conceit in the original text of a nurturing male society.

The examples from Chen's and Lo's translations of classic texts indicate some aspects of texts that have been feminized in the hands of female translators, particularly of the ways in which feminist strategies are applied to adjust the power relationship in the original. This is not the only way the translator's sex may affect a text. Aside from Chen's conscious political strategy, translators' feminine responses to the source texts can also be identified, as in the case of *Peter Pan* translated by Chou Yuan Tung (周願同):

— *Peter Pan*

(James Barrie, 1911; Chou Yuan Tung, 1998)

Jacqueline Rose claims that *Peter Pan* represents ‘a total mystification of all forms of difficulty and confusion’ resulting in a classic for children that they cannot read. These derive, she says, from the text’s ‘problem of writing, of address, and of language’.⁷ The first chapter of *Peter Pan*, which functions as a preface to the story, has this kind of problematic narrative; it is directed towards a ‘dual audience’ of adults and children. Barbara Wall, who has argued that the regular use of both ‘double’ and ‘dual’ address indicates that children’s books were written almost as much for adults as they were for children,⁸ explains:

narrators will address child narratees overtly and self-consciously, and will also address adults, either overtly, as the implied author’s attention shifts away from the implied child reader to a different older audience, or covertly, as the narrator deliberately exploits the ignorance of the implied child reader and attempts to entertain an implied adult reader by making jokes which are funny primarily because children will not understand them.⁹

Such bifocal forms of address pose many challenges for a translator who wants to make a good translation that also appeals to children. To make her version of Barrie’s text fit in the series ‘The selection of international juvenile literature’,¹⁰ Chou had to make a number of significant linguistic alterations. She roughly follows the original narrative from its beginning to the line uttered by Wendy’s mother, ‘Why can’t you remain like this for ever’, but from this point onwards, she begins rewriting:

⁷ Jacqueline Rose, *The Case of Peter Pan or the Impossibility of Children’s Fiction* (Philadelphia: University of Pennsylvania Press), p. 6.

⁸ Barbara Wall, *The Narrator’s Voice: The Dilemma of Children’s Fiction* (Basingstoke: Macmillan, 1991), p. 47.

⁹ *Ibid.* p. 35.

¹⁰ Chu’s *The Princess and the Goblin*, Chen’s *The Wind in the Willow* and Chou’s *Peter Pan* are included in the same series released by the publisher, Eastern. Books in this series have ‘phonetic notation’, which means they target a wider range of readers, including younger children.

The Source Text:

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, 'Oh, why can't you remain like this for ever!' This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.

Of course they lived at 14 (their house number on their street), and until Wendy came her mother was the chief one. She was a lovely lady, with a romantic mind and such a sweet mocking mouth. Her romantic mind was like the tiny boxes, one within the other, that come from the puzzling East, however many you discover there is always one more; and her sweet mocking mouth had one kiss on it that Wendy could never get, though there it was, perfectly conspicuous in the right-hand corner.

The way Mr. Darling won her was this: the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her, 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. He got all of her, except the innermost box and the kiss. He never knew about the box, and in time he gave up trying for the kiss. Wendy thought Napoleon could have got it, but I can picture him trying, and then going off in a passion, slamming the door.

Mr. Darling used to boast to Wendy that her mother not only loved him but respected him. He was one of those deep ones who know about stocks and shares. Of course no one really knows, but he quite seemed to know, and he often said stocks were up and shares were down in a way that would have made any woman respect him. (69-70)

The Target Text:

所有的小孩都會長大，不論睡得時候、醒的時候、笑的時候或哭得時候、「時間」都毫不停息的催促著，絕不放慢腳步，也不和人打商量。

溫蒂兩歲大時，有一天在花園裡摘了一朵花送給媽媽，達林太太看到女兒遙遙擺擺的小個子、紅撲撲的臉蛋、甜甜的笑容、短短的手臂和圓滾滾的肚子，不禁撫著胸口，感動的說：「噢！我可愛的小寶貝，真希望你永遠都別長大。」

儘管如此，「時間」並沒有因為她的期待而稍作停留，照樣一晃眼就讓溫蒂長到八歲了。當年那個渾圓、甜美的小女孩，現在非但不會纏著要爸爸媽媽抱，反而會幫

忙照顧兩個弟弟哩！

瞧！她不正和他們玩伴家家酒嗎？

[...]

麥克成天忙著為他的好朋友築巢，紅鶴則在湖泊間飛來飛去，忘了回家；約翰住在一艘擋淺的船上，隨時準備追趕入侵領土的紅鶴；溫蒂收留了兩隻小狼和一隻海龜，每天替牠們清洗、餵食，並替牠們找玩伴。

孩子們的遊戲常使達林太太想起自己的童年，她陶醉的看著，直到牆上掛鐘敲了九響，才從搖椅上站起來，輕聲告訴孩子：「小寶貝們。上床時間到嘍！」

「嗯！」約翰很聽話的說：「紅鶴大概也去睡覺了，我明天再追牠。」他跳過來親一下媽媽的臉頰。「晚安！」

溫蒂和麥可也過來親媽媽。

「你今天不講故事了嗎？」麥可撒嬌的問。

「不了，今天太晚了，我明天再說。」達林太太給每個孩子的額頭一個親切的吻。
「晚安！」

「噢！」溫蒂有點惋惜，「彼得一定很失望。」

「那只好請你們替我向他道歉嘍。」達林太太看著他們上床，「告訴他，明天我會講一個很常很長的故事。好嗎？」

「好啊！謝謝媽媽。」三個孩子開心的答應。

All children grow up. No matter whether they are sleeping, waking, laughing or crying, 'time' urges them incessantly. It never slows down the pace, nor negotiates with people.

When Wendy was two years old, one day she plucked a flower for her mother. Mrs. Darling saw her daughter's toddling little body, the reddish face, the sweet smile, her short arms and the round tummy, she couldn't help but put her hands on her chest, saying emotionally 'Oh, my lovely little baby, I really hope you never grow up.'

Nevertheless, 'time' didn't linger for a minute just because of her expectation, in no time at all, Wendy was eight years old. The little girl who was chubby and sweet before didn't pester her dad and mom to hold her in their arms, instead she helped them take care of her young brothers!

Look! Wasn't she playing the make-believe with them?!

[...]

Michael was busy making nests for his good friends, flamingos, who were flying over the lakes and forgot to go home. John lived in a boat that was grounded, in preparation for chasing invading flamingos. Wendy took in two forsaken little wolves and one sea turtle, and everyday she cleaned, fed and found playmates for them.

The children's games often reminded Mrs. Darling of her own childhood. She was enchanted in watching them and didn't get up from the rocking chair until the clock struck at nine. She then told the children gently 'little babies, it is time to go to bed!'

'Yes,' John said obediently, 'the flamingo perhaps has gone to sleep, I'll chase it tomorrow.' He jumped over to his mother and gave her a kiss, 'Goodnight.'

Wendy and Michael also came to kiss their mother.

'Aren't you telling us a story today?' Michael asked lovingly/ingratiatingly.

'Not today, it is too late, I will do tomorrow.' Mrs. Darling gave each child's forehead a kind kiss and said, 'Goodnight.'

'Oh,' Wendy felt a bit sorry, 'Peter is certainly very disappointed.'

'Well, then, please convey my apology to him,' Mrs. Darling watched them getting to their beds, 'Tell him, I will tell a long story tomorrow, all right?'

'Ok! Thanks, mom.' The three children answered delightedly. (14-16)

As shown in the comparison, there is considerable difference between the source and target texts. This is a feminized version because of the stylistic elements of the new text and the added details of the characters' personalities. In this opening passage, a mothering or caring tone is conferred upon both Mrs. Darling and Wendy. Although John and Michael are still depicted with adventurous or combative features, Wendy is shaped as an adorable little girl, and the role she performs as nurturing and mothering carer is enhanced with appended phrases such as 'she helped them take care of her young brothers' and 'Wendy took in two forsaken little wolves and one sea turtle, and everyday she cleaned, fed and found playmates for them'. Those interpretations may not contradict the original, since Mrs. Darling and Wendy in the source text are stereotyped as perfect but domestic mothers, but overall in Chou's version it is obvious that the narrator has been imbued with a maternal perspective which is quite different from the original. Due to the many alterations in Chen's *The Wind in the Willow* and Chou's *Peter Pan*, these

two versions are described on their front covers as a ‘rewriting’. However, they are good examples of the different dimensions of gender-based voice in translation, which is necessary for the discussion of translation strategies.

Feminist and Feminine Strategies in Translation

Feminism, which is typically associated with movements in which women protest against sexual oppression and sex discrimination in the public arena and demand political, legal and economic autonomy, is mentioned in the Introduction in relation to historical and geographical aspects of Taiwanese and Chinese cultures. The versions of feminism that Lo and Chen practice in their translations in *Princess* and *Willows* are different from the intensification of a feminine dimension in Chou’s translation of *Peter Pan*. Although concepts of femininity and masculinity differ between cultures and nations, some studies have also found striking similarities cross-culturally. In the 1990s, Williams and Best integrated a large number of studies conducted by an international group of researchers cooperating in a 25-country project on cross-cultural gender stereotypes, in which Taiwan was one of the participating countries. These studies showed that ‘sentimental’, ‘submissive’, ‘superstitious’, ‘affectionate’, ‘sensitive’, ‘emotional’, ‘dependent’, ‘soft-hearted’ and ‘weak’ were adjectives most frequently associated with women (Figure 29).¹¹ In addition to these, in Taiwanese society,

¹¹ Williams and Best examined gender differences and stereotypes in different countries with data from almost 9,000 children and adults. In one of their studies which included participation by 25 different countries, the 300 ACL (Adjective Checklist) items were used for college students in each country to make relative judgments by identifying the adjectives more frequently associated with men, or more frequently associated with women. Only three items were female-associated in all 25 countries: sentimental, submissive, and superstitious; however, six items were male-associated in all countries: adventurous, dominant, forceful, independent, masculine, and strong.

Williams and Best use 5-point scales for students in universities in these 25 countries to rate the favorability, strength, and activity of each ACL item, without reference to gender. The statistics reveal that panculturally, male-associated items carry connotations of activity and strength, and female items carry connotations of passivity and weakness.

They also have studies of children’s sex stereotypes of 5-, 8-, and 11-year-olds in these 25 countries, and

‘femininity’ also often refers to maternal, intuitive, passive, pretty, tender, considerate and supportive qualities. A noticeable number of these feminine traits were identified in Chou’s translation.

Feminist translation strategies are distinct from what I call *feminine* translation strategies. The effects of *feminine* translation – adding sentimental, softhearted, maternal, tender and considerate elements in translation – can dilute the intensity of hegemonic masculinity, as was the case in Cheng’s *Willows*. Sometimes, however, *feminist* translation strategies work together with *feminine* translation strategies. There is a tension between the two strategies, because feminine translation strategies may strengthen traditional femininity in ways that might be detrimental to feminism. In other words, although feminine translation strategies do not necessarily compound unequal gender relationships by advocating patriarchy or denigrating women, they can indirectly support gender inequality by producing or enhancing gender stereotypes, as Chou’s renditions in *Peter Pan* illustrate. As has been seen, the maternal perspective of Chou’s translation is largely achieved by stressing characters’ features or emotions using additional adjectives and adverbs, and Wendy’s traditional femininity – she is pretty, mothering, affectionate, soft-hearted and domestic – is highlighted. This kind of

found that the percentage of stereotyped responses increased from around 60% at age 5 to around 70% at age 8. Strong, aggressive, cruel, coarse, and adventurous were consistently associated with men at all age levels, and weak, appreciative, soft-hearted, gentle, and meek were consistently associated with women. Children in some countries have an appreciable knowledge of sex stereotypes; however, interestingly, scores were atypically low in Brazil, Taiwan, Germany, and France. This suggests that children in some countries did not have consistent knowledge of these stereotypical traits. But overall, although there was variation between countries in the rate of learning, there was a general developmental pattern in which stereotype learning begins prior to the age 5, accelerates during the early school years, and is completed during the adolescent years.

Williams and Best studies indicate that biological differences (e.g., females bear children, males have greater physical strength) serve as the basis for a division of labour between men and women, and gender stereotypes evolve to support this division of labour and assume that each sex has or can develop characteristics consistent with their assigned roles. Consequently, these characteristics are incorporated into men’s and women’s self-concepts, aspects of their masculinity and femininity.

Carol R. Ember and Melvin Ember, eds. *Encyclopedia of Sex and Gender: Men and Women in the World’s Cultures* 2 Vols, published in conjunction with the Human Relations Area Files at Yale University (New York: Kluwer Academic/Plenum Publishers, 2004), pp. 11-21.

feminization of the narrative happens commonly in pirated, rewritten or abridged versions of classics, particularly those targeting younger readers, presumably because the job of reading young children bedtime stories is mostly undertaken by mothers. This practice is also common in translated picturebooks, as discussed in the next chapter.

Male-associated items (N_49)	Female-associated items (N_25)
Active (23)	Ingenious (19)
Adventurous (25)	Initiative (21)
Aggressive (24)	Inventive (22)
Ambitious (22)	Lazy (21)
Arrogant (20)	Logical (22)
Assertive (20)	Loud (21)
Autocratic (24)	Masculine (25)
Boastful (19)	Obnoxious (19)
Clear-thinking (21)	Opportunistic (20)
Coarse (21)	Progressive (23)
Confident (19)	Rational (20)
Courageous (23)	Realistic (20)
Cruel (21)	Reckless (20)
Daring (24)	Robust (24)
Determined (21)	Rude (23)
Disorderly (21)	Self-confident (21)
Dominant (25)	Serious (20)
Egotistical (21)	Severe (23)
Energetic (22)	Stern (24)
Enterprising (24)	Stolid (20)
Forceful (25)	Strong (25)
Hard-headed (21)	Unemotional (23)
Hardhearted (21)	Unkind (19)
Humorous (19)	Wise (23)
Independent (25)	
	Affected (20)
	Affectionate (24)
	Anxious (19)
	Attractive (23)
	Charming (20)
	Curious (21)
	Dependent (23)
	Dreamy (24)
	Emotional (23)
	Fearful (23)
	Feminine (24)
	Gentle (21)
	Kind (19)
	Meek (19)
	Mild (21)
	Pleasant (19)
	Sensitive (24)
	Sentimental (25)
	Sexy (22)
	Shy (19)
	Soft-hearted (23)
	Submissive (25)
	Superstitious (25)
	Talkative (20)
	Weak (23)

Figure 29: Williams and Best's study –
items associated with males and females in at least 19 of 25 Countries

Defending the Weak and Highlighting Femininity and Feminism

The discussion thus far has compared classic texts rendered by both male and female translators, in which female translators have displayed some similarities to each other in the decisions they take. Although in some cases in comparison to male translators –

particularly for those comparative examples both by male and female translators in Chapter 3 – female translators' renditions often retain more of the original syntax than do male translators, there is tendency for them to make adjustments to the power relationships between male and female characters in ways that minimise or undermine gender inequality. The nature and extent of the alterations they make are minor compared to the comparable activities of male translators. For instance, female translators don't actively denigrate male characters in the way male translators denigrate female characters, but they do defend females and the weak in general, and regulate the balance of gender and power. Additionally, they positively emphasize the merits of female characters, whether or not there is evidence for this (such as a sympathetic tone or moment of insight into a character) in the source text. The comparison of texts written by British male authors before the 1950s and translated by both male and female translators has shown that the sex of the translator significantly affects the reception and production in the translation. The ideological and linguistic differences presented in the target texts involve differences of geopolitical ideology in relation to gender and power in two languages and at different times.

In the following section, the texts studied become more contemporary and consist of British male-authored texts translated mainly by Taiwanese female translators. The aim is to see if, and if so how far, the gender-specific translation strategies identified persist, and whether a different dimension between masculine/feminist voices and translators' gender can be located, or whether other factors come into play in more recent writing. While only one authorised translation for each text exists, by examining a wide number of examples it is possible to see whether there is meaningful and sustained evidence of gender-specific translation practices.

Female Translators of Contemporary Juvenile Fictions

— *Private Peaceful*

(Michael Morpurgo, 2004; Ke Hui Tsung, 2006)

Private Peaceful, Michael Morpurgo's award-winning novel set during the First World War, is narrated in the first-person by Tommo Peaceful, who reminisces about his life during the night of his brother's execution on the charge of cowardice. The translator, Ke Hui Tsung (柯惠琮), retains most of the original syntax and clearly attempts to find a careful equivalent for Morpurgo's lyrical but economical style; nevertheless, there are some subtle differences between the original and the translated versions. Since for the most part this is a highly faithful translation, these appear more striking and interesting. In the chapter 'Twenty to Eleven', where the narrator talks about the tension between the crotchety great aunt and his family, Ke allows her personal interpretation to shape and judge the character. After Tommo explains that his mother's mean great aunt's nickname 'Grandma Wolf' comes from a picture in *Little Red Riding Hood*, the next passage follows:

The Source Text:

It wasn't only because of the book that we thought of her as Grandma Wolf. She quickly showed us who was in charge now that Mother was not there. Everything had to be just so: hands washed, hair done, no talking with your mouth full, no leaving anything on your plate. (31)

The Target Text:

用不了多久，我們就瞭解這個封號真是名副其實。她很快就讓我們知道媽媽不在家時，是誰該當家作主。在狼婆婆的軍事管理下，每件事情都沒有商量的餘地：手要洗乾淨，頭髮要梳整齊，吃飯時不准講話，盤子裡不准留飯菜。

Before long, we understood that the title (granted by an emperor) matched the reality. She soon let us know who was in charge when Mother was not at home. Under Grandma Wolf's military control, there

was not a tiny space to negotiate for anything: hands had to be washed clean, hair had to be combed neatly. No talking to be allowed when eating; no food was to be allowed left on the plate. (46)

Later Tommo describes when Grandma Wolf criticises his mother's marriage and attributes it to her trouble-making personality. The translator displays herself again:

The Source Text:

We longed for Mother to stand up to her, but each time she just gave in meekly, too worn out to do anything else.

The Target Text:

我們期待媽媽能挺身而出，以嚇阻囂張的狼婆婆，但是每回她都只是順從地屈服，她已經累得沒體力回應了。

We expected Mother to stand up to her, and to deter Grandma Wolf from showing her overbearing, but each time she just gave in meekly, too worn out to respond. (48)

The three additions – ‘we understood that the title matched the reality’; ‘to deter Grandma Wolf from showing her overbearing’; and ‘Under Grandma Wolf’s military control, there was not a tiny space to negotiate for anything’ – signal firstly that the translator identifies with the Peaceful brothers’ inner resistance to the unacceptable power relationship in their home. The phrase ‘Feng Hao’ (the title, 封號) Ke uses is a crucial signifier, because in Chinese, it is an uncommon title granted particularly by emperors, empresses or kings. The translator’s choice of this phrase implies that she wishes the Peaceful brothers, even it is only in their thoughts, to have more power to contend with Grandma Wolf’s oppression in their house. Secondly, Ke assures readers that their hostile feelings about their great aunt are not based only on her resemblance to a storybook villain, but also from her inner personality. This is further emphasized through the observation about Grandma Wolf’s ‘military control’. Last but not least, she

changes the Peaceful brothers' expectation that their Mother will 'stand up to her' to 'stand up to her, and deter Grandma Wolf from showing her overbearing'. This significantly shifts the mother's role from one of simple defence to one in which she would take control. While it could legitimately be argued that the translator has exceeded her role by interpreting the inner or implicit level of the content rather than translating the literal level, for the purposes of this study, the changes are significant because they show that she disagrees with the hierarchy in marriage that the great aunt claims, and the authoritarian role that the great aunt assumes in the family. In fact, in the story, the great aunt allies herself with the Colonel, a male character who rules as a minor feudal tyrant and employs and dominates nearly everyone in the village, including the Peaceful family. In other words, what the translator criticizes is not the 'gender' of the character but 'the masculine voice' of the character.

Another characteristic of Ke's translation is her tendency to fill in gaps in the narrative. A supplementary series of additional changes are identified in the samples below; separate from issues of gender and power, these work to simplify and clarify the narrative for the target audience. The change from 'I have caused this' to 'it is me who caused all these tragedies'; the insertion of 'the event broke out' to bridge over the cause and effect narratives; and interpreting the phrase 'we'd been found out somehow' to mean 'because our illegal behavior had been discovered', all present the translator's tendency to fill contextual gaps and allow self-evident meanings to come to the surface (see Examples 7-9). Although these examples of additive explanations do not stray far from the source text, they significantly change the style because they detract from the original expectation – part of the overall effect of the source text – that readers will make such connections for themselves.

<Example 7>

The Source Text:

All I can think is that I have caused this. (17)

The Target Text:

然而在我内心盤旋不去的念頭，就是這一切的悲劇都是我造成的。

But the thought has been hovering in my heart, that is, it is me who caused all these tragedies. (32)

<Example 8>

The Source Text:

Big Joe would never have found out, not by himself. But, always generous, he went and offered one of the rabbit droppings to Mother. She was so angry with us I thought she'd burst. (19-20)

The Target Text:

大個兒喬是永遠不可能發現的。但是因為大方的喬拿了一顆兔子大便給媽媽吃，事情才爆發開來。媽媽簡直氣炸了，我還以為她會情緒失控。

Big Joe would never have found out by himself. But because generous Joe offered one of the rabbit droppings to Mother, the event broke out. Mother was so furious that I thought her emotions got out of control. (35)

<Example 9>

The Source Text:

When the Colonel turned up at the house the next day, we thought it must be either because we'd been found out somehow or because he was going to evict us. (41-42)

The Target Text:

第二天，當上校出現在我們家門口時，我們都以為一定是我們的違法行為被揭露了，再不就是他要把我們趕出家門。

When the Colonel turned up at our house the next day, we thought it must be either because our illegal behavior had been discovered or because he was going to evict us. (57)

The third characteristic of Ke's translation that warrants attention is her policy on language to convey violent emotions or acts. On the whole, the translator has attempted to retain instances of abusive language in the original, including words and phrases such as 'loony', 'off his head', 'off his rocker', 'nuts' and 'barmy'. For these, Ke can find

similar Chinese idiomatic expressions to replace them, but for words that signify violent actions she tends to refrain from making them explicit, as she makes additive explanations of the kind discussed above. For instance, in the same chapter ‘Twenty to Eleven’, when the Colonel comes to Tommo’s house to demand his mother’s labor in exchange for the family’s right to stay at the house, Charlie, Tommo’s brother, makes a decision to exact revenge. However, the verb ‘do’, in the source text – meaning to ‘treat violently or assault’ – is replaced in the target text with the more euphemistic ‘demand justice from him’. Also, the fact the Charlie said this ‘under his breath’, which suggests either a desire to suppress his wrath or to conceal it, is softened to ‘Charlie said gently’.

The Source Text:

‘I hate that man,’ said Charlie under his breath. ‘I’ll do him, Tommo. One day I’ll really do him.’(30)

The Target Text:

「我討厭那個男人，」查理輕輕地說，「小托，總有一天，我會找他討回公道，總有一天。」

‘I hate that man,’ Charlie said quietly, ‘Tommo, one day I’ll demand justice from him, one day.’ (45)

As mentioned in the last chapter, the tendency to use an indirect approach to interpreting violent actions is characteristic of the work of Taiwanese female translators working on children’s books. Translating strong language is a particularly difficult task for Taiwanese female translators, because Taiwanese girls or women are usually not allowed to use abusive language or profanity. If they did, they would be immediately criticized and denounced. In my sample texts, some female translators even omit interjections such as ‘fuck’, ‘bloody’, ‘hell’ and ‘damn’ when these regularly punctuate the source text, and in so doing, they substantially alter the original for reasons specifically associated with Taiwanese attitudes to females’ use of language. A good example of this kind of change is found in Mark Haddon’s *The Curious Incident of the Dog in the Night-time* as it was

translated for a Taiwanese adult audience.

— ***The Curious Incident of the Dog in the Night-time***

(Mark Haddon, 2003; Lin Ching Hua, 2005)

Like *Private Peaceful*, *The Curious Incident of the Dog in the Night-time* is a first-person narrative; in this case told by fifteen-year-old autistic protagonist, Christopher John Francis Boone. In Britain, Haddon's novel is a successful example of crossover fiction, as evidenced not only by its best-seller status, but also the wide acclaim and numerous awards it has attracted.¹² In Taiwan, the novel was not translated for a dual audience of adults and children, but was targeted exclusively at adult readers. It depicts a fifteen-year-old boy's coming to terms with his parents' marital breakdown. Christopher, the teenage protagonist with Asperger's Syndrome, is brilliant at mathematics and logic, but has limited empathy, imagination and understanding of the nuances of language, including individual words. This means that his narrative is expressed in plain and straightforward language. As a result, retaining this rhetorical effect in translation is important to its success; however, the translator has changed Christopher's style through the use of sophisticated words and phrases in ways that are not only unconvincing, but which also conflict with the original's intention, which is to position readers to look at complicated events with Christopher's defective and unsophisticated perspective. To some extent, this change may be justified or defended by the decision to target the adult market because of adults' inclination in Taiwan for a polished literary style, but the translator's avoidance and passive attitude toward profanities or interjections in the translation is inexplicable. It is only by looking at this problematic narrative through the viewpoint of gender in translation, rather than through the target audience, that this can

¹² It won the 2003 Whitbread Book of the Year, and quickly had the film rights optioned.

be explained.

An example of this process can be seen in a section extracted from Chapter 127, in which Christopher's father is outraged after he reads Christopher's notebooks and learns that Christopher has been investigating the death of the neighbour's dog – the curious incident with which the book opens. Christopher's father uses the words 'fuck' or 'fucking' six times, and 'bloody' three times, but in the translation only the first 'fucking' is translated as 'his mother, my god' (他媽的我的天; here 'his mother' in Chinese is abbreviated from 'fucking your/his/her mother'), only one 'bloody' is rendered into 'ridiculous' (可笑的), and 'little shit' is revised to 'a naughty brat' (小壞蛋) (see Example 10).¹³ Although – profanity aside – the translator, Lin Ching Hua (林靜華), generally attempts to approximate the original syntax, language choices and sense, for this scene (the effective climax of the entire story), readers have been deprived of the opportunity to experience the power and tone of the original writing. This omission erases a variety of linguistic connotations, such as the disposition and class of characters that the original language conveys. There are more examples like this in relation to different characters such as Christopher's mother or the policemen (see Examples 11-13).

<Example 10>

It was 5:54 p.m. when Father came back into the living room. He said, 'What is this?' but he said it very quietly and I didn't realize that he was angry because he wasn't shouting.

He was holding the book in his right hand.

I said, 'It's a book I'm writing.'

And he said, 'Is this true? Did you talk to Mrs. Alexander?' He said this very quietly as well, so I still didn't realize that he was angry.

And I said, 'Yes.'

Then he said, 'Holy fucking Jesus, Christopher. How stupid are you?'

¹³ In order to show the complete context, the Chinese translations and back translations of selected sentences are shown in the boxes inserted between the paragraphs of the source text.

他媽的我的天，克里斯多弗，你怎麼那麼蠢？

(Fucking) his mother, my god, Christopher. How stupid are you?

This is what Siobhan says is called a rhetorical question. It has a question mark at the end, but you are not meant to answer it because the person who is asking it already knows the answer. It is difficult to spot a rhetorical question.

Then Father said, 'What the fuck did I tell you, Christopher?' This was much louder.

我怎麼對你說得，克里斯多弗？

What did I tell you, Christopher?

And I replied, 'Not to mention Mr. Shears's name in our house. And not to go asking Mrs. Shears, or anyone, about who killed that bloody dog. And not to go trespassing in other people's gardens. And to stop this ridiculous bloody detective game. Except I haven't done any of those things. I just asked Mrs. Alexander about Mr. Shears because –'

不可以去問席太太或任何人誰殺了那條狗。不可以擅自進入別人加的花園，停止這個可笑的偵探遊戲。

Not to go asking Mrs. Shears or anyone about who killed that dog. Not to go trespassing in other people's gardens. And to stop this ridiculous detective game.

But Father interrupted me and said, 'Don't give me that bollocks, you little shit. You knew exactly what you were bloody doing. I've read the book, remember.' And when he said this he held up the book and shook it. 'What else did I say, Christopher?'

別再跟我扯那些廢話了，你這個小壞蛋，你明明知道你在做什麼。我已經看了那本書了，告訴你。」

Don't give me that nonsense, you little naughty brat. You knew exactly what you were doing. I've read the book, I tell you.

I thought that this might be another rhetorical question but I wasn't sure. I found it hard to work out what to say because I was starting to get scared and confused. Then Father repeated the question, 'What else did I say, Christopher?' I said, 'I don't know.'

And he said, ‘Come on. You’re the fucking memory man.’

少來，你的記性好得很。

Come on. Your memory is pretty good.

But I couldn’t think.

And Father said, ‘Not to go around sticking your fucking nose into other people’s business. And what do you do? You go around sticking your nose into other people’s business. You go around raking up the past and sharing it with every Tom, Dick and Harry you bump into. What am I going to do with you, Christopher? What the fuck am I going to do with you?’

不可以去管別人的閒事。結果瞧你幹了什麼？你去管別人的閒事了，你去挖別人的隱私，還張三李四逢人便說。我該拿你怎麼辦，克里斯多弗？你說我該拿你怎麼辦？

Not to go around sticking your nose into other people’s business. [...] What am I going to do with you, Christopher? You tell me what am I going to do with you?

I said, ‘I was just doing chatting with Mrs. Alexander. I wasn’t doing investigating.’

And he said, ‘I ask you to do one thing for me, Christopher. One thing.’

And I said, ‘I didn’t want to talk to Mrs. Alexander. It was Mrs. Alexander who – ’

But Father interrupted me and grabbed hold of my arm really hard.

Father had never grabbed hold of me like that before. Mother had hit me sometimes because she was a very hot-tempered person, which means that she got angry more quickly than other people and she shouted more often. But Father was a more levelheaded person, which means he didn’t get angry as quickly and he didn’t shout as often. So I was very surprised when he grabbed me.

[...] (Christopher’s narrative)

Then he opened his eyes and he said, ‘I need a fucking drink.’

我需要喝一杯。

I need a cup of drink.

And he got himself a can of beer.

(101-104; 119-121)

<Example 11>

The Source Text:

‘What the hell were you doing poking round her garden?’ (by Christopher’s father 62)

The Target Text:

「你在人家的花園鬼鬼祟祟的幹甚麼？」(76)

‘What were you doing sneaking round her garden?’

<Example 12>

The Source Text:

If he could keep his temper then I should bloody well keep my temper. (a letter from Christopher’s mother to Christopher, 136)

The Target Text:

假如他能夠按捺他的脾氣，我也應該能夠隱忍我的脾氣才對。(155)

If he could restrain his temper then I should bear patiently my temper.

<Example 13>

The Source Text:

And then the policeman said, ‘Shitting fuck.’

[...]

And then he said, ‘Don’t move.’

And then he took out his walkie-talkie and pressed a button and said, ‘Rob...? Yeah, it’s Nigel. I’m stuck on the bloody train. Yeah. Don’t even... Look. It stops at Didcot Parkway. So, if you can get someone to meet me with a car... Cheers. Tell his old man we’ve got him but it’s going to take a while, OK? Great.’

[...]

And he said, ‘You are bloody handful, you are, jeez.’ (198)

The Target Text:

警察說：「幹。」

[...]

然後他說：「不要動。」

他掏出他的對講機，按下一個按鈕，說：「羅伯……？是的，是奈傑爾，我被困在火車上了。對，還沒……喂，迪卡公園大道有一站，你能不能找個人開車過去和我會合……好極了，跟他老子說一聲我們找到他了，不過要等一會兒，好嗎？好極了。」

[...]

「你真難搞，真是的」（219-220）

The policeman said, ‘Fuck’

[...]

Then he said, ‘Don’t move.’

He took out his walkie-talkie and pressed a button and said, ‘Rob...? Yes, it’s Nigel. I’m stuck on the train. Yeah, not yet... Hey, It stops at Didcot Parkway. Could you get someone to drive there to meet me... Great. Tell his old man we’ve got him but it’s going to take a while, OK? Great.’

[...]

‘You are handful, really! ’

Rethinking Feminization Strategies in Translation: Language

The profanities in *Curious Incident*, it should be noted, are not impossible to translate or interpret, so the purification of language we have seen – and which fundamentally changes the register of the target text – is not inevitable in the movement from English to Chinese. This kind of change is not only seen in translated books targeting adult readers, but often seen in translations for young people; for instance, in Aidan Chambers’ *Breaktime* (1978), when ‘a cockerel of a fellow peers at Robby, a knotty, tweed-jacketed, open-neck shirted man with a tooth-brush moustache. A man with a mission, a belligerent in the Great Battle’ says ‘I don’t give a damn who your father is’, this is rendered as ‘I don’t care who your father is’ (see Example 45). The result is that readers of the target text are unable to perceive the subtleties of characterisation conveyed through language in the source text. Such purification may be damaging to the source text, because it tones down the tension and reduces the insight into events contained in the exchanges between characters. In this way, it also curtails the implicit messages and limits reading pleasure. Although it is understandable that female translators brought up in the sexual politics of Taiwan would find it relatively difficult or unnatural to render an

equivalent translation of expletives or strong language, even when the original voice is that of a male author and the character speaking is also male, the effect of such sensitivity must be to *feminise* the original. It is important, therefore, to understand the extent of the linguistic dilemma faced by female translators in texts that include high levels of what would be regarded as offensive language.

Rethinking Feminization: Book Covers and Target Readers

I have already referred to some examples of illustrations or book covers that show how children's texts are feminized or masculinised in translation. Lin's version of *Curious Incident* might be affected by decisions that feminize language, but it doesn't have the degree of feminization of Chou's *Peter Pan*, and its feminization does not extend to the design in the way we saw in Lo's *Princess* either (Figure 30). This seems to be because in Taiwan, *Curious Incident* is published by a publishing house that clearly targets adult readers; the degree of feminization of the content therefore is relatively limited and the book cover thus replicates the original's gender-neutral style. Reflecting on these differences, an interesting comparison arises when looking at the covers of the Taiwanese version of *Private Peaceful*, which has boys for its central characters, as does *Curious Incident*. Compared to the two U.K. covers, the cover of the Taiwanese edition of Michael Morpurgo's book is rather idyllic and lyrical; it makes no references to soldiers, guns or the battlefield (Figure 31). The Chief Editor of the publishing house acknowledges that if they had used the original images, with soldiers fighting on the field, the book would not have appealed to the majority of the anticipated readership, i.e. female adolescents.¹⁴ The Taiwanese version of *Private Peaceful* is released by a

¹⁴ Hsing Chia Hui, 'War – Fiction Makes up for the Absence of History' (戰爭 — 小說填補史書的刪節與遺缺), *Mandarin Daily News* (國語日報), Feb 2nd, 2009.

children's book publisher, so it seems that the main differences between *Curious Incident* and *Private Peaceful* are differences in their target readers.

To further examine the influence of the target audience, I have analyzed *Un Lun Dun* (2007) by China Mieville – derived from 'UnLondon', the name of the alternate realm where the book is located. The novel has female teenagers as its central characters, but interestingly, female-related images are invisible on the two U.K. book covers, which seem to appeal to boys or gender-neutral readers, instead (Figure 32). Even though girls are the focalizing characters, it seems that the U.K. publishers include male adolescent readers in the target audience since the text has features that easily appeal to them, such as issues to do with battles, pollution and engines. However, the Taiwanese version does not correspond to the U.K. format; it shows a female teenager with some important objects as well as characters (the book, the milk carton, one glove and an umbrella) standing in front of an over-industrialized city. The reason that the Taiwanese version employs feminine images seems to be based on a different group of implied readers, in the same way that we saw with *Private Peaceful*, for the publishing house of *Un Lun Dun* also targets young adults and their major readers are girls.

These observations might suggest that a variety of translation decisions arise from the fact that children tend to have a nurturing relationship with females, and hence the feminization of books becomes a socially plausible and justifiable phenomenon. Similarly, children's books might be more or less feminized at both the content and editorial levels because girls read more than boys. Feminization as a part of nurturing relationships becomes more apparent when the target readers are younger – a fact that will be explored in more detail in the next chapter.

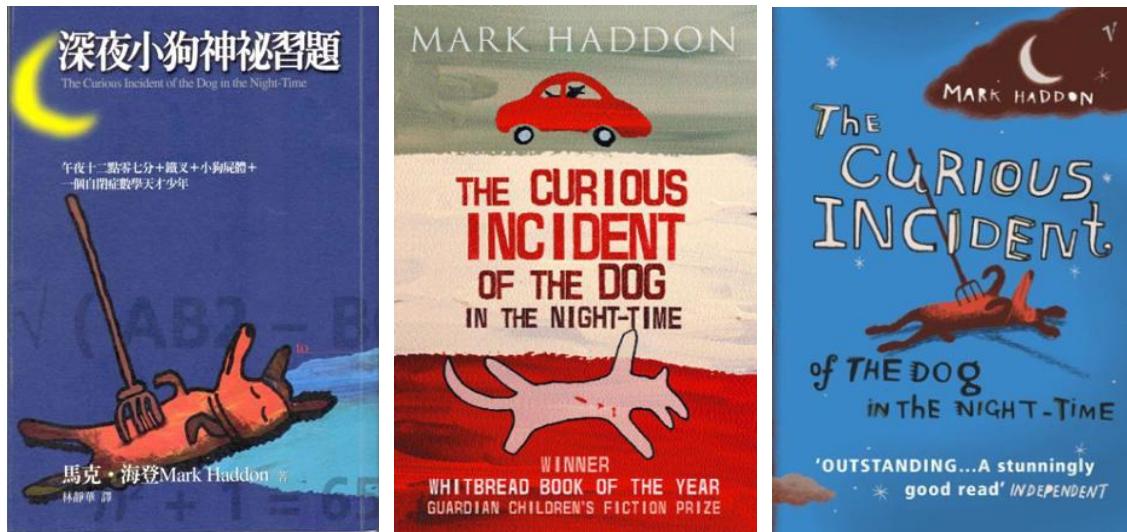


Figure 30: Covers of the Taiwanese edition and U.K. editions of *Curious*

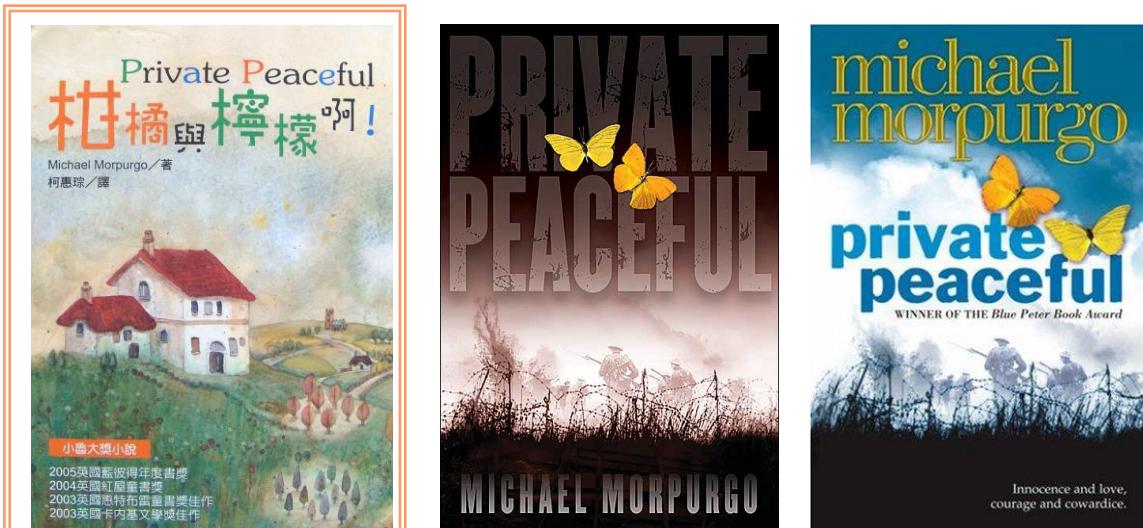


Figure 31: Covers of the Taiwanese edition and U.K. editions of *Private Peaceful*



Figure 32: Covers of the Taiwanese edition and U.K. editions of *UN Lun Dun*

— *Un Lun Dun*

(China Mieville, 2007; Wu Yi Chieh, 2009)

As I have mentioned, China Mieville's *Un Lun Dun* initially appears to center on Zanna, who is alleged to be the savior of the other world, but later it transpires that Deeba, Zanna's best friend, is the true focalizer. The reason that the author uses this device, shifting focus from one protagonist to another, is to present iconoclasm and to foreground the importance of the role of free-will in determining action. The true protagonist, Deeba, who plays the heroine-like Alice in a wired and opposite world in *Alice through the Looking Glass*, is challenged in UnLondon, which is presented as a skewed parallel-world version of London. UnLondon has inherited much of London's discarded technology and hence battles for existence with a sulfur dioxide cloud called the Smog. In view of the extraordinarily inventive and imaginative ideas spun at the linguistic level of *Un Lun Dun*, the job of the translator is undoubtedly strenuous. For such a Kafkaesque fantasy spanning 522 pages, the translator, Wu Yi Chieh (吳宜潔), deserves credit for retaining the original flavour for the reader. Most of the time, Wu carefully retains the original's syntax and semantics. Wu also tries to keep the original's stylistics in translation, unlike Lin's strategy in *Curious Incident*. Unless there are no equivalent phrases or words, she does not deviate from the original. She also tries to mimic the tone of the source text instead of feminizing or diluting it in the manner of other female translators mentioned above. For instance, 'What's that all about?' (搞什麼) and 'Mind how you go' (36) (以後走路眼睛睜大點), spoken by Hemi, a half-wraith boy, or 'Why'd you turn that *stupid* wheel?' (38) (妳幹嘛去轉那個該死的轉輪?), by Deeba, are translated in ways that show how far the translator has strived to retain the linguistic power and features in the original context (see Examples 14-15):

<Example 14>

The Source Text:

‘What’s that all about?’ he said, putting his hands on his hips. ‘You ain’t scared of a trashpack, are you? Pests like them? Need a much bigger lot’n that to do you any damage.’ He lobbed another stone. ‘If you’re that yellow, why you off walking in the Backwall Maze? You wouldn’t like it if they came swanning into your manor, would you? Mind how you go.’
(36)

The Target Text:

「搞什麼？」他把手放在屁股上說：「妳們該不會連垃圾堆這種敗類都怕吧？它們根本連傷害妳們的能力都沒有。」他又丟出另一顆石頭。「這麼膽小的話，幹嘛走到後牆迷宮區這裡？不會希望它們跟到妳們的大房子前面吧？以後走路眼睛睜大點。」

‘What’s that all about?’ he put his hands on his bottom and said, ‘You aren’t scared of a trashpack, pests like them, are you? They don’t have a bit of ability to harm you.’ He lobbed another stone. ‘If you’re that cowardly, why you off walking in the Backwall Maze? You wouldn’t wish them to follow you to your manor, would you? Get your eyes open when walking next time.’ (37)

<Example 15>

The Source Text:

‘Why’d you turn that stupid wheel?’ (38)

The Target Text:

「妳幹嘛去轉那個該死的轉輪？」 (39)

‘Why did you turn that damned wheel?’

In terms of stylistics, Wu is more careful than Lin Ching Hua about transforming the register of characters, and not altering properties of language simply to comply with her personal linguistic tendencies. Nevertheless, at some points Wu leaves traces that indicate that gender ideology has affected her translation. For instance, she translates ‘kept asking’ as ‘Chi Li Qua La’ (叽哩呱啦, ‘twittering’), an onomatopoeia particularly used for females’ garrulousness. Or she renders one of the abusive gendered phrases,

‘bad girl’ and ‘awful girl’, used by evil males about Deeba to ‘bad thing’ to avoid emphasizing gender (see Examples 16-17):

<Example 16>

The Source Text:

‘You bad girl’ (462)

The Target Text:

「妳……這個壞東西！」 (401)

‘You … this bad thing! ’

The Source Text:

‘That awful girl was making all sort of accusation.’ (466)

The Target Text:

「那個壞女生剛剛還在污衊你一」 (405)

‘That bad girl was just smearing you.’

<Example 17>

The Source Text:

‘Zanna was silent while Deeba kept asking her if she was OK.’ (9)

The Target Text:

賽娜一路沈默，狄芭則嚙哩呱啦的問她有沒有事。(15)

‘Zanna was silent all the way round, while Deeba twitteringly (Chi Li Qua La) asked her if she was fine.’

These choices hint that Wu is aware of gender issues; moreover, it is clear that Wu understands and identifies with the ideology of the work, that is, in order to pursue justice, the mission had better be accomplished by one’s free will rather than his/her destiny or others’ expectations. Accordingly, she reinforces the features of the heroine at some points; for instance, she emphasizes Deeba’s right to know things in Unlondon, and she increases the degree of her sense of justice (see Examples 18-20):

<Example 18>

The Source Text:

‘Well, here we are, and we need to know’ (107 from Deeba)

The Target Text:

「好了，我們現在終於到這裡了，我們有權利知道一切。」

‘Well, we now finally get there, and we have the right to know everything.’

<Example 19>

The Source Text:

‘Young Miss Resham. I think you deserve an explanation [...]’ (133)

The Target Text:

「瑞宣小姐。我想妳有權利知道一些事情，……」 (122)

‘Miss Resham. I think you have the right to know some things [...]’

<Example 20>

The Source Text:

‘What if she is really sick, if something happens to her, I don’t care how scary the Smog is, I’ll find it.’ (142 from Deeba)

The Target Text:

如果她真的生病的話要怎麼辦？如果是那樣，不管黑霧有多可怕，我都一定要找它算帳。」 (129)

‘What if she is really sick? If so, no matter how frightening the Smog is, I’ll find it and make it pay the price.’

Most revealing is a passage that lays bare the extent to which the translator was involved in the fight between male and female in respect of gender presentation. In Chapter 64, ‘Alpha Male’, Deeba and her allies enter the forest and find Claviger, whom Deeba politely asks to help them in the battle with the Smog. Deeba needs the featherkey on Claviger’s head, but he refuses and expresses himself to his translator, Cavea, in the story, as follows:

The Source Text:

‘Yes, he says no. He says he knows what you’re going to ask for and we can’t have it. He says we should be ashamed of ourselves, wanting to take his crest. The males all use them to show off and when they’re being aggressive. He says without it he won’t be a hit with the ladies. He says,

uh...that the chicks dig his threads. Don't look at me like that, Deeba – that's what he says.'

Deeba had been feeling guilty about having to take Parakeetus Claviger's feather. Now she felt considerably less so.

‘He says that? Aggressive? Well...’ She paused. She saw climbing motions in the foliage on the water tank, and looked quickly away. ‘We don’t want Mr. Claviger’s headgear. Is he stupid? What sort of idiots does he think we are?’

Cavea twittered.

‘What?’ said Hemi.

‘What are you doing?’ said the book.

‘Why you getting angry?’ said Hemi.

‘Shut up,’ whispered Deeba, Then more loudly she said, ‘Maybe we aren’t the idiots.’

Cavea hesitated and translated.

All the birds were squawking angrily. Claviger jumped up and down in outrage, and screeched.

Deeba didn't wait for Cavea to translate. ‘Easy to say things like that from up there,’ she said, ‘Who wants your mingy feathers anyway?’

‘Oh, I get it,’ murmured Hemi.

Claviger must have understood from the tone of her voice. He screeched and leaped down from the top of the tank to swing from the toilet chain close to Deeba’s face – and below the cistern.

‘Up yours’ Deeba said and jerked her hand in a rude motion. Outraged, Parakeetus Claviger ruffled its feathers into a fight posture. The featherkey stood up on its head.

‘Alright, I admit it. I am sorry I had to *diss* you, but actually I do want your *bling*.’ (319-320)

The Target Text:

「沒錯，他說不要。他說他知道妳想要什麼，他死都不會給的。他說我們真不要臉，竟然想要他的羽冠。男人要炫耀、示威都靠它，沒有它，要怎麼萬人迷？他還說，嗯……少女們愛死他的秘密武器了。不要用那種眼神看我，狄芭，是他說的。」
[...]

「高高在上面說這種話很容易，」她說：「誰希罕你那娘娘腔的羽毛？」(273)

‘Yes, it says no. He says he knows what you want, and he'll die rather than give it to you. He says we should be ashamed of wanting to take his crest. The males all need them to show off and demonstrating their

strength. He says without it how can he be a man with thousands of fans.

He says, uh...that young girls dig his secret weapon. Don't look at me like that, Deeba – that's what he says.'

[...]

'Easy to say words like that from up there,' she said, 'Who cares about your sissy feathers anyway?'

There are many questions to ask about the translation of this passage; for instance, why replace 'minging' which broadly means 'smelling bad or ugly' with 'sissy', which questions the character's masculinity?¹⁵ The previous dialogue between Deeba and Claviger offers some ideas about the thinking behind this change. Claviger, who is the personification of a parrot, serves as a metaphor of male narcissism and arrogance, as the title of the chapter 'Alpha Male' indicates.¹⁶ Deeba, a modern and smart young female from London, is presumably well-informed about gender inequalities and hence quickly gets annoyed by the egotist's sexist concerns about aggression and virility. Deeba's personality can be discerned when Hemi, a half-wraith boy in Unlondon as well as one of Deeba's allies, doesn't understand why Deeba gets cross, but the reader is encouraged to follow her line of thought when she responds to his question about why she is angry by saying, 'Shut up, maybe we aren't the idiots'. Far from being intimidated by the other birds and Claviger's agitated response, Deeba dauntlessly says, 'Who wants your mingling feathers anyway?' The translator shows understanding of Deeba's vexation and makes it clear to Taiwanese readers that she is tackling male weakness by replacing 'minging' with 'sissy', a pejorative gendered adjective. Seeing that Deeba, a character who is never portrayed as a traditional female, fearlessly says 'Up yours' accompanied by a rude motion, and then offers her apology 'Alright, I admit it. I am sorry I had to *diss* you, but actually I do want your *bling*', the translator might feel the effect of Deeba's

¹⁵ Definitions from *Cambridge Advanced Learner's Dictionary*.

¹⁶ The title is translated as 'The Greatest Male Bird' or 'The Male Bird Leader' (雄鳥老大).

agitation is more effectively rendered against the self-important narcissist by increasing her resistance to a domineering male. Arguably, the alteration is effective simply on the grounds of conveying meaning to the target audience, but it also indicates that the translator has an overt tendency to identify with and approve of Deeba's response to a domineering and egotistical man. And indeed, as the chapter develops, this understanding becomes clearer. Wu has increased the condemnation of the conceited but actually unintelligent male Propheseers, Mortar (see Example 21), or other male villains such as Unstable and Brokkenbroll (see Example 22), and most saliently, she extols Deeba, the heroine, with a string of superlatives near the ending (see Example 23):

<Example 21>

The Source Text:

‘He’s worst of all,’ said Lectern quietly. ‘He’s been friends with Unstable so long he won’t hear a word of criticism. And the funny thing is, he gets more aggressive and stupidly pro-Unstable the more Unstable looks dodgy. Goes on and on about how brilliantly everything’s going to fix everything and the Smog’ll be routed soon. It’s like he knows something bad’s going on and he has to prove to himself doesn’t.’ (422)

The Target Text:

「他是最無可救藥的，」讀經師靜靜地說：「他跟閻穩是老交情了，沒辦法忍受別人說他一丁點不是。最可笑的是：那個閻穩看起來愈狡詐，他就變得愈激進，愈愚蠢地盲從，鬼話連篇地說現在的局勢是怎樣越來越順利，閻穩又是怎樣能把一切問題解決，帶領我們殲滅黑霧。聽起來根本就像他心裡也知道大事不妙，卻硬要自欺欺人。」(365)

‘He’s most incorrigible,’ said Lectern quietly. ‘He’s been friends with Unstable so long he won’t bear a bit of other’s criticism. And the funny thing is, he gets more aggressive and stupidly pro-Unstable the more Unstable looks dodgy. Goes on and on about how brilliantly everything’s going to fix everything and the Smog’ll be solved soon. Its sounds like he knows something bad is going on, but he strongly wants to deceive himself as well as others.

<Example 22>

The Source Text:

‘No. But we’re not worried. I’m sure he’ll try to break a few rebrellas and reclaim them, and umbrellas are going to keep finding their way here, but everyone knows to fix them when found. What can he do? He’s a bandit and we all know it. A nuisance at worst, these days.’ (505)

The Target Text:

「沒有，但是我們認為他不足為慮。我相信他一定會再毀壞幾把傘，讓它們變回渾水，但只要大家知道怎樣修好渾水，他還能掀起什麼風浪？他現在是以一敵眾，頂多像過街老鼠惹人厭而已。」 (436)

‘No. But we think he is not sufficient/enough to worry us. I’m sure he’ll break a few more rebrellas and reclaim them, and make them into umbrellas, but as long as everyone knows how to fix them, can he cause a riot? He is one against many/the crowd; at most people detest him just like a rat crossing the street.’

<Example 23>

The Source Text:

‘You have,’ he said, ‘to make a choice. You know we want you here. You... well, you save Unlondon. We owe you our abcity and our lives. You’re a Suggester. Whether you join us officially or not. It would be an honor if you’d stay.’ (509)

The Target Text:

「妳必須，」他說：「做個決定。妳知道我們都希望妳能留在這裡，因為妳……拯救了偽倫敦。這座偽城市和我們的生命都是妳救活的，不管妳是否願意正式加入我們，妳都已經是我們最重要的顧問。如果妳願意留下來的話，將是我們無上的榮幸。」 (439)

‘You have,’ he said, ‘to make a choice. You know we all want you to stay here. Because you... you saved Unlondon. This abcity and our lives were rescued by you. You’re our most important Suggester whether you join us officially or not. If you’d stay, it would be the highest honor.’

Revealing Deeper Levels of Meaning

These cases continue to display the tendency for female translators to identify with the weak or female protagonists and to reproach social – and specifically patriarchal – hierarchies and hegemony by means of modest levels of free-interpretation that refrain from contravening the source text. The extent of this is particularly revealing since the contemporary British works that comprise the examples for this chapter have themselves been influenced by modern liberal thoughts that are absent from the classic texts in which this pattern was established. Theoretically, this change to more liberal attitudes should make female translators' work easier. In reality, as in Wu's emphases of females' wisdom and courage in Mieville's *Un Lun Dun* – and more examples which support this phenomenon are discussed later – they still feel the need to augment the texts. However, filling-in gaps between lines such as Ke's *Private Peaceful*, or emphasizing feminist points in accordance with the ideologies of the source texts – such as Lo's and Wu's translations – reveal another phenomenon: female translators attempt to capture and be committed to translating deeper levels of meaning.

This phenomenon may not be surprising, since it reflects to the fact that in Taiwan, as in many other countries, girls like reading and writing more than boys,¹⁷ and have higher

¹⁷ Renowned magazine *Education Parenting Family Lifestyle* reports a survey conducted in 2009 by reviewing over 4200 students in junior and senior schools in Taiwan, indicating that the measurable difference between girls and boys in terms of their reading habits and inclination.

	Junior Boys	Senior Boys	Junior Girls	Senior Girls
Do you like reading?				
Very like/ Like	80.1	66.6	90.7	82.4
Dislike/ Very dislike	19.9	33.4	9.2	17.5
Do you like writing?				
Very like/ Like	39.8	33.0	55.1	52
Dislike/ Very dislike	60.1	67.0	44.9	48
Reading in leisure time *				
	21.8	17.9	37.1	32.0

* The result of 'Reading in leisure time' is the proportion from choosing three in ten options.
Hsu, Fang Chu, 'The crisis of boys and girls' learning', *Education Parenting Family Lifestyle*. Taipei: CommonWealth Magazine. Dec. 2009 (pp. 156-165) (許芳菊, 「男孩女孩都遇到學習的危機」, 《親子天下》).

achievement than boys in these areas.¹⁸ Another contributing factor is that there are increasing numbers of Taiwanese female translators acquiring Master's degrees in children's literature. In fact, all three of the translators previously discussed, i.e. Lo Tin Yi (*Princess*), Ke Hui Tsung (*Private Peaceful*) and Wu Yi Chieh (*Un Lun Dun*), have received M.A.s since 2000, respectively at Roehampton University (U.K.), Simmons University (U.S.) and Reading University (U.K.). This has resulted in a common feature of their translations: a perspicacious understanding of the target texts.

A pursuit of deep understanding of the source texts is not only limited to female translators who have had special training in children's literature; it is also found in editors working for children's book publishers. Although some publishers have clearly stated policies on translation strategies which means that over-interpretation is regulated; for the most part, editors of children's books in Taiwan have a tendency to seek to provide a deeper and comprehensive context for readers' understanding of the texts. To some extent, this phenomenon – revealing the deeper level of understanding – has been developed jointly by female translators and editors over time, but it continues to affect their decisions about texts. The following analyses of Alan Garner's *The Owl Service* (1967), David Almond's *Skellig* (1988) and a succession of works by Philip Pullman, offer additional examples to support this observation; at the same time, the question of whether or not the target audience *benefits* from this translation strategy will also be discussed.

¹⁸ The Progress in International Reading Literacy Study (PIRLS) has an assessment of the reading literacy of students in their fourth year of schooling. In a 2006 report drawn from 45 jurisdictions around the world, average scores for girls were higher than average scores for boys in Taiwan (542 versus 529) and in all jurisdictions, with the exception of two jurisdictions, where there were no measurable differences between the sexes. The average score for girls was 17 points higher than the average score for boys. PIRLS<
<http://nces.ed.gov/Surveys/PIRLS/>> [accessed 06/07/09].

— *The Owl Service*

(Alan Garner, 1967; Tsai Yi Jung, 2002)

Awarded both the Carnegie Medal and the Guardian Award, Alan Garner's *The Owl Service* has attracted considerable academic attention with regard to certain aspects of its presentation, such as its intertextual links to Welsh myth, its themes of social differences between classes and nations, and the effects on adolescents' education, and the use of dialect. Usually, texts that are deeply rooted in unfamiliar local cultures are unlikely to be translated due to problems of comprehensibility, arising from the extent to which specific cultural knowledge is required to understand the events and meanings. Certainly, Garner's text poses great challenges to translators at this level. The first translation of *The Owl Service* (貓頭鷹恩仇錄) in Taiwan appeared in 2002, and it remains the only work of Garner's to be published there to date. It was introduced to the publisher by the translator, Tsai Yi Jung (蔡宜容), who obtained a Master's degree in children's literature at the University of Reading in 2001. Evidently, while at Reading, Tsai became sufficiently well acquainted with the context to attempt the translation; indeed, in her preface, Tsai claims a deeper understanding of the book than a translator who had not studied the text under academic guidance could possess. She not only introduces the complex background of the work, but provides analysis of three main characters and discusses the text's dialogic structure. Tsai, like other female translators who have studied children's literature abroad, demonstrates an impressive understanding of this intricate text in her translation. However, the case of *The Owl Service* provides a fine example to ponder in terms of establishing the balance between understanding and translating in the work of these women.

The most challenging task in translating *The Owl Service* must be the dialogue, which

incorporates different languages, dialects, accents, and registers. Despite her excellent understanding of the text, Tsai's translation neglects the subtle differences in Garner's artistry of dialects, by which he wants readers to distinguish between the different social backgrounds of his characters and the effects these have on their relationships. The way characters use language in this text reveals significant information about social, political and economic differences in accordance with Garner's stated conviction that the writer's job is to 'show' communication primarily through emotion in its purest form, but not to 'tell' through didactic writing. For Garner, didactic writing is unworked writing.¹⁹ Aidan Chambers comments on Garner's dialogue in *The Owl Service*:

The dialogue, the main vehicle of the story, is superb: it is accurate, full of the character who speaks it, contemporary, entirely pertinent. It drives the story ineluctably on, without digression, and is never used to mouth ideas or words outside the context of the plot or character.²⁰

The translator may be unable to deal with dialect cadence, but s/he should be able to replicate details of syntax, style and linguistic effect. However, Tsai ignores the importance of 'nonstandard' construction in the dialects of the Welsh characters, such as Gwyn, Nancy (Gwyn's mother) and Huw. She makes them speak in perfect standard Chinese. Moreover, where Garner writes indirectly, with many gaps and omissions that the reader is required to fill to understand the events and meanings of this complex text, Tsai explains everything, filling all gaps with overt and detailed interpretations. In this way, the aesthetic the author has worked to achieve is undone, i.e., taken over by didactic telling.

¹⁹ Alan Garner, 'A Bit More Practice', *The Cool Web: The Pattern of Children's Reading*, ed. Margaret Meek, Aidan Warlow and Griselda Barton (New York: Atheneum, 1978), p. 197.

²⁰ Aidan Chambers, *The Reluctant Reader* (Oxford, New York: Pergamon Press, 1969), p. 102.

A passage in which Gwyn's mother rebukes him quickly reveals the way Tsai tends to fill the gaps between lines (see Example 24). She renders Garner's 'Them lettuce need washing. I only got one pair of hands' to 'Lettuces need to be washed before putting into the pots. I have other jobs to do' and 'I told you be sharp with them lettuce. You been back to Aber for them?' to 'You shouldn't vent your anger on lettuces. I'd told you to be quick. Asking you to do one job takes half day. Have you got nothing to do? Did you go back to study in Aber just for washing lettuces?' And Tsai attempts to add emotional rhetoric to make much more sense of the context, such as having the narrator observe 'without uttering a sound' and 'as if he was angry with someone'. Similar changes are found throughout the translation. In this way, Tsai not only erases the deliberate linguistic devices of letting characters' tell the story in their own voices, but she also crosses into the writer's domain, taking over the narration.

<Example 24>

The Source Text:

"You wait, boy," said his mother. "Them lettuce need washing. I only got one pair of hands."

Gwyn slashed the roots into the pig bucket and ran water in the sink. His mother came through from the larder. She was gathering herself to make bread. Gwyn tore the leaves off the lettuce and flounced them into the water. Neither of them spoke for a long time.

"I told you be sharp with them lettuce," said his mother. "You been back to Aber for them?" (18)

The Target Text:

「你別急著走，」他媽媽說道。「萐苣還得洗了才能下鍋，我還有別的活兒要做。」

葛文悶不吭聲的削起萐苣，他把菜根削了扔進豬食桶子裡，又把水槽蓄滿了水。他媽媽則從儲藏室走了出來，準備開始做麵包。葛文將菜葉一瓣瓣剝下，跟誰過不去似得往水槽裡扔。母子倆好一段時間也不說話。

「你不必拿萐苣出氣，我早說過要你手腳快一點，」葛文媽媽說道。「要你做件事能耗上半天，沒別的可忙啦？你回亞伯城唸書難道就為了洗萐苣？」(369)

“Don’t rush to leave,” said his mother. “Lettuces need to be washed before putting into the pots. I have other jobs to do.”

Gwyn slashed the lettuces without uttering a sound; he slashed the roots into the pig bucket and filled the sink full of water. His mother came through from the larder, and prepared to make bread. Gwyn tore the leaves off the lettuce one by one and flounced them into the water as if he was angry with someone. Mother and son didn’t speak for a long time.

“You shouldn’t vent your anger on lettuces. I told you to be quicker.” said his mother. “Asking you to do one job takes half a day. (Have you got) nothing to do? Did you go back to study in Aber just for washing lettuces?”

In addition to Garner’s use of dialect, a number of metaphorical devices are central to the meaning and power of *The Owl Service*. Having identified how these work, a translator needs to find a way to overcome the difficulties they pose; for instance, by finding an equivalent dialect in the target audience.²¹ Tsai, however, seems not to have attempted to find such an equivalent, but simply interprets what the working-class Welsh characters say. In other words, she has a strong tendency to decode the signifier in her own way. For instance:

- ‘It’s not cherubs blowing their gaskets and a whale in the top left-hand corner’
⇒ ‘The world outside here is large, the real world. You know.’ (see Example 25)

- ‘You’re as daft as a clockwork orange.’
⇒ ‘You’re slow-witted, stupid enough.’ (see Example 26)

- ‘Easy does it. You’ll not go far if you don’t learn to bend with the wind, and Nance is blowing a bit strong lately.’

²¹ For example, Roger’s mocking ‘I haven’t a Clue’ is a pun referring to Clue, the character of Welsh Myth. The transliteration of ‘Clue’ is close to hole in Chinese, so translator renders it to ‘Don’t make a hole in my body’ (see Example 26).

➡ ‘Indeed. But sometimes we have to compromise, for confronting the tough with toughness is not really taking advantage. Lately Nancy is a bit making one to be blamed for whatever one does.’ (see Example 27)

- ‘That's the trouble: barrack-room lawyers we called them in the RAE. They're the worst. But brains aren't everything, by a long chalk. You must have the background.’ (see Example 27)

➡ ‘These kinds of people are the worst. It is not much use only with good brains; you must have the background.’

- ‘Easy does it, Mata Hari!’

➡ ‘How old are you? How many people have you seen? To win in such an advantageous position is nothing to be proud of.’ (see Example 28)

<Example 25>

The Source Text:

“But none of them is all to blame,” said Huw. “It is only together they are destroying each other.”

“That Blod-woman was pretty poor,” said Roger, “however you look at it.”

“No,” said Huw. “She was made for her lord. Nobody is asking her if she wants him. It is bitter twisting to be shut up with a person you are not liking very much. I think she is often longing for the time when she was flowers on the mountain, and it is making her cruel, as the rose is growing thorns.”

“Boy, you're really screwed up about this, aren't you?” said Roger. “And you'd have me as bad. I've been here a week and I've got the ab-dabs already. There's a world outside this valley, you know. It's not cherubs blowing their gaskets and a whale in the top left-hand corner.” (55-56)

The Target Text:

「實在不能說是誰的錯，」老休說道。「只能說命中註定他們將互相糾纏，互相毀滅。」

「那個布勞什麼的女人其實很可憐，」羅傑說道。「儘管你認為她背叛了丈夫，終究值得同情。」

「我並不認為那是背叛，」老休說道。「她是一件為領主訂做的禮物。沒有人問過她願不願意嫁給這男人。被迫和自己並不喜歡的人過日子是很痛苦的。我想她一定常常想起以前在山上的時光，那時她還是無憂無慮的花朵呢；折磨人哪！然後就像玫瑰長出了刺，她也狠得下心腸了。」

「我的天，你中毒很深喔，真是沒完沒了呢，是不是？」羅傑說道。「鬧得連我也跟著發神經。來到這裡不過一星期，我滿腦子都是這些克勞，布勞什麼的。喂喂，外頭世界大得很，現實世界。你知道吧。」(102)

“But we cannot say who is to blame,” said Huw. “but it is destined that they get entangled and are destroying each other.”

“That Blod-woman was actually pretty poor,” said Roger, “even if you think she betrayed her husband, she still deserved sympathy eventually.”

“I don't think that is a betrayal,” said Huw. “She was made as a gift for the lord. Nobody is asking her if she wants to marry him. Being forced to live with a person you don't like is miserable. I think she is often longing for the time when she was still carefree flowers on the mountain. That's tormenting! Just as the rose is growing thorns, she can be cruel.”

“My God, you are poisoned deeply (affected deeply), without end, aren't you?” Roger said, “It gets on me nerves too. I have been one week here, and my brain is full of Gronw and Blodeuwedd. Hey, the world outside is large, the real world. You know.”

<Example 26>

The Source Text:

“I haven't a Clue - hoo – hoot” !

“Man,’ said Gwyn, ‘you're as daft as a clockwork orange.”(48)

The Target Text:

「不關我的事，別在我身上穿個窟窿，嗚嗚嗚——」

「老兄，」葛文說道。「你可真是冥頑不靈，蠢透了。」(89)

“It's not my business, don't make a hole in my body- wuwuwu!”

“Man,” said Gwyn, “you're slow-witted, stupid enough.”

<Example 27>

The Source Text:

“I was all morning with these prints,” said Roger, “and she's messed

them up.”

“Easy does it. You'll not go far if you don't learn to bend with the wind, and Nance is blowing a bit strong lately.” (by Clive)

[...]

“She wouldn't think,” said Clive. “You mustn't expect the Nancys of this world to have too much savvy.”

“Gwyn seems pretty smart.”

“Ah yes: well: that's the trouble: barrack-room lawyers we called them in the RAE They're the worst. But brains aren't everything, by a long chalk. You must have the family background.” (by Clive, 81)

The Target Text:

「我花了一上午洗相片，」羅傑說道。「她三兩下就弄得一團糟。」

「可不是。不過呢，有時候我們也不得不稍做妥協，硬碰硬擋上未必佔得了便宜。這陣子南西是有點動輒得咎。」

[...]

「她不會知道的，」克萊說道。「你別指望像南西這種人有什麼知識。」

「不過葛文好像還滿聰明的。」

「噢，是啊。這才麻煩呢。這種人最慘。光是腦筋好管什麼用，你得有家世背景才行。」 (142-143)

“I spent a morning doing these prints,” said Roger, “and she's messed them up in a couple of seconds.”

“Indeed. But sometimes we have to compromise, for confronting the tough with toughness is not really taking advantage. Lately Nancy is a bit making one to be blamed for whatever one does.”

[...]

“She wouldn't know,” said Clive. “You mustn't expect the Nancys of this world to have some knowledge.”

“But Gwyn seems pretty smart.”

“Ah yes, that's the trouble. This kind of people is the worst. It is not much use only with good brains; you must have the background.”

<Example 28>

The Source Text:

“I was thinking you might be a wee bit out of sorts with it lately. I was thinking you might not be very happy here.”

“Clive, you're the kindest man I've ever met,” said Alison.

“Easy does it, Mata Hari!” (109)

They laughed.

The Target Text:

「我是想，你最近好像有點魂不守舍的。我是想，也許你待在這兒並不是很快樂。」

「克萊，你是我見過最善良的人了，」艾莉森說道。

「你才幾歲？見過多少人？我這樣勝之不武哦！」

他們大笑起來。(187)

“I was thinking your mind is a bit restless lately. I was thinking you might not be very happy here.”

“Clive, you're the kindest man I've ever seen,” said Alison.

“How old are you? How many people you have seen? To win in such an advantageous position is nothing to be proud.”

They laughed.

Comparing his multilayered novels to onions, Garner says, ‘An onion can be peeled down through its layers, but it is always, at every layer, an onion, whole in itself. I try to write onions.’²² Michael Lockwood responds to Garner’s remark as follows:

Like eavesdroppers, we have to piece things together from the conversations we are allowed to overhear. This piecing together at different levels of complexity is a creative interpretation. Garner has left what Aidan Chambers has called ‘tell-tale gaps’ in his narrative, where ‘the reader must enter that gap and make the meaning with you’ as writer. The gaps in *The Owl Service* are for the most part found between the lines of dialogue or behind the words and phrases the characters use.²³

As Lockwood explains, the decoding of the multilayered narrative is a major part of the reading pleasure, but the translator has taken over this task and so deprives readers of this role. They cannot make their own meaning from Roger’s sympathetic ‘however you

²² Alan Garner, ‘A Bit More Practice’, p. 197.

²³ Michael Lockwood, ‘A Sense of the Spoken: Language in *The Owl Service*’, *Children's Literature in Education* 23:2, (pp. 83-92), June 1992, p. 87.

look at it' for Blod-woman, a woman created from flowers by a Welsh wizard who is turned into an owl later because she betrays her husband. Instead, they have to accept the translator's elaborate note: 'even if you think she betrayed her husband, she still deserved sympathy eventually'. Similarly, readers are not allowed to speculate on the meaning and motive of Huw's response 'No', but are given the information that 'I don't think that is a betrayal' (see Example 25). This information is entirely a consequence of the translator's *reading* of the text, and not a part of the text *as written*.

To demonstrate the kind of subtle decoding of 'an onion' that Garner expects from readers, it is helpful to look at an extended passage such as that describing the events that take place after Gwyn is told by his mother that they are going to leave the village, and hence quarrels with her. The narrator describes Gwyn's reception and response through his movement and the setting, rather than stating his emotion. In the original passage, 'through his wet fingers' is the only clue that Garner gives to readers about Gwyn's frustration. This means that readers have to pick up on words like 'embarrassing' and 'disgusting' from Roger's dialogue and link these back to what has happened to Gwyn to understand what he has seen. It is not until Alison says 'Haven't you ever cried?' that readers can be certain that Gwyn has been crying on the stairs down to the cellar. However, when the translator adds 'feeling helpless thoroughly' and 'fingers wet with tears' into the gaps of the narration, the subtle decoding process is destroyed (see Example 29). Examples like this run through the whole of Tsai's translation; the sense of 'I'll give you that free, girl' is different from that of 'I want you to strive to escape the fetters, girl' (see Example 30). Neither do 'It did happen' and 'We chatted with a very good rapport with each other. It was absolutely true. It couldn't be wrong' work in the same way, so the translated text is far from an equivalent version for a new audience (see Example 31):

<Example 29>

The Source Text:

He managed to close the door of the flat behind him and to walk down the stairs. He was at the bottom of the stairs. He sat on the bottom step, his head in his hands, and there was nothing else he could do. Through the distance inside him he heard footsteps far away, and voices, and rustling, and through his wet fingers he saw two pairs of shoes stop in front of him, then move round him, and he felt the wood creak, and he was alone again and no one had said his name.

“How absolutely embarrassing.” Roger shut the door. “It's disgusting.”
He laid the print on his bed.

“Haven't you ever cried?” said Alison. (112)

The Target Text:

他強自鎮定的關上房門，走向樓梯間。他一步一步走下樓，坐在第一級階梯上，他把頭深深埋進手裡，徹底感到束手無策。也聽見遠遠響起腳步聲，說話聲，還有其他瑣瑣碎碎的聲音。被淚水濡濕的手指緊緊覆在臉上，但自指縫之間，他看見兩雙鞋在眼前停了下來，接著繞過他走上樓，他感覺到木頭階梯一步一震動。然後又剩他一個人孤伶伶的，沒有人聞問。

「多難堪啊，」羅傑用力把門帶上。「簡直噁心透了。」他把照片放在床上。
「難道你就沒哭過嗎？」艾莉森說道。(193)

He managed to close the door calmly and walked to the staircase. He walked down the stairs step by step. He sat on the first step, with his head deeply buried in his hands, feeling thoroughly helpless – nothing he can do. Through the distance he heard footsteps far away, and speaking voices, and rustling. The face was covered with wet fingers by tears, but through fingers he saw two pairs of shoes stop in front of him, then move round him and up the stairs. He felt every shake of the wood with every step, and he was alone again and no one had concerned/talked.

“How embarrassing.” Roger shut the door. “It's simply disgusting.” He laid the print on the bed.

“Haven't you ever cried?” said Alison.

<Example 30>

The Source Text:

“I don't understand. I understand what it's been like since we went up the mountain: I'll give you that free, girl. Your Mam couldn't do anything worse than these last five days. Go on, you tell me.” (117)

The Target Text:

「我是不懂。我只知道自從我們上山之後，事情就全變了個樣。我要讓你掙開束縛，丫頭。你媽媽再怎麼做都不會比這五天更折磨人了。說啊，你倒是告訴我她有什麼手段？」(201)

“I don't understand. I only know things have changed since we went up the mountain. I want you to strive to escape the fetters, girl. Whatever your Mam had done couldn't be more tormenting than these last five days. Say it, you tell me what kind of tactics she has.”

<Example 31>

The Source Text:

“It did happen,” said Gwyn. “We were up there on the mountain. It did all happen.”

“Of course,” said Alison.

“It was lovely.” (118)

The Target Text:

「那一天我們在山上，」葛文說道。「聊得很投契。那是千真萬確，假不了的。」

「當然，」艾莉森說道。「那時真是開心。」(202)

“That day we were up there on the mountains,” said Gwyn. “We chatted with a very good rapport with each other. It was absolutely true. It couldn't be wrong.”

“Of course,” said Alison.

“It was joyful.”

The problem of over-interpretation also occurs in another of Tsai's translations, David Almond's *Skellig*, a story about a young boy, Michael, who finds an indefinable creature called Skellig in the crumbling garage beside their new house, when the boy is anxious about his baby sister, because she has been born prematurely and may not survive. As with her translation of *The Owl Service*, Tsai's readers are not trusted by in their ability to make meaning by reading between the line; ‘Typical!’ in the original is extended to ‘Ha! Not only without using eyes but also without using brains’ in the translation; ‘he started’ is changed to ‘he was in a manner to preach’, and ‘See what I mean?’ to ‘See

what I mean! Look at him, fussing like women' (see Examples 32-34):

— *Skellig*

(David Almond, 1988; Tsai Yi Jung, 2001)

<Example 32>

The Source Text:

‘What colour’s blackbird?’ she said.

‘Black.’

‘Typical!’ (24)

The Target Text:

「紅襟鳥是什麼顏色的？」她突然問道。

「紅色。」

「哈！既不長眼，也不用腦。」(50)

‘What colour is redbreast?’ she suddenly asked.

‘Red.’

‘Ha! Not only without using eyes but also without using brains.’

<Example 33>

The Source Text:

It was Dad. He came down the path to me.

‘Didn’t we tell you –’ he started.

‘Yes,’ I said. ‘Yes. Yes.’ (7-8)

The Target Text:

是老爸在叫我。他正緩緩的像我走近。

「不是告訴過你了嗎？」 他一副要開始說教的架勢。

「是，」我說道：「知道了。遵命！」(28)

It was Dad calling me. He was coming closer to me.

‘Didn’t I tell you?’ He was in a manner to preach.

‘Yes,’ I said. ‘I know. I’ll obey your command!’

<Example 34>

The Source Text:

He sniggered again.

‘Doing what, Michael?’ he said in a high girlish voice.

I shoved him back against the garage. I thumped my hand against the boards beside his head.

He winked at Leaky.
‘See what I mean?’ he said. (97)

The Target Text:

他沒理會，又笑了起來。
「別怎樣啊？麥可？」他故意捏著嗓子，裝成女生的聲音。
我把他狠狠地摁到車庫牆上，一拳朝他腦袋旁邊墮下去。
他氣定神閒地朝滑頭眨眨眼。
「看到了吧？瞧他那付婆婆媽媽的德性。」他說道。(145)
He didn’t respond and sniggered again.
‘Stop doing what? Michael?’ He deliberately made the throat to pretend girl’s voice.
I forcefully shoved him back against the garage wall, thumping my fist beside his head.
He winked at Leaky in composure and pleasure.
‘See what I mean! Look at him, fussing like women (Po Po Ma Ma, grandmom/elder women and mother)’ he said.

This kind of over-interpretation and gap-filling is distinct and different from manipulating or twisting the original, and is not identified from these analysed classics by male translators in Chapter 3. It is, however, consistently found in translations by females. As mentioned, a nurturing relationship between children and females seems to affect female translators of children’s books in the way that they tend to offer extra information behind the written text to young readers when transferring messages from one language to another. This practice is particularly common and explicit in translations of picturebooks, as demonstrated in the next chapter. Presumably, Tsai’s high levels of knowledge of the source culture have exaggerated her tendency as a female translator of children’s books, and this conjunction engenders her over-interpretation style in ways that are actually disadvantageous to literary works, as well as to readers. Nevertheless, as these two examples of Tsai’s translations of contemporary British texts by male authors show, it is not only a strong personal and

gender-related strategy that changes the original texts extensively, but also a strategy that is acknowledged by the publishers. So, what kind of role can publishing houses play in determining the nature of translations? Translations of Philip Pullman's works provide good bases for continued investigation.

Translating Feminism: the Fiction of Philip Pullman

Issues to do with both feminism and femininity frequently feature Philip Pullman's works that have been published in translation in Taiwan, namely *Clockwork or All Wound Up* (1996), *I Was A Rat or the Scarlet Slippers* (1999), *Count Karlstein or the Ride of the Demon Huntsman* (1988) and *His Dark Materials* (1995-2000). All Pullman's translations appear on the list of Muses publishing house (謬思), which also published *Un Lun Dun*. Emerging in 2002, Muses, a division of an adult publisher, specialises in fantasy and has a reputation for high-quality translations. Four female translators have been involved in producing the translations, and each achieves a comparable – and impressively high – standard. This phenomenon, in children's book publishers in Taiwan, was rarely seen before the 1990s, when children's books were usually adapted and translated less scrupulously. Despite the overall quality, they still offer different dimensions to explore along the same lines as I have pursued in this chapter.

For *Clockwork*, Tsai Yi Jung, the translator of *The Owl Service* and *Skellig*, apparently restrains her use of over-interpretation. This possibly results from the stricter principles of translation that Muses holds than that of Tienwei (天衛), a traditional children's book publishing house and the publisher of *The Owl Service* and *Skellig*. According to my experience working with Muses and the correspondence I had with Wu (the translator of

Un Lun Dun), the editors at Muses scrupulously supervise their translations. Tsai's over-interpretation is reduced significantly in *Clockwork* – which was published a mere seven months after than *The Owl Service* – possibly because of ways in which the publisher regulates the translation, or perhaps due to the development in her own professional powers. However, the ways in which the *inner level of meaning* is brought to the surface in these females' translations is still readily apparent.

In the rendition of *I Was A Rat*, careful though Chen Ying Ju (陳瀅如) is, she still leaves traces of her inclination to be a devoted spokeswoman on behalf of the author. In the source text, Pullman brilliantly satirizes politicians, bureaucrats and the media; above all, he is concerned with the traps based on sex, class and media profile in which individuals find themselves. These views are verbalized through the 'princess', the Cinderella figure, who was originally a kitchen maid called Mary Jane. After her time as a princess, she gains the insight that 'I don't think it's what you are that matters. I think it's what you do. I think they'd like me to just be, and not do anything'. In the translation, this statement, which is central to Pullman's ideological stance, is rendered more explicitly as, 'I don't think it's your status that matters. What matters is your behavior and deed. But I think they'd only want my status, instead of my behavior and deed'.

— *I Was a Rat*

(Philip Pullman, 1999; Chen Yin Ju, 2003)

The Source Text:

'I don't reckon you can,' she said, 'anymore than I can. You're stuck as a boy, and I'm stuck as a princess.'

'Don't you want to be a princess, Mary Jane?'

‘Well, I did to start with. I longed for it. I wished so hard! But I’m not sure any more. I’m so afraid I made a mistake, Roger. I might have been better off staying as Mary Jane. See, I don’t think it’s what you are that matters. I think it’s what you do. I think they’d like me to just be, and not do anything. That’s the trouble.’ (167-168)

The Target Text:

「我看你變不回去了。」她說，「我也變不回去。你注定要當男孩，我也註定要當王妃。」

「瑪麗·珍，你不想當王妃嗎？」
「嗯，一開始的確想。我好盼望，拼命許願！可是，我現在已經不確定了。羅傑，我真怕自己犯了錯。或許我當瑪麗·珍還比較好。你知道嗎？我覺得你的身份不重要，重要的是你的作為。不過，我想他們只要我的身份，而不要我有所作為。這才麻煩。」

‘I don’t reckon you can change back,’ she said, ‘I cannot change back either. You are destined for a boy, and I am destined for a princess.’

‘Don’t you want to be a princess, Mary Jane?’

‘Well, I did to start with. I longed for it. I wished so hard! But I’m not sure any more. I’m so afraid I made a mistake, Roger. I might have been better off staying as Mary Jane. You know? I don’t think it’s your status that matters. What matters is your behavior and deed. But I think they only want my status, instead of my behavior and deed. That’s the trouble.’ (195-196)

Rethinking Feminization: Translators and Editors

The tendency to avoid over-interpretation in translations for Muses’ list indicates that the extent to which a translation is faithful to the meaning and style of the original is not the exclusive decision and/or responsibility of the translator; editors, too, will have views on what makes a good translation of a work they have selected. Nevertheless, editors also evidently support the tendency to reveal deeper levels of meaning by providing more information of the text outside the story. For instance, *Clockwork* includes appendices which were overseen by the editor. These consist of two

introductory reviews; one by the translator, the other by Liu Feng Hsin (Fiona Liu 劉鳳芯), a scholar specialising in children's literature in Taiwan. It is significant that the two reviews take up 12 pages; the story just 94 pages. Even though it is hard to judge the impact of such supplementary material, either inside or outside the story, its inclusion is consistent with the practices, choices and motivations evident in the work of female translators. In this case, both the editors and the translator, and Liu, are female; this preponderance of females also occurs in many other cases of translated children's fiction; for example, Liu and Tsai also contributed introductions for *Skellig* and *Private Peaceful* that were also overseen by female editors.

Since the functions of children's literature include providing knowledge for children that will help them understand the world and preparing adolescents to enter society, it is common for adults – writers, translators, editors and reviewers – to inject various kinds of supportive but instructive attitudes in children's literature. This phenomenon is particularly reinforced by those who work with foreign texts and for younger readers because of their awareness of readers' unfamiliarity with the source culture. Furthermore, the phenomenon becomes more obvious if people relate the nature of children's literature to mothering. The relationship between mothering and the inclusion of supplementary material is discussed in more detail in the next chapter; in order to continue seeking the gender-base voices in translation, it is important first to examine in detail the translation strategies used by Pullman's translators. In the following comparative study of translators' use of pronouns in Pullman's novels, two cases support the argument that female translators capture a deep level of content; the feminist voices of translators support the feminist voice of the author. However, one case demands a reflection on the 'double positions' in which the female translator might be trapped, leading her to fail in representing the original gender and power relations of the original and producing a contradictory voice in the target text.

Pronouns in *I Was a Rat, Count Karlstein and His Dark Materials*

The reason I take ‘inspecting pronouns’ as a strategy of textual analysis is that it can identify the deeper level of translated voices. In Chinese, apart from ‘Ni’ (你 or 妃), the pronoun for ‘you’, there is another, ‘Nin’ (您) – the politer form of ‘you’ – for use in relation to those who are older, or figures of authority. Since there is no equivalent for ‘Nin’ in English, the character in Chinese translation becomes an index of how people view others from the translator’s viewpoint. Because ‘Nin’ is particularly reserved for respected individuals, it tells readers what kind of power relationship exists between characters. A similarity shared by these three texts is that the subversion of power structures and male-dominated relationships is undertaken by female characters: Princess Aurelia (Mary Jane), Miss Davenport, Hildi, and Lyra. In other words, Philip Pullman uses a firm and consistent feminist voice in his works. By examining the way in which three female translators use ‘Nin’ and ‘Ni’ in *I Was a Rat, Count Karlstein* and *His Dark Materials*, it is possible to investigate, below the lexical-syntactic level, whether translators identify and produce voices corresponding to the ideology of Pullman’s work. If not, then what kind of voice in translated narration can be traced and what does this kind of voice express itself? The possible answers to these questions will be discussed in the following section.

— *I Was a Rat*

I Was a Rat is a retelling of the Cinderella story from the point-of-view of one of the rats who has been turned into a page boy, but who is not returned to his original rat state at midnight. The tale begins with a scene in which the boy knocks on the door of the house of an old cobbler called Bob and his washerwoman wife Joan. The boy later is adopted and named Roger by the couple when they find that there are no lost children in the city.

Roger soon undergoes a series of adventures in which he is exploited and captured and declared a menace to the city by the media. As his fate is to be determined by the court, Bob and Joan try to rescue him by seeking help from the Princess Aurelia, who was initially a kitchen maid who kept a pet rat before turning into a princess.

In this book, 'Nin' is used by the sergeant to refer to the Philosopher Royal, by the old couple to the Philosopher Royal, by the old couple to the princess, by the Judge to the Philosopher Royal, and so on, as the diagram sets out. The deployment is quite understandable: the old couple initially call the Philosopher Royal 'Nin' based on politeness and what they deem appropriate on their first impression; they use it to show the necessary respect to the princess, who is mentioned and appreciated by Roger. Mr. Tapscrew and the sergeant use 'Nin' apparently for purposes of flattery, exactly as Pullman depicts in the narrative. This is conveyed, for instance, by the way the Philosopher Royal expects people to use his full title to satisfy his vanity. However, beyond these easily recognised uses, it is important to see some finer points: firstly, Roger doesn't use 'Nin' to anyone, which is a very sensible decision, because a boy just transformed from a rat would not be educated and sophisticated enough to use it. Secondly, Bob first uses 'Nin' to the Philosopher Royal when the Philosopher Royal goes to Bob's house to take Roger away with the excuse of the philosophical investigation, but when Bob meets him again when the couple visits the philosopher's house to find Roger, and later, in the court, Bob consciously uses 'Ni' as a way of reproaching the Philosopher Royal for his insulting judgement of Roger, and failed commitment to the couple. The latter case is a particularly overt contrast to the Judge using 'Nin' to please and flatter the pedantic philosopher, who doesn't forget to remind people of his importance by introducing himself to the judge with 'His Majesty the King is a very gifted amateur philosopher. I have the honor to serve as his personal

philosophical adviser' (148). Thirdly, Bob doesn't call the Judge 'Nin', which is also important for revealing how desperately Bob comes to the court. He is not there to please the courtiers – who are, in fact, ridiculed by Pullman for their bureaucracy, hypocrisy and self-importance – but because he is determined to rescue Roger. These connotations, signified by the translator, suit perfectly the meanings carried by Pullman's text: people should be respected for their virtues rather than for their titles, wealth or power. It is for these reasons that Chen's use of pronouns confirms her as an able translator of Pullman's work in finding the way to correspond to the author's voice.

— *Count Karlstein*

(Philip Pullman, 1988; Lai Mei Chun, 2004)

Chen's performance is impressive, yet it is even more interesting to observe the disposition of 'Nin' and 'Ni' in Lai Mei Chun (賴美君)'s *Count Karlstein*, where women's courage and intelligence are celebrated through its focalizers, Hildi and Miss Davenport. The novel is set in the early 19th century in a Swiss village where the wicked Count Karlstein uses his two wards, the English orphans Lucy and Charlotte, to make a deal with Zamiel, the Demon Huntsman, in order to obtain his wealth. Hildi, the maid-servant, overhears her master Karlstein's secrets and the evil plot and decides to rescue the two girls, with assistance from her brother and Miss Davenport, the girls' former schoolteacher. Through these two female heroines, equality and mutual assistance are shown to be a way to resist the exploitation and oppression between classes. In terms of translation, as was the case with *Clockwork*, it is difficult to locate a wrong or an arguable rendition in *Karlstein*.²⁴ Indeed, the translator demonstrates through her use of pronouns how well she has understood and been faithful in spirit to

²⁴ As far as pronoun is concerned, Tsai only uses 'Ni' to all characters in *Clockwork*.

the source text at all levels.

In the translation, Miss Davenport is the only one who does not use 'Nin' with anyone.

The reasons for this are found in the character sketch that introduces her in the first paragraph of the chapter 'Miss Davenport's Narrative Continued':

One day, I have no doubt, it will be as common for young ladies to be instructed in the arts of making a fire, of catching wild animals, and of skinning and cooking them, as it now is for them to be taught to paint in watercolours and to warble foolish ditties while attempting to accompany themselves upon the pianoforte. They do both of these things very badly, in my experience. In my Academy in Cheltenham I did try to instil some sense of adventure and enterprise into my girls, but, I am afraid, with little success. Who can prevail against Fashion? And these days it is the fashion for young girls to pretend to be frail, to languish, to swoon, to utter little fluting cries of rapture when they are pleased, and to lose consciousness altogether when they are not. Anything more ridiculous than the spectacle of great stout red-faced girls of fifteen or sixteen attempting to be frail romantic heroines can scarcely be imagined. But they will do it; nothing will persuade them of how absurd they look; they will not be told otherwise, because it is the fashion. I wait, with such patience as I can muster, for the fashion, like the wind, to change and blow from another quarter. When that day comes, may Augusta Davenport be there still, to hail its dawning! (147)

This learned lady, at the end of the story, opens the Universal Academy of all the Arts and Sciences to realize her ideas and the spirit of feminism, as a kind of tribute to Dorothea Beale (1831-1906), a British woman who founded Cheltenham Ladies' College and St Hilda's College in Oxford. The translator, Lai Mei Chun, draws on this and other evidence of Miss Davenport's upstanding character throughout, and confidently endorses Miss Davenport. In the last chapter, a passage depicting the debates about the identity of Dr. Cadaverezzi, Luigi Brilliantini or Signor Rolipolio,

after Max, Cadaverezzi's coachman, wins the shooting contest, there is a sentence 'what's more – it was Miss Davenport who had the last word on the subject', again foregrounding this indomitable and well-educated lady. In Chinese, there is not a phrase corresponding to 'having the last word on the subject'. To avoid an awkward literal translation, it needs a paraphrase; Lai renders it as 'more importantly – it was Miss Davenport who finalized/stopped the disputes'. 'Chung Chieh' (終結, means 'finalize' or 'stop') is a Chinese phrase for a brave hero/heroine who overcomes the devil. This rendition is not a deviation, although it does involve a small amount of interpretation, and it succeeds in giving prominence to Miss Davenport's initiative and capability.

The Source Text:

And in spite of Max, who maintained that he was Doctor Cadaverezzi, and in spite of the sergeant, who said that, on the contrary, he was Luigi Brilliantini – and under arrest, what's more – it was Miss Davenport who had the last word on the subject.

‘To me,’ she said firmly, glaring at the sergeant, ‘he will always be Rolipolio.’ (251)

The Source Text:

儘管麥斯堅持這個人是卡達弗瑞博士，儘管巡佐認為這個人是遭逮捕的布列昂提尼，更重要的是，丹文波小姐終結了這場紛爭。

「對我而言，」她盯著巡佐堅定的說，「他永遠都是羅利波里先生。」

In spite of Max, who maintained that he was Doctor Cadaverezzi, and in spite of the sergeant, who said that he was Luigi Brilliantini under arrest, more importantly – it was Miss Davenport who finalized/stopped the disputes.

‘To me,’ she said firmly, glaring at the sergeant, ‘he will always be Rolipolio.’ (237)

Miss Davenport is proud but not affected as she says ‘Enlighten me pray’ to servants when hearing something she doesn't know; and confident but not conceited as she admits ‘I apologise for shooting you. It was foolish of me’ to Max after she shoots in the

dark when defending herself and Eliza, her servant. Accordingly, it is more reasonable and meaningful for a learned and confident woman not to care for over-elaborate formalities like titles or distinctive pronouns, even toward Count Karlstein, a villainous aristocrat in the story. Miss Davenport treats Lucy and Charlotte, who used to be her students at the age of twelve and ten, kindly and equally, without showing the distinction of age or class, regarding herself as 'your good friend' in a note to them. She treats her maid Eliza similarly. Moreover, the two girls, Eliza and Hildi, also treat her as a friend; that is, they behave in a manner that does not crown her with a signifier of power 'Nin'.

As for another heroine, Hildi, after she overhears secrets between her master and Meister Haifisch, a lawyer, and between her master and Herr Arturo Snivelwurst, the secretary to Count Karlstein as well as the current tutor to the two girls, she determines to save the girls' lives. Although she plays a large part in the narrative, she has little chance to speak directly to Count Karlstein. On the two occasions when she does, she uses the form 'Your Grace', thus the translator is saved the trouble of choosing between 'Nin' and 'Ni'. Heidi always uses 'Ni' to Snivelwurst. And because she always calls Miss Davenport 'Miss', there is no 'you' in her conversation, but through Miss Davenport's narrative, readers implicitly perceive that Heidi calls her 'Ni', instead of 'Nin'. This information is conveyed in a way which shows that Miss Davenport does not see herself as superior to Heidi:

The Source Text:

'A couple of hours' walk, miss,' she said, looking at me doubtfully. I understood that look perfectly: it said, you're old and fat and you won't make it. I took it as a challenge. (152)

The Target Text:

「要走兩個小時，小姐。」她懷疑地看著我。我明白那眼神似乎在說：妳又老又肥，怎麼走得到呢？我則當作挑戰。

‘Two hours’ walk, miss,’ she looked at me doubtfully. I understood that look. It seems to say: You (Ni) are old and fat, how will you make it? I took it as a challenge. (146)

Although Hildi has had no opportunity to be educated or to experience society as Miss Davenport has, she still displays female independence, taking actions with composure, wisdom and bravery. A passage of Miss Davenport’s narrative reveals her characteristics:

There was another person standing there – a girl of about fourteen, in a thin cloak. I had seen her before, in Castle Karlstein; I looked at her with great curiosity. Grindoff introduced her as Hildi Kelmar and told me all that happened. The girl contributed, and it was clear from her first sentence that she was a much better witness than he was: clear where he was muddled, cool where he was indignant, intelligent where he was... well less so. (151)

Since Hildi is a girl who does what she thinks right regardless of such sophisticated social concerns as status, rank or benefit, the translator’s decision to avoid using ‘Nin’ for Hildi with those who have higher social status, except for Doctor Cadaverezzi, is significant.

As for Cadaverezzi, he is perceived by good people as a charming character, but is regarded as a fraudulent magician by those with power, such as bureaucratic sergeants or self-important aristocrats. Tactful as he is, in a magic performance he necessarily uses ‘Nin’ to Count Karlstein, but in such a way that deliberately mocks him. But when kind-hearted characters like Lucy, Max and Hildi call him ‘Nin’, this reflects their inner respect toward Cadaverezzi rather than conventional formality, and the admiration for

Cadaverezzi held by others is noted in the source text.²⁵ The translator's usage of 'Nin' and 'Ni' relating to Cadaverezzi, then, is also convincing.

Likewise, it is sincere respect that makes Max, who is initially the magician's assistant and coachman but who is ultimately revealed to be the true Count Karlstein, use 'Nin' to Miss Davenport and Hildi's mother. Readers can always perceive the reasons governing his use of 'Nin'; for example, Max says 'I have a great admiration for Miss Davenport. She is a lady of great force and spirit'; similarly, he sees Hildi's mother's great kindness in taking in two poor girls.

The character who uses 'Nin' most frequently in the translated text is Herr Arturo Snivelwurst, the appropriately-named secretary to Count Karlstein. This arrangement works excellently, because Snivelwurst is a typical sycophant: Pullman describes him as 'a lip-licking, moist-handed, creeping, smarming little ferret'. As a result, 'Nin' not only hints what kind of person Snivelwurst is, but constantly reminds readers of the narrator's sarcastic attitude towards him. Two examples of Snivelwurst's adulation:

The Source Text:

'Like bloodhound, sir, most eager for the chase.' (24)

The Target Text:

「大人，我就像一隻可望追逐的獵犬般，跟隨著您！」 (32)

'My lord, I am just like a bloodhound, being eager to follow you (Nin)!'

The Source Text:

²⁵ For example, 'He had a sublime, innocent confidence that overlay all his deceptive ways and turned them into play. (Hildi, p. 51); 'Are you running away as well, Mr Cadaverezzi?' I said, feeling more at ease. He was a daunting figure, but I felt oddly safe with him.' (Lucy, p. 79); 'No doubt, no doubt. He is the only man, Eliza, who was my equal in point of character, audacity, and intellect.' (Miss Davenport, p. 113); 'I had known him only a short time – merely a matter of hours – but in that time he had impressed me with the force of his Genius in a way that no one, not even Miss Davenport, had done before. I felt as if his mind inhabited a larger, freer, more glorious Universe than this one, and though I tried to reproach him for his misdeeds, I knew that they were nothing beside the glory of his Imagination and the unbounded radiance of his spirit. (Lucy, p. 160); 'He is a wonder.' (Max, p. 169)

‘Truly Napoleonic, Count Karlstein!’ (25)

The Target Text:

「伯爵，您真是拿破崙再世啊！」 (34)

‘Sir, you (Nin) are the true reincarnation of Napoleon.’

As this analysis shows, the use of the pronouns ‘Nin’ and ‘Ni’ by two female translators in *Count Karlstein* and *I Was A Rat* works to convey the ideology of the source texts. They are not present in the original, but generated in the process of translation by the translators’ knowledge of the texts and of the two cultures. The fact that the pronouns work well in these two texts, of course, does not guarantee that they will *always* be used so effectively by other female translators.

Females’ Double-Voiced Discourse in Translated Narration

— *His Dark Materials*

(Philip Pullman, 1995-2000; Wang Ching, 2002)

In this section, we will examine the usage of ‘Nin’ and ‘Ni’ by Lyra and Will, the two protagonists of *His Dark Materials*, translated by Wang Ching (王晶): **Lyra** uses ‘Nin’ to her father, Lord Asriel, and her mother, Mrs. Coulter, throughout the series; she also uses it with people possessing titles or social status, such as male scholars (Mr. Lonsdale, the master of Jordan College, and Dr. Lanselius who works in the witch consul), John Faa (the leader of gyptians) and Lofur Raknison (king of armoured bears). She uses ‘Ni’ for Lee Scoresby, Iorek Byrnison, Farder Coram (an important member of the Gyptians), Ma Costa (a queen among the Gyptians), Serafina Pekkala (the clan-queen of witches), Dr. Mary Malone and Dame Hannah.

Will, strangely, does not use ‘Nin’ when addressing or referring to either his beloved

mother or his respected father, John Parry; nor does he uses it with Mrs. Coulter or with those who help him during the journey, such as Serafina Pekkala, Dr. Mary Malone, Lee Scoresby and the angels. He uses it only once for the bear king Iorek Byrnison, when asking him to fix his broken knife, but later he changes to 'Ni' for him. However, he consistently uses 'Nin' for the lawyer, Mr. Perkins, who is in charge of financial business on behalf of his father, Sir Charles Latrom and Otyets Semyon Borisovitch, the priest of Kholodnoye (Figure 33).

	Lyra		Will	
	Ning	Ni	Ning	Ni
Lord Asriel	√			
Mrs. Coulter	√			√
Mr. Lonsdale	√			
Dr. Lanselius	√			
John Faa	√			
Iofur Raknison	√			
Farder Coram		√		
Iorek Byrnison		√	once	√
Dr. Mary Malone		√		√
Ma Costa		√		
Serafina Pekkala		√		√
Dame Hannah		√		
Lee Scoresby		√		√
John Parry				√
Angels		√		√
Mr. Perkins			√	
Sir Charles Latrom			√	
Otyets S. Borisovitch			√	

Figure 33: The list of usage of pronouns by Lyra and Will

By comparing their usages, it is easy to detect that the translator uses ‘Nin’ solely to emphasize social status/power and neglects uses relating to respect/morality. The result is that there is gender inequality in Wang’s translation which works against Pullman’s original. Firstly, their great friends and other people who care about and save Lyra and Will are not called ‘Nin’ by them. Secondly, there is a clear inclination for men to be accorded this linguistic mark more often than women: male scholars and leaders are called ‘Nin’, but not female ones by Lyra; male powers such as lawyers, Sirs and priests are called ‘Nin’ by Will, but not female scholars or leaders. It is important to be alert to these distinctions, because ‘Nin’, from an adult’s perspective, is operated in a quite complicated way since it relates to power and appreciation. Readers, thus, are given hints by these pronouns about the relative positions and power of characters in ways that may affect their reading, including encouraging them to anticipate how characters will behave. For example, in a passage in *The Amber Spyglass* (2000), the African king reports to Lord Asriel that he has captured Mrs. Coulter, who interjects as follows:

— *The Amber Spyglass*

The Source Text:

The African, powerful and deep-voiced, said, “We killed seventeen Swiss Guards and destroyed two zeppelins. We lost five men and one gyropter. The girl and the boy escaped. We captured the Lady Coulter, despite her courageous defense, and brought her here. I hope she feels we treated her courteously.”

“I am quite content with the way you treated me, sir,” she said, with the faintest possible stress on the you.

The Target Text:

「先生，我很滿意您對待我的方式。」她說，還輕聲加強「您」一字。(204)
“Sir, I am quite content with the way you (Nin) treated me” she said,
with the light stress on the you (Nin).

Although ‘you’ is stressed by the narrator’s note in the original, ‘Nin’ in the target text carries substantially more meaning. It might be gathered that Mrs. Coulter uses ‘Nin’ to flatter the African king, or that she mocks him in a sarcastic way, that is, Mrs. Coulter thinks the African king’s status is lower than hers, but she has to use ‘Nin’ just because she is his captive at that moment.

The rearrangement of power is central to *His Dark Materials*; however, the arbitrary and unequal way that the translator uses ‘Nin’ and ‘Ni’ through Lyra and Will is unmistakably problematic for Pullman’s feminist ideology. The translator, Wang, grants Will higher social rank so that he can be on a par with more adults than Lyra. Wang also makes a suggestion to readers that male scholars and leaders should be recognized and held in higher esteem than female ones. In addition, her usage also causes certain paradoxes; for instance, John Parry is always called ‘Nin’ by Lee Scoresby and other adults who respect him, but he is not treated equally by his own son, despite the fact that he has always admired and been eager to find him. The disposition of pronouns tells us how the translator reads and interprets the relationship between characters. Compared to explicit alterations on the syntactic and semantic level, these subtle changes function implicitly, and therefore this could be argued that they exercise at the subconscious level imbedded social norms in the Chinese language. So, it is worth observing whether Wang’s other decisions present in the translation of *His Dark Materials* in some ways express what can be considered a masculine voice.

Like other female translators of Pullman’s work, Wang demonstrates a modern strategy of translation, i.e. tracking the syntax and the semantic of the original, as opposed to some earlier male translators, who adopted the freer strategy of translation, as discussed in the previous chapter. In such cases, readers can access most of the original context of

Pullman's narratives and avoid fewer paradoxical narratives in translated texts. However, at a subtle level, the translator's verbal and phrasal choices relating to power and gender differences demand thoughts. One of Pullman's purposes in *His Dark Materials* is to subvert patriarchal and hierarchical Christian systems as well as to celebrate childhood – particularly girlhood – through its central character Lyra, a resourceful, brave and loyal girl. Pat Pinsent observes that 'many Christian readers who are familiar with feminist theology have felt comfortable with much of the message of Pullman's saga'.²⁶ She indicates:

Unlike traditional theology, Pullman's trilogy presents the story of the Fall not as a disaster but as a coming of age for the human race, with his main protagonist, Lyra, becoming the new Eve. [...] If the Fall is not seen as a disaster but as a necessary stage in human evolution, the whole notion of sin in general, and original sin in particular, comes to be seen in a different way, as a means to enlightenment and self-knowledge rather than as a major offense against God.²⁷

As Pinsent suggests, feminism in *Materials* is the crucial element to balance the debates between Christianity and Pullman's challenge. However, careful scrutiny of the translation at the inner semantic level reveals that obstinate ideology, contrary to Pullman's messages, resulting from the target culture and language, still dwells in the translated language, particularly in the language used in relation to Lyra. For example, in the following passages from *The Golden Compass*, in which words like 'fierce', 'coarse', 'greedy', 'savage', 'proud' and 'desperate', used by Pullman to depict an independent and free-spirited girl, when turned into Chinese, they actually reflect the translator's view of Lyra.

²⁶ Pat Pinsent, 'Unexpected Allies? Pullman and the Feminist Theologians', *His Dark Materials Illuminated: Critical Essays on Philip Pullman Trilogy*, ed. Millicent Lenz with Carole Scott (Detroit: Wayne State University, 2005), pp. 202-203.

²⁷ Ibid.

— *The Golden Compass*

<Example 35>

The Source Text:

“I think it’d be best if I helped you, Farder Coram,” she said, “because I probably know more about the Gobblers than anyone else, being as I was nearly one of them. Probably you’ll need me to help you understand Mr. de Ruyter’s messages.”

He took pity on the fierce, desperate little girl and didn’t send her away. Instead he talked to her, and listened to her memories of Oxford and of Mrs. Coulter, and watched as she read the alethiometer.

The Target Text:

克朗爺爺對這個粗魯、絕望的小女孩滿懷同情，所以並沒有叫她滾開。相反地，他和她聊天，聆聽她敘述有關牛津和考爾特夫人的故事，並觀察她閱讀探測儀的過程。(158)

Grandfather Coram took pity on the rude, despairing/hopeless little girl and hence didn’t want (demand) her get out. Instead he talked to her, and listened to her stories of Oxford and of Mrs. Coulter, and observed the process of her reading alethiometer.

<Example 36>

The Source Text:

Lyra felt a mixture of thoughts contending in her head, she would have liked nothing better than to share them with her daemon, but she was proud too. Perhaps she should try to clear them up without his help.

The Target Text:

萊拉覺得腦中不同的想法正在拉鋸，一方面，她想和精靈分享她的想法，另一方面，她又是個驕傲的女孩。或許她該嘗試不借助精靈，自己把事情想清楚。(19)

Lyra felt that different thoughts in her contend in her head, on the one hand, she would have shared her thoughts with her daemon, one the other hand she was an arrogant/conceited girl. Perhaps she should try to clear them up without daemon’s help.

For ‘fierce’, Wang chooses ‘rude/vulgar’ instead of ‘passionate’ or ‘intense’ to obscure

Lyra's keen wish to be a helper in rescuing lost children.²⁸ She chooses 'despairing' to depict Lyra's 'hopeless' feeling about the situation, but not to convey her urgent desire to participate in the rescue troop, which is portrayed in earlier passages in the source text. And she uses 'get out' (滾開), a phrase used when someone demands someone to leave with scorn and rage, to interpret the attitude of Farder Coram, rather than the 'send away' (離開) that Coram should have (see Example 35). Also, the translator always renders 'proud' as 'arrogant' instead of 'high self-esteem' in relation to Lyra (see Example 36).

It is important to understand that the translator's antagonistic manner toward Lyra stems from a masculinist standpoint. This is clear when looking at the way Wang interprets Lyra's relationship with other adults and suggests some reasons for her decisions. One example is found in the scene when John Faa, a gyptian leader who is open to advice and considerate of all, tells Lyra that he has changed his mind and consents to Lyra's accompanying them to the North. In earlier passages, John Faa has been delineated as a great leader who is respected by all of his followers for his wisdom and merits rather than for his power alone. It is also clear from Pullman's original narrative that John Faa does not speak to Lyra using a commanding and high attitude, but in an explanatory and guiding manner, with a tinge of awe. In the extract below, Wang carefully keeps most of the original syntax; however, she changes 'or you'll be feeling the force of my wrath' to 'or I will punish you'. This is subtle but significant example of the translator's understanding of how a male adult leader should have the right to treat a female child. Through Wang's involvement, Lyra's active perception is transformed into passive

²⁸ However, in the later film cover edition in 2007, 'fierce' and 'desperate', which are translated in early edition as 'rude' and 'hopeless' are revised to 'passionate' (熱情) and 'desperate' (拼命的). The negative view of Lyra at this point is discerned and improved. These were revised by the female chief editor, Hsu Ching Wen (徐慶雯).

reception of punishment (see Example 37):

<Example 37>

The Source Text:

John Faa spoke:

“Lyra, child, Farder Coram has told me about your reading of that instrument. And I’m sorry to say that poor Jacob has just died. I think we’re going to have to take you with us after all, against my inclinations. I’m troubled in my mind about it, but there don’t seem to be any alternative. As soon as Jacob’s buried according to custom, we’ll take our way. You understand me, Lyra: you’re a coming too, but it en’t an occasion for joy or jubilation. There’s trouble and danger ahead for all of us.

“I’m a putting you under Farder Coram’s wing. Don’t you be a trouble or a hazard to him, or you’ll be a feeling the force of my wrath. Now cut along and explain to Ma Costa, and hold yourself in readiness to leave.”

The Target Text:

約翰·法說話了：

「萊拉，孩子，克朗告訴我有關妳解讀那個儀器的事情了。我很遺憾地告訴妳，可憐的約伯剛剛過世了。我們畢竟還是得帶妳一塊走，雖然這和我的期望不符。對此我覺得很煩惱，可是我們似乎沒有別的選擇。等約伯根據習俗埋葬後，我們就啟程出發。懂了嗎？萊拉，妳也會跟我們一塊離開，可是這不是什麼值得高興的事，未來有許多困難和危機正等著我們呢。」

「我決定讓妳跟在克朗的身邊，不要打擾他或為他帶來危險，否則我會處罰妳。現在趕快回去向可斯塔媽媽解釋事情的經過，並儘快打包準備出發。」(165)

John Faa spoke:

“Lyra, child, Farder Coram has told me about your reading of that instrument. I’m sorry to say that poor Jacob has just died. We have to take you with us after all, against my inclinations, though. I feel troubled in my mind about it, but there don’t seem to be any alternative. As soon as Jacob’s buried according to custom, we’ll take our way. You understand me, Lyra? You’re coming with us too, but it isn’t an occasion for jubilation. There’s trouble and danger waiting for us.

“I decide to let you stay Farder Coram’s side. Don’t disturb him and bring him hazard, or I will punish you. Now go back quickly and explain to Ma Costa, and do packing as quickly as possible for readiness to leave.”

In another scene in which Farder Coram brings Lyra to visit the house of the witch consul, Dr. Lanselius tells Coram what he knows about Lyra, saying that Lyra must fulfil her destiny in ignorance of what she is doing. The rendition of Lanselius' further explanation that Lyra must be free to make mistakes, is almost faithful except for the addition of 'allowed' and a change from 'but' to 'because' (see Example 38). But the two exceptions expressly reveal that the translator views Lyra's freedom as a permitted privilege, and that she sees the restriction of adults' interference as the reason that Lyra cannot make a mistake. By two changes, the semantic is rendered as 'because adults cannot help to make up Lyra's wrongdoing, she cannot make mistakes'. Here again it shows very limited choices in this case; just two words can subtly change the ideology of the translation to work against Pullman's message that children should be free to make their own decisions.

About the meaning of 'being free to make decisions', Naomi Wood indicates:

Pullman advocates repeatedly the disobedient pursuit of knowledge as the key to maturity, and his heroine Lyra is called 'Eve again' to reinforce her role as disobedient liberator of humanity through knowledge and the creation of new true stories.²⁹

But, 'disobedient liberator of humanity' in relation to Lyra in the original narrative is undermined by the authoritarian dominance of the implied narrator of the target text. Ironically, the authoritarianism presented in those dominant characters and the symbol of the church is in fact what Pullman criticizes strongly. Another passage about Lyra and Iorek Byrnison present this contradiction too. The scene occurs when Iorek Byrnison is

²⁹ Naomi Wood, 'Obedience, Disobedience, and Storytelling in C.S. Lewis and Philip Pullman', *Children's Literature: Classic Texts and Contemporary Trends*, eds. Heather Montgomery and Nicola J. Watson (Basingstoke: Palgrave Macmillan, 2009), p. 268.

wounded after defeating Iofur Raknison and becomes the king of the armoured bears. In the scene, Iorek only wants his true friend, Lyra, to care for his wound. That is an impressive design, a mutual moment when a bear who was hired to serve the needs of the child now is pleased to let the child take care of him in return (see Example 39). However, the translator sees the difference between them from the viewpoint of importance rather than size, rendering ‘the small human’ as ‘the little girl’, and puts ‘the great bear-king’ to ‘the mighty bear-king’. In doing so, the contrast between female and male is changed from ‘small and great’ to ‘little and mighty’.

<Example 38>

The Source Text:

“What it means is that she must be free to make mistakes. We must hope that she does not, but we can't guide her. I am glad to have seen this child before I die.”

The Target Text:

「這意味著她必須被准許自由犯錯。我們希望她最好不要犯錯，因為我們無法指導她。我很高興可以在死前看到這個孩子。」(191)

“It means that she must be allowed to be free to make mistakes. We must hope that she does not make mistakes, because we can't guide her. I am glad to have seen this child before I die.”

<Example 39>

The Source Text:

He wouldn't let any bears attend to him, despite their eagerness. Besides, Lyra's hands were deft, and she was desperate to help; so the small human bent over the great bear-king, packing in the bloodmoss and freezing the raw flesh till it stopped bleeding. When she had finished, her mittens were sodden with Iorek's blood, but his wounds were stanchéd.

The Target Text:

歐瑞克不讓其他的熊來照顧他，雖然他們全都興致勃勃地想要幫忙。此外，萊拉的小手靈巧多了，她也一心一意地想要幫忙。於是這個小女孩彎身靠向偉大

的熊王，把血苔蓋在傷口上，用冰雪凍住肌膚直到止血為止。萊拉完成後，她的連指手套已被歐瑞克的血浸透，但他傷口的血卻止住了。(372-373)

He wouldn't let other bears attend to him, although they were all eager to help. Besides, Lyra's hands were defter, and she wholeheartedly wanted to help; so the little girl bent over to lean the mighty bear-king, packing in the bloodmoss and freezing the raw flesh till it stopped bleeding. When she had finished, her mittens were sodden with lorek's blood, but his wounds were stanchéd.

The representation of pronouns and some interpretations in Wang's inner level of translated narration – adults taking precedence over children and men over women – correspond to 'the masculine voice'. They enhance male authority and sublimity as well as downplaying females' and young people's power and merits in ways that often obstruct Pullman's feminist voices: the pursuit of equality, liberty, humanity, feminism and freewill. Pullman devotes most of his expansive, powerful narratives to shaping Lyra's character so that she is associated with adventure, wit, bravery, loyalty and the pursuit of truth and wisdom. Compared with the work of some male translators discussed in the previous chapter, the degree of 'the masculine voice' that Wang produces is relatively minor and implicit. Arguably, the characteristic Pullman values are retained through exterior linguistic transformation, and so Wang's subtle alterations and disposition of pronouns I have identified can hardly subsume Pullman's general ideas. They do, however, raise questions such as, if the message – disobedient children present as liberators – in the source text is understood, how can these inner embeddings exist? Or how can a positive and mutual message be superimposed by gender stereotyped and unequal ideology? These questions lead us to discover the systematic evidence that subtle gender ideology and power ideology can easily coexist in the target texts. The debate on its conscious or unconscious involvement certainly would become interesting. However, this textual evidence helps us to reconsider Peter Hollindale's

theory – the three levels of ideology in a text discussed in the Introduction.³⁰ Hollindale points out the possibility of contradiction:

There is no act of self-censorship by which a writer can exclude or disguise the essential self. Sometimes, moreover, the conscious surface ideology and the passive ideology of a novel are at odds with each other, and ‘official’ ideas contradicted by unconscious assumptions.³¹

By applying the model of three levels of ideology to the translation process, the complexity of the communication of involved subjectivities in translation can be understood in ways that allow problematic narratives to be decoded and demystified. In this case, if the translator has not manipulated the translation consciously, then it has to be understood this way: the ‘official’ messages of the writer are contradicted by unconscious assumptions of the translator, that is, the second-or third-level ideology – the unexamined assumptions and the ideologies of the world – of the translator has participated into the interpretation and thus the undercurrent in translated narratives can deny the meaning of the original text, in this case, Pullman’s effort to subvert patriarchal and hierarchical social systems, and celebrating the pursuit of liberty.

Crossover Fiction — the Case of Aidan Chambers’s Books

In some ways, works such as *His Dark Materials* could be regarded as a continuation of the Peter Pan myth in the ways they blur the boundaries between fantasy and reality as well as childhood and adulthood, and address both adults and children. Over the last decade, British crossover novels have significantly changed the attitude to children’s

³⁰ See page 32.

³¹ Peter Hollindale, ‘Ideology and the Children’s Book’, *Literature for Children: Contemporary Criticism*, (London: Routledge, 1992) (pp. 18-34), p. 31.

literature in the U.K., where some have received adult literary awards and are widely read by adult readers and also internationally.³² In Taiwan, this interest in crossover fiction has resulted in a number of adult publishing houses deciding to publish crossover novels. Unlike British publishing houses, which often simultaneously release two separate editions for adults and children, Taiwanese publishing houses decide which of these will be the main target market for a crossover book and hope that other readers will be attracted to it too. This difference between the U.K. and Taiwan has had some important consequences for children's books in Taiwan, because, as a rule, adult book publishing houses usually demand a higher quality of translation than those specialising in children's books. The translations of C. S. Lewis's *Narnia* series, Mark Haddon's *Curious Incident*, Neil Gaiman's *Coraline*, Philip Pullman's works and even J.K. Rowling's *Harry Potter* series benefited from this tendency. The success of crossover fiction has encouraged traditional children's publishing houses to improve the standard of translation. As far as I have been able to determine, this trend can be traced back to the arrival of Aidan Chambers's five-novel 'Dance' sequence, which arrived in Taiwan between 1999 and 2001. The publisher W&K (小知堂, Hsiao Chih Tang), established in 1989, does not position itself as a children's publisher, but it does have a tendency to import foreign works about young adults. For instance, it released Forrest Carter's *The Education of Little Tree* (1976) in 1992, and Ágota Kristóf's *Le Grand Cahier* (1986) in 1994. It also includes some classics of children's literature, such as *Alice in Wonderland*, *Through the Looking Glass*, *Treasure Island*, *The Secret Garden*, and *A Little Princess* in the series of 'Worldwide Literature'. It started to introduce Aidan Chambers's works in 1999; within three years, translations of *Breaktime* (1979), *Dance on My Grave*

³² Crossover literature/novel/fiction is generally seen as a new trend that emerged approximately around the turn of the current century; it is not, however, a new phenomenon. The term generally refers to fiction that crosses from child to adult or adult to child audiences. See details in Sandra L. Beckett, *Crossover Fiction: Global and Historical Perspectives* (London: Routledge, 2009); Rachel Falconer, *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership* (NY: Routledge, 2008).

(1982), *Now I Know* (1987), *The Toll Bridge* (1992) and *Postcards From No Man's Land* (1999) were all accessible in Taiwan.



Figure 34: Aidan Chambers' book covers in Taiwan

Chambers's experimental and postmodern fictions are quite different from other young adult novels both in terms of their style and content. His works are not easy to read; indeed, he has said, 'I am not interested in readers who read quickly just to pass the time. I am not in the entertainment industry'.³³ The five translated books make use of a variety of metafictive devices: a combination of various styles of narratives, such as newspaper cuttings, diary entries, reports from social workers, letters, film sequences, first-person and third-person narrative intertwined, and so on. The topics touch upon sex, homosexuality, war, religion, fantasy and reality in fiction, family relationships, and many of the troubles that affect adolescents. As Victor Watson indicates, the similarity in these five novels results from 'a powerful sense of adolescent physicality – an inquisitive fascination with bodies and narcissistic interest in the details of violence and sex'. The writing's concern with the 'difficulty of accurately communicating truth',³⁴ the variety of narrative forms and the depth of issues all make translation rather difficult.

³³ Aidan Chambers, 'Aidanchambers.com' <<http://www.aidanchambers.co.uk/faqs.htm>> FAQ, [accessed 22/11/09].

³⁴ Margaret Meek and Victor Watson, *Coming of Age in Children's Literature* (London and New York: Continuum, 2002), p. 38.

However, the situation of the five translations in Taiwan is quite unique. In comparison with earlier translations of children's and young adult books, they represent a very good quality of translation. While W&K does not clearly label them as juvenile fictions, it does invite young adult readers by reviews or commendations, as the media tends to regard them as young adult fiction; for example, *Dance on My Grave* was listed as one of the 'Top ten of best juvenile fictions of 1999' in the *China Times*.³⁵

The five books appeared in translation over a period of three years, which means that they were well planned, and the responsibility of particular editors or sections. The good quality of translation here means that the translations are faithful to the original, and the narratives also move smoothly and fluently. In view of the complexity and difficulty of Chambers's works, this sequence represents a milestone in the translation of children's literature in Taiwan. The five novels were translated by four separate translators, three of them female (who together accounted for four of the five translations), and one male. All four translators have good qualifications: they all graduated from foreign language departments; most of them have experience of studying in an institution of translation abroad, and their other translations are adult fictions or nonfiction. Close reading reveals that four of the translators make a great effort to retain the original style and meaning. Also significant is the fact that all five book covers remain neutral; there is no evidence of feminization as in the cases discussed above (Figure 34). Despite their skill, I have identified some errors in the translations; these are not the result of systematically manipulating and twisting meanings in relation to gender or power on a large scale, as in the texts discussed earlier. These changes occur despite the fact that they are not

³⁵ 1999 年中國時報開卷年度十大好書 最佳少年圖書. This ambiguous marketing results from the absence of 'young adult fiction' shelves in bookstores, and basically is due to the small number of readers from sixteen-to-nineteen year olds because of the demanding and competitive university entrance examination in Taiwan. This situation has improved little over the decade.

translating for the young, and so they are not required to tone down the strong language and sometimes sexually-explicit material that Chambers includes. Nevertheless, there is still evidence that the sex of the translator seems to control or disturb their reading and thinking at some points; some of them not only show translators' misinterpretation of the source texts, but also reveal their problematic identities in relation to gender and power in the target culture. This also raises the question of whether, when translating into the target language, translators can avoid usages or phrases that may be considered gendered or sexist.

Gender Dislocation by Stereotyped Ideology

— *Breaktime*

(Aidan Chambers, 1979; Ho Pei Hua, 2001)

So far, evidence showing that gender and gender-related ideology affects the positions translators take in reading and translating texts has been discussed in broad terms. This section looks more closely at the ways in which sexual difference 'is translated by and translates a difference in the relationship of subjects to the social symbolic contract' as noted by Julia Kristeva.³⁶ Obscuration in translation arises when the translator's socially-constructed gender ideology affects their reading and thus translation.

Breaktime contains a passage where Ditto, the protagonist and narrator, relates two simultaneous narratives at the same time: one narrates objectively; the other, shown in italics, narrates his subjective thoughts. Ditto's two narratives run alongside an explanation of 'Patterns of Lovemaking' from a sex education book: *A Young Person's Guide To Life And Love* by Benjamin Spock (Figure 35). It is largely because of this

³⁶ See Chapter 3, pages 123-124.

multi-narrative passage that Nicholas Tucker defines *Breaktime* as ‘the first postmodern British children’s story’; it also, he says, contains ‘the first orgasm in children’s literature’.³⁷ Because this is a crucial scene in the book and the method of telling is central to its impact, the success of a translation of *Breaktime* must depend on how this complex passage and its layout are translated and transformed.

In the Chinese edition, the layout is simplified, with only two narratives juxtaposed, followed by the ‘Patterns of Lovemaking’ with a quotation mark, which looks like a footnote. This decision suggests that Chambers’s intention of creating a multi-narrative device has not been well understood (although it must be remembered that this could have been the decision of the editors rather than the translators). Despite the simplified layout, Ho Pei Hua (何佩樺), one of the female translators, has produced an inconsistency in dealing with some aspects of Chambers’s three-layered narrative. For the passage ‘She pulled at me, turning me over upon her, urgently, as she fell back upon the ground. And gave me entrance with a deep delighting sigh’, Ho changes the subject from she (Helen) to I (Ditto) as ‘She pulled at me, urgently making me turn over and press upon her, as she fell back upon the ground. As I entered (her), her deep sigh made me delighted’ (see Example 40):

³⁷ Nicholas Tucker, ‘Reading habits for real lives’, *The Independent*, 8 July 2000.
<<http://www.independent.co.uk/arts-entertainment/books/features/reading-habits-for-real-lives-710002.html>> [accessed 09/10/09].

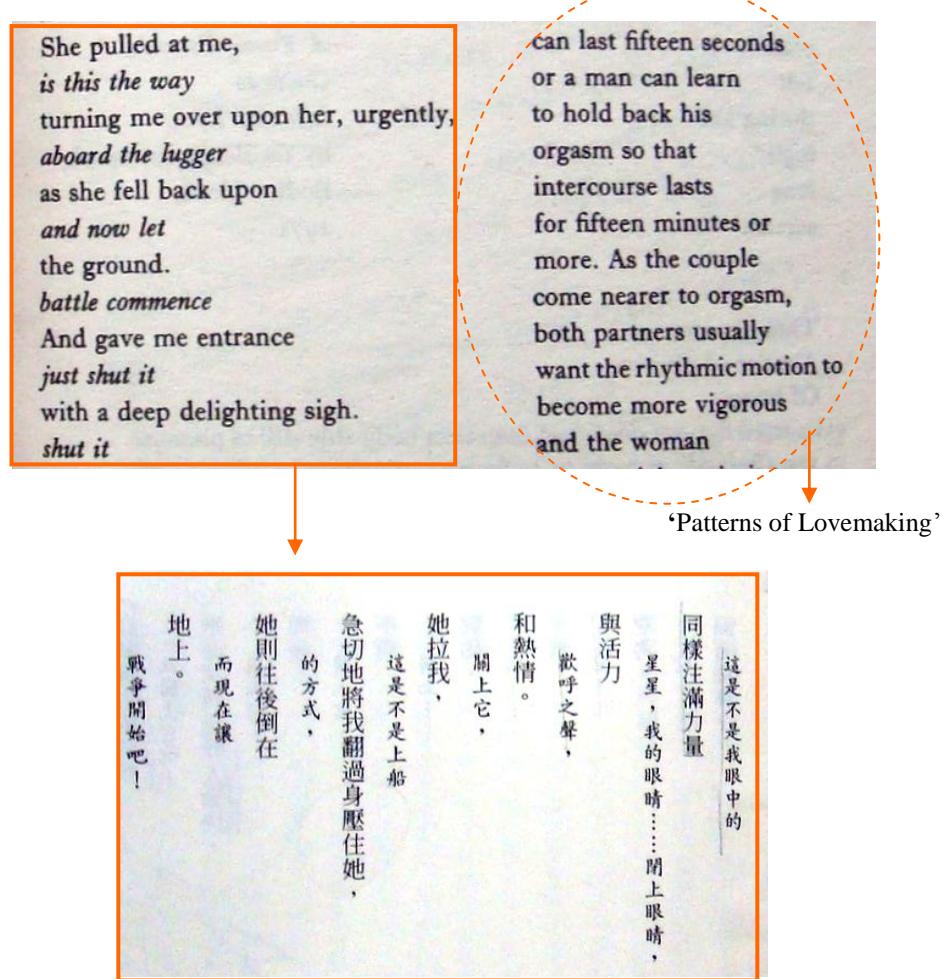


Figure 35: Layouts of *Breaktime* in the source and target texts. The translation of ‘Patterns of Lovemaking’ is put at the end of this section with a quotation mark as a footnote.

<Example 40>

The Source Text:

She pulled at me,
in this the way
turning me over upon her, urgently,
aboard the lugger
as she fell back upon
and now let
the ground.
battle commence
And gave me entrance
just shut it
with a deep delighting sigh. (125)

The Target Text:

她拉我，
急切地將我翻過身壓住她，
她則往後倒在
地上。
在我進去的時候
她深深嘆息教人於快。(196)

She pulled at me,
urgently making me turn over and press upon her,
as she fell back upon
the ground.

As I entered,
her deep sigh made me delighted.

This alteration is quite interesting, because for that narrative line, it is clear that Ditto, the narrator, puts himself as the passive object and Helen as the subject. Since the original is not impossible or even difficult to translate literally, compared with the rest of the translation that carefully keeps the original texture, this exceptional rendition appears rather peculiar. Even though the basic meaning of the narrative is not destroyed, the efficiency of the innovative prose is sadly diminished. It immediately raises the question: is this because in the target culture women always play the passive role with men entering them, so that the translator fails to present the author's linguistic device but complies with the socially established ideology and linguistic usage?

— *Now I know*

(Aidan Chambers, 1987; Hu Chou Hsien, 2001)

A similar question arises in Hu Chou Hsien's (湖州賢) translation of *Now I know*, which contains two even more problematic renditions of this kind of gender dislocation. One such passage occurs when the narrator, Nik, reminisces about a trip to Sweden with his

grandfather when he had a sexual response to nature while in a boat drifting in the middle of a beautiful lake. At one point Nik describes how badly he wants nature: 'Like wanting a girl. I wanted to be in it and to possess it'. This is rendered as 'Just like a desirous (hungry and thirsty) girl. I wanted to enter in it and to possess it too' by Hu, a male translator (see Example 41):

<Example 41>

The Source Text:

I started getting a hard-on. Honest! I'm not just being rude. I had an erection! And I wanted it – all that out there, I mean. I wanted all that – I don't know... nature. Peace. Eternity. Whatever it was. Like wanting a girl. I wanted to be in it and to possess it. Wanted to belong to it and wanted it to belong to me. And I wanted to hold it in my hands and feel it with my body. And...honest...I wanted to come in it! (85)

The Target Text:

我開始勃起，真的！我不是故意表現粗野，而是真的勃起！我也想要，我是說想要所有的一切，我想要一切。我不知道……自然，和平，永恆，無論是什麼。就像個飢渴的女孩，我想進入它，又想佔有它，想屬於它，又想它屬於我，想將它捧在手中，感覺它在我體內，還有……真的……我想要達到高潮！(133)

I started getting an erection. Honest! I'm not deliberately being rude. I had a real erection! And I wanted it. I mean I wanted all that out there. I wanted all that. I don't know... nature, peace, eternity, whatever it was. Just like a desirous (hungry and thirsty) girl, (whom) I wanted to enter in it and to possess it too. Wanted to belong to it and wanted it to belong to me too. And I wanted to hold it in my hands and feel it in my body. And...honest...I wanted to come to orgasm!

Since in the original paragraph, the word 'want' is used eight times by the same subject with the same meaning, there is a strong echo in these repeating words. Hu even puts an extra 'want' in the target text; however, the one he misinterprets is the crucial one referring to gender positions. This abrupt change demands thoughts about why, in Hu's view, nature has become an eager girl who tempts Nik, and Nik's sexual desire is thus

aroused. Does this shift in position occur because the translator is a male? Does this ‘wrong reading’, if not a deliberate alteration, result from Taiwanese male-centered ideology and the prevalent notion that the female’s beauty is responsible for the male’s desire as well as his sexual action? As Chang Chin Fen (張晉芬), a researcher of Institute of Sociology, Academia Sinica in Taiwan, indicates:

Sexual assault not only shows sexual urge but also reflects the psychology of dominance and possession (even though it is temporary). It results in sexual harassment, rape and sexual abuse. What deserves attention is: our society is full of ‘rape myth’, for instance, sexual assault takes place because females reveal their body too much so that sex offenders cannot control their desire or because victims do not resist [...], which reverses the positions of victims and assaulters and makes a mistake of blaming the victims.³⁸

The question also relates to another example, found in the dialogue between Tom, a young police officer in charge of a bizarre murder investigation, and the duty sergeant on the phone. The translator renders the duty sergeant’s taunt, ‘or you’ll be back in the blue and on the plod double quick instead of poncing about on the loose’ as ‘or you’ll soon be back in the blue uniform on patrol, instead of being profligate as a streetwalker on the street’.

<Example 42>

The Source Text:

‘Pity. But never mind, Margaret old girl. Even real detectives have their off days.’

‘Sarge, you’re always so supportive. Like an old truss.’

‘You mind your manner, boy, or you’ll be back in the blue and on the plod double quick instead of poncing about on the loose.’

‘How could you, sarge! That’s professionally insulting as well as

³⁸ Chang Chin Fen, ‘Sex and Gender Sociology’, *Taiwanese Society*, ed Wang Chen Huang (Taipei: Chu Liou, 2002), pp. 201-232. (張晉芬，〈性與性別社會學研究〉，《台灣社會》王振寰編) My translation.

sexist!' (98)

The Target Text:

「注意一下禮貌，孩子，否則你很快就會重回穿藍制服巡邏的行列，而不是像個流鶯在街上放蕩。」

「你怎麼可以這樣，警官！那就像是性別歧視一樣的職業污辱！」 (152)

‘Mind your manner, boy/child, or you’ll soon be back in the blue uniform on patrol, instead of being profligate as a streetwalker on the street.’

‘How could you, sarge! That is an insult to the profession, like sex discrimination!’

For this rendition, why does a ‘poncy man’ become a ‘street whore’? It might be that the expression ‘Margaret old girl’ with which the sergeant mocks him earlier, and the fact that Tom later accuses the sergeant of being sexist make the translator link them and change the sex of ‘who is poncing about’ to create the image of ‘a profligate streetwalker’. However, it is possible that the change is made because the duty sergeant mocks Tom with gender-relative language in a way that makes the translator feel comfortable about portraying Tom with a degrading metaphor ‘profligate as a streetwalker’ instead of finding an equivalent for ‘poncing about on the loose’, such as ‘stroking your hair and making postures freely/on the street’ (逍遙的/在大街上搔首弄姿). If that is so, then Hu Chou Hsien risks producing an extra sexist voice in translation on the basis of translation decisions. Since other parts of the target text demonstrate a high standard of translation overall, these two erroneous as well as problematic renditions push the question further: is it the superior status of hegemonic masculinity of the target culture or what Julia Kristeva calls ‘social symbolic contract’ that dominates the male translator and contributes to these overt alterations with complete different meanings, that is, ‘a masculine perspective or voice’?

As seen, these examples – including that of Ho Pei Hua’s *Breaktime* and Wang’s interpretation of gender relationship in *His Dark Materials* – offer different ways of looking at the influence of a translator’s sex and gender norms in translation. Some deep-rooted gender norms not only ‘reverse the positions of victims and assaulters’ in reality in Taiwan, as Chang Chin Fen indicates, but also reverse the positions of characters in the texts through mistakes or decisions on the part of translators. Since all of these examples relate to sex connotations and gender positions, it supports the suggestion that the sex of the translator and gender norms of the target society have affected reception and production in the process of translation. This raises a further issue that needs consideration: if translators are inattentive to the diversity of gender identities or if they keep being confined and impeded by their own gender identities, the complex issues about gender identity that Aidan Chambers and other authors explore in their works, where intersexuality and transsexuality challenge the conventional gender dualism in contemporary young adult fictions, could be muted or lost.

Tackling the Problem of Man-made Language

The other question that arises from Chambers’ translations is: if sex has the power to affect people’s reading and translating – which would be unsurprising, given the way in which language is implicated in constructing gender in ways that result in gender inequality and the upholding of patriarchy – then can translators be conscious of inherently gendered usages or phrases that are generated in the process of translation? To grapple with this issue, another question first has to be addressed: who is the *creator of language*? This also follows the discussion of ‘double-voice discourse’ in the previous section.

Examples of Wang's interpretation in *His Dark Materials* and Ho's in *Breaktime* show that the voice of female translators fails to match the voice of male authors in translations, or female translators' multi-voices generate a gender contradictory dynamic in translations. Elaine Showalter points out that it is standard reading practice for female students studying literature at university to position themselves as male in order to make sense of the text,³⁹ and therefore women's writing is a 'double-voiced discourse' that always embodies the social, literary, and cultural heritages of both the mute and the dominant.⁴⁰ Julie Rivkin also states that 'as long as the culture is patriarchal, women will have some investment in patriarchy, and their reading stance will therefore be at least double'.⁴¹ That is to say, male-centered ideology may dominate female translators. Put another way, with Hollindale's theory, although the commission of the translator is to convey the author's feminist messages in his text (the first level), the gender ideology of the male-dominant world (the third level) leads the translator to contradict the author's messages.

This situation – the multiple positions a female reader or speaker inevitably has to take when they use a language constructed by males, indicated by Showalter and Rivkin – is even more applicable to Chinese language than it is to those from the West. The evidence of the 'man-made' character of Chinese language is rather overt through its hieroglyphic system: although gendered phrases are often seen in both the source and target texts, words in the source texts without or with implicit hints of gender-inclination might be translated into overt gendered pejoratives in the target texts. For instance, one difference between English and pictographic Chinese swearwords or

³⁹ Elaine Showalter, 'Women and the Literary Curriculum', *College English* 32 (1971), pp. 855-870.

⁴⁰ Showalter, 'Feminist Criticism in the Wilderness', *Critical Inquiry* 8, University of Chicago (Winter 1981), p. 201.

⁴¹ Julie Rivkin, 'Resisting readers and reading effects: some speculations on reading and gender' in *Narrative Poetics: Papers in Comparative Studies* 5, ed. J. Phelan (Columbus: Ohio State UP, 1986-1987), 11-23, p.16.

abusive phrases is that Chinese words usually carry overt female signifiers. For instance, in *Postcards from No Man's Land*, Cheng Chia Lin (陳佳琳) renders 'Damn' as '(Fucking) his grandmother' and 'Fuck you' as 'Fuck your mother' (see Example 43). When used in translation of adult and young adult fictions, 'Fuck' is always compounded with female characters in Chinese. In the case of *Curious Incident*, Lin Ching Hua renders 'Holy fucking Jesus' as '(fucking) his mother, my God', which is the only instance in which the six 'fucks' in the original is translated (see Example 9).

Analysis of the 211-million-corpus Bank of English, which contains texts from a variety of sources and genres, proves that gender systematically affects the use of verbs denoting sex. 'Fuck', for instance, is supposed to be a reciprocal verb, but it is frequently used in ways to denote 'men fuck women'. The reciprocal construction of 'fuck' occurring most frequently in the Bank of English Corpus is 'fuck with', which does not refer to sexual activity, but rather 'mess with'.⁴² Despite this reciprocal metaphorical use in English, when translated into Chinese, it always comes with a female object alongside, and it is always linked with sexual activity. Thus, when rendering 'fuck' in Chinese, sexual relation is always bundled in the translated phrases in which females are situated in a passive and negative way (Figure 39). This inherent sexist problem of Chinese language might be uncomfortable for female translators like Lin Ching Hua, hence she has only translated/interpreted one of a number of instances of 'fuck' and 'bloody', and leaves the rest untranslated.

⁴² Elizabeth Manning, 'Kissing and Cuddling – the Reciprocity of Romantic and Sexual Activity', *Language and Desire: Encoding Sex, Romance and Intimacy*, ed. K. Harvey and C. Shalom (London: Routledge), pp. 50; 90.

— *Postcards from No Man's Land*

(Aidan Chambers, 1999; Cheng Chia Lin, 2001)

<Example 43>

The Source Text:

‘Daan.’ Like darn. (66)

The Target Text:

「Dann」，聽起來像是英文的「他奶奶的……」(74)

‘Dann’ sounds like English ‘(Fucking) his grandmother…’

The Source Text:

‘You shouted at him. Fuck you, you said.’(70)

The Target Text:

「你對他喊『他媽的』！」 (78)

‘You shouted at him. (Fucking) your/his mother.’

In addition to swearwords, pejoratives in Chinese such as ‘indecisive’, ‘fussy’, ‘gossipy’, ‘stirring up troubles’ (婆婆媽媽, 三姑六婆) also include Chinese characters (Han characters; Hanzi) of ‘grandmother’, ‘mother’ and ‘aunt’. In the example of *Skellig*, for instance, ‘See What I mean?’ in the source text becomes ‘See what I mean! Look at him, fussing like a woman (Po Po Ma Ma) he said’ – a sentence without any gendered overtone in the source text is given a blatantly sexist dimension in the target text (see Example 34). ‘Po Po Ma Ma’ (婆婆媽媽, grandmom/elder women and mother), a phrase suggesting women’s fussiness, gossip and indecision, is frequently seen in the target texts. Due to its broad meaning and stereotyped image, it often replaces English related words; for instance, in *Dance on My Grave*, the female translator, Cheng Chia Lin, also renders pussyfooting as ‘Po Po Ma Ma’. In this case, where Kari, a Norwegian au pair, says ‘I have had enough of you pussypawing about’, Hal corrects her malapropism by saying ‘pussyfooting’. For this word play, Cheng plays a gendered pun by using ‘Po Po Pa Pa’ (grandmother and father) to translate ‘pussypawing’, which carries out the

implicit irony: to be fair, men can be pussyfooting (see Example 44):

— *Dance on my Grave*

(Aidan Chambers, 1982; Cheng Chia Lin, 1999)

<Example 44>

The Source Text:

‘Let’s get on with it,’ Kari said. ‘I have had enough of you pussypawing about.’

‘Pussyfooting.’

‘Don’t quibble.’

‘You said to correct your English.’ (207)

The Target Text:

「就這樣了，」凱莉說，「我受夠了你在那邊婆婆爸爸的。」

「是婆婆媽媽。」

「少鬧了。」

「是你自己說要糾正妳的。」(247)

‘Let’s it,’ Kari said. ‘I have had enough of you Po Po Pa Pa (grandmom and father) about.’

‘it is Po Po Ma Ma (pussyfooting)’

‘Don’t quibble.’

‘You said to correct you.’

Basically ‘Po Po Ma Ma’ is used for describing women, since the four characters (Hanzi) in the phrase refer to females, but it can be used for men who present similar characteristics. For example, in *Skellig* and *Dance on My Grave*, the phrase ‘Po Po Ma Ma’ is used by two female translators about two adolescent male protagonists, Michael and Hal (Henry). There are other phrases which are particularly used for males, in which female characters function as symbols to reinforce the discrimination. For instance, Chinese for ‘son of a bitch’ or ‘sissy’ (婊子養的, 娘娘腔) includes female components. In the case mentioned earlier of *Un Lun Dun*, the translator participates in

the battle between the heroine and the arrogant male parrot by rendering, ‘Who wants your mingling feathers anyway?’ into ‘Who cares for your sissy (Niang Niang Ciang) feathers anyway?’. The rendition, in fact, sends a dual message, so readers have to register first that it implies that to be female is deviant, while to be male represents the norm, and then that Deeba is attacking the parrot’s narcissistic attribute, associating him with the ostentatious appearance supposedly characteristic of females. As a result, sexism is generated in the processes both of translating and reading. It is the same in *Breaktime*: Ho Pei Hua uses ‘Niang Niang Ciang’ (娘腔, sissy or womanish) to replace ‘ponce’ and ‘poncey’ (see Example 45). Although ‘ponce’ and ‘poncey’ do indicate that a male fails to behave according to the traditional male gender role, by displaying effeminate characteristics, the female signifier is expressly packed in the phrases and becomes part of the signified ‘abnormal’ and ‘depreciation’ in the target text.

— *Breaktime*

<Example 45>

The Source Text:

I knew nothing except from books, had learned nothing of life from living it. I was a ponce, a parasite. (25)

The Target Text:

我除了書裡讀來的知識，什麼都不懂，從生活當中沒學到任何東西，我是個娘腔、寄生蟲。(37)

I knew nothing except from knowledge in books, had learned nothing from life. I was a sissy, a parasite.

The Source Text:

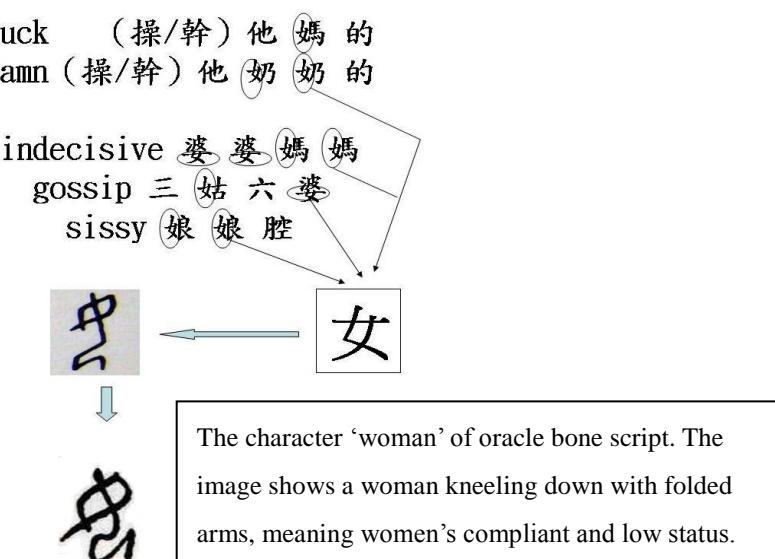
‘Look, laddie,’ says the man, ‘don’t get cheeky with me. I don’t give a damn who your father is, if you start messing about, out you’ll go — along with your poncey pals.’ (68)

The Target Text:

「搞清楚，老弟」男子說，「不要和我要嘴皮。我才不在乎你老爸是誰，如果你開始搗亂，就請你和你這兩個娘娘腔朋友一道滾蛋。」(110)

‘Look, laddie,’ says the man, ‘don’t get cheeky with me. I don’t care who your father is, if you start messing about, I’ll ask you and your two sissy pals to get out.’

As a matter of fact, the composition of many Chinese characters (Hanzi) also carries gender discrimination. Oracle bone script, the ancient Chinese, is at the root of this persistent ideology: the word ‘male’ (男) is a combination of the symbols for rice field and strength/power (arms or tools); and ‘father’ (父), which evolved from the image of an axe. Both signify that man is the source of economy and armed force both for family and society. However, ‘female’ (女) in Chinese represents the figure of a woman kneeling down with folded arms; ‘mother’ (母) is the same word with two more dots between the arms, a symbol of women’s nipples for feeding children; and ‘matured or married women’ (婦) is composed with the character of ‘female’ at left side and a broom at the right side (Figure 36). All of these related characters indicate that women are confined to the house in order to do domestic chores or nurture children in a compliant and humble manner.





The evolution from left to right of the characters 'mother' (above) and 'father' (below).



The character 'male' combines the symbols for field and strength.

Figure 36: Chinese characters (Hanzi)

The discrimination of gender in these basic characters means that women who use the Chinese language have the same problem as women who use the English language; that is, a relative lack of lexical resources to refer to their experiences or thought. One of the similarities between the two languages is that masculine forms of words tend to have more positive connotations than feminine ones; for instance, words like 'Niang Niang Ciang' (sissy or womanish) 'Po Po Ma Ma' (gossip, indecisive) are usually used as an insult or taunt, while 'tomboy' is more neutral or even positive, for it usually means a girl who is brave, resourceful and active.⁴³ The Chinese phrase 'Fu Jen Chih Jen' (婦人之仁, the kindness of women) means women tend to give small generosity to others without considering the overall situation, or they tend to be over-willing to settle disputes, lacking a resolute attitude; phrases like 'Chin Kuo Hsu Mei'/'Chin Kuo Ying Hsiung' (巾帼鬚眉/巾帼英雄, the hero of women) or 'Nu Chung Chang Fu' (女中丈夫 a man amongst the womenfolk) means a woman who has masculine strength and so is regarded as a heroine.

⁴³ Stanley indicates 'for a woman, it's all right to be a tomboy up to about the age of 14; a man cannot be a sissy at any age, because of the negative attitudes toward the female role as our society defines it.' Julia Penelope Stanley, 'When we Say "out of the closets!"', *The Language and Sexuality Reader*, eds. Deborah Cameron and Don Kulick (New York: Routledge, 2006) (pp. 49-55) p. 53; Eckert and McConnell-Ginet remark 'in general in western society it [tomboy] earns some respect and admiration' Penelope Eckert and Sally McConnell-Ginet, *Language and Gender* (Cambridge: Cambridge University Press, 2003) pp. 21-22.

As has been seen, this problem not only exists in Chambers's translated texts, but also occurs in other young adult fictions, and particularly in the case of crossover fiction. Taiwanese female translators also have what Elaine Showalter refers to as 'standard reading practice', positioning themselves as male to make sense of the source texts. Furthermore, they have to continue using linguistic norms made by males and which disadvantage females to make sense of the target texts for the target readers. This investment in patriarchy, as Julie Rivkin says, engenders a contradiction in their translation work, resulting in double-voiced messages and positions. In the course of almost one century, Taiwanese female translators have emerged from being unseen to currently devoting their profession and energy to creating a new era in translating. The time has come to consider the problem of language itself. Otherwise, without awareness of the inherent problems of languages, even if they have deeper understanding of the texts or they have found a way to give voices and to balance inequality in relation to gender or power in translation, they will still have been confined and 'chosen' by the inherent sexist language from the start, and may in fact become producers of sexism without knowing it.

Summary

Feminists have long argued that gender inequality exists in language and literature in which many forms of sexist language have been identified. Nancy Henley, a U.S. feminist social psychologist, suggests that such forms of sexist language can be classified into three broad categories: language that ignores women; language that defines women narrowly; and language that depreciates women.⁴⁴ These categories are all easily identifiable in the renditions by two male translators in this chapter, who not

⁴⁴ Nancy Henley, 'This New Species That Seeks a New Language: On Sexism in Language and Language Change', *Women and Language in Transition*, ed. Joyce Penfield (New York: SUNY P, 1987), pp. 3-27.

only intensify the gender inequality with superior male-centered perspectives of the kind seen in Hu Chou Hsien's problematic interpretations in *Now I know*, but also produce inequality in those texts that support egalitarianism and feminism, such as Macdonald's *Princess*, as translated by Chu Guo Chiang. These three tendencies were identified and discussed in depth in Chapter 3. This chapter has concentrated on demonstrating that the problems feminists have uncovered in the English language are similarly manifest in Chinese language.

Unlike earlier British works that often define women narrowly or negatively (as discussed in Chapter 3), many contemporary young adult fictions depict women as powerful figures – actively fighting for justice. Most female translators of these works display different attitudes to those evident in earlier translations; instead of balancing or implicitly defending the kind of established gender and power relations between men and women discussed in the previous chapter, they actively reveal the *inner meaning* of the texts or *accentuate* some points in concordance with principles of feminism and liberty. It is clear that feminism has gradually improved the representation of gender in children's literature by contemporary British male writers as well as Taiwanese female translators, suggesting that feminist translation strategies will eventually provide a similar corrective to the work of contemporary Taiwanese male translators, particularly by encouraging them to reflect upon whether their perspectives or voices have been dominated by their patriarchal cultural system.

The previous chapter discussed the mechanism of 'dynamic interaction' – i.e. types of mixture, conflict, mutual dependence or surmounting – in translators' reception and

production.⁴⁵ This chapter, meanwhile, has revealed that some female translators produce a ‘mixture’ in accordance with feminist dimension in male-authored texts, such as works of George Macdonald, China Mieville and Philip Pullman. However, ‘conflict’ narration can also be found in some of the female translator Wang Ching’s renditions in Pullman’s *His Dark Materials*, while Chen Cheng Hsin, the female translator, provides a good example of ‘mutual dependence/surmounting’ kind of translation strategy in Kenneth Grahame’s *The Wind in the Willows*.

This study shows that it is easier for female translators to find empowered voices in contemporary fictions than in the classics. However, a few dilemmas that female translators confront in translating modern fictions have also to be identified; for example, long-established patriarchal ideology may still interfere with their interpretation of a feminist text – as in Wang’s translation of *Materials* – and gender stereotyping may result in the failure of translators to address authors’ experimental contributions and equalitarian views, as with Ho Pei Hau’s translation of Chambers’s *Breaktime*. Other problems include gap-filling and unskilful or uncertain usage of strong language and profanities. In terms of ‘gap-filling’, the discussion of over-interpretation will continue in the next chapter. For ‘usage of strong language’, as seen, some translators’ avoidance of using profanity or abusive language consequently damages the original’s linguistic efficiency; some translators have used them with the target conditioned language, thereby inadvertently producing sexist textual undertones. Translators need, therefore, to be aware that Chinese language has its own internal sexist nature in order to develop translation strategies capable of counteracting such undesirable and detrimental effects. This is possible as Cheng Chia Lin demonstrates a feminist translation strategy in terms of inherent linguistic problem by using ‘Po Po Pa Pa’ (grandmother and father) to translate

⁴⁵ See page 123.

‘pussypawing’ (see Example 44).

On the whole, this chapter has further confirmed that translators’ gender ideology, reflecting their sex or gender norms, affects their reading and translating both consciously and unconsciously and can result in alteration, manipulation and even dislocation of renditions regarding gender and power relationship in the texts.

CHAPTER 5: FEMINIZATION OF TRANSLATION IN PICTUREBOOKS

In the previous chapter, the problematic way that the translator of *The Owl Service* disregards the validity at different levels of Alan Garner's 'multilayered organic onion' was discussed in detail.¹ *The Owl Service* serves as a good example to illuminate translators' tendency – filling the 'gaps between lines' – as previously shown with reference to the work of some female translators. This chapter will continue the investigation, but will shift its focus to picturebooks, a genre usually designed to appeal to younger readers. In terms of narrative structure, the validity at different levels of a picturebook not only refers to the verbal but also to the visual, making it very like the 'multilayered organic onion' to which Garner alludes. For their readers, these 'multilayered organic onions' involve dynamic movements and disclosures created by page-turns to complete the anticipated effect. Although the number of words and pages in a picturebook are fewer than in a novel, the demands on a translator often remain very challenging. The extent of gap-filling in translated picturebooks, possibly justified by translators' concerns for young readers faced by cultural gaps, results in high levels of over-interpretation.

The texts analysed in this section are, again, selected from all the texts by British male writers that were published before September 2009 and are available in translation in Taiwan. Almost without exception these texts have been translated by female translators. For this reason, instead of comparing male and female translation strategies, this chapter considers the relevance of similarities in the translation strategies used by female translators of picturebooks. Because the text in picturebooks generally does not involve

¹ See page 226.

such subtle dialectics of gender and power as are found in YA novels, the comparative analysis of source and target texts is located on the level of general interpretation of verbal and visual narratives. The focus texts identify five main forms of over-interpretation: reducing figurativeness, making inferences, inserting auxiliary explanations, translating images and macro-translating. Together these practices not only support those findings from the target texts of YA novels by female translators, but also give detailed evidence of what has previously been proposed as feminine translation strategies. Although the texts were chosen to illustrate these translation strategies, they are also examined in the light of damage to the works potentially arising from their use. Based on these findings, there follows a discussion of how a particular kind of supplementary material – the '*Mother's Guidebooks*' – appeared in the children's book industry in the 1980s, and how they affected translation norms and the nature of picturebooks in Taiwan.

Reducing Figurativeness

Tsai Yi Jung's version of *The Owl Service* shows how instances of over-interpretation and deciphering metaphors may impair the aesthetic of a work of literature, and destroy readers' experiences of narrative-decoding the text as written. It is well to consider, if this situation happens to a picturebook designed to encourage children's enthusiasm for artistic creativity, how much harm it could cause to the source material. The translation of Peter H. Reynolds' *The Dot* (2003) is a case in point. The way it encourages a child, who is frustrated and stubbornly refuses to draw in an art class, to make a mark, through its witty plot and lively illustrations, has made it an award-winning book and film.² The

² The film version of *The Dot* (Weston Woods) went on to win the American Library Association Carnegie Medal of Excellence for the Best Children's Video of 2005.

book uses a simple vocabulary comprising few words, and relatively simple illustrations in watercolour. Each double-page spread carries only a small number of sentences. The same is true of the translated version; however, its rendition often enervates the original's amusement in response to children's creative nature and, accordingly, it inadvertently disavows the ambition of the book. For example, 'Vashti sat glued to her chair' becomes 'Wei-Wei couldn't leave'; 'I can make a better dot than THAT' is reduced to 'I can draw better'; 'Vashti even made a dot by NOT painting a dot' becomes, simply, 'Wei-Wei even made a big dot by leaving the page empty'.

The Dot (Peter H. Reynolds, 2003; Huang Hsiao Ying 黃筱茵 in the title of 'The Dot' 點, 2003)

The source text:

The art class was over, but Vashti sat glued to her chair. Her paper was empty.

The target text:

畫圖課結束了，葳葳卻還是無法離開。她的圖畫紙是空白的。

The art class was over, but Wei-Wei couldn't leave. Her drawing paper was blank.³



* * *

³ To reduce the indications of 'the source/target texts' in quotations in this chapter, square brackets are used to denote the target texts in the following examples.

“Hmph! I can make a better dot than THAT!”

「嗯！我可以畫得更好！」

[Um! I can draw better!]

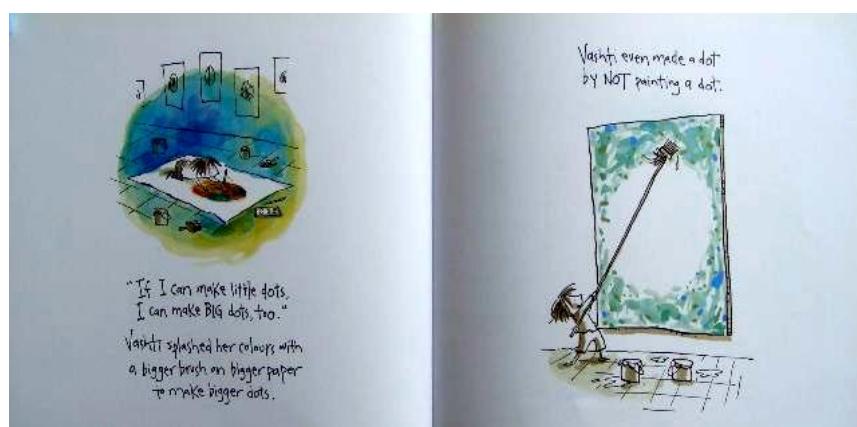


* * *

Vashti even made a dot by NOT painting a dot.

葳葳甚至還用留白的方式變出一個大點點。

[Wei-Wei even made a big dot by leaving the page blank.]



These renditions underpin the translator's tendency to decipher figurative narratives as literal descriptions, turning the *multilayered* narrative into *single layer* of meaning. The carefully chosen words and well-constructed content of the source text work to develop young readers' understanding at the same time that they offer artistry, inspiration and fun.

Bizarrely, what has been lost in the target text is precisely what makes the source text appealing. Although my case study mainly focuses on British male-authored texts, *The Dot* (by a Canadian creator) serves as an excellent example of the importance of translation in picturebooks – a genre with both literary and artistic properties that not only aims to convey knowledge to young readers but also to cultivate literacy and creativity in them. It is not *accurate* interpretation that matters, but rather the understanding of the nature of picturebooks and the awareness of the way their narratives, which involve interacting between two semantic systems – words and pictures – make meaning.

The problematic way that a *figurative expression* – ‘sit glued to the chair’ – becomes *direct description* in *The Dot* is echoed in the translation of David McKee’s *The Monster and the Teddy Bear* (1989), when ‘sit in front of the television’ becomes ‘watch the television’. As the examples below demonstrate, in addition to redundancies, Chang Li Hsuan (張麗雪) turns simple language into simplified text. This tendency can explain why Chang changes the uncertainty of Angela, who wants a monster rather than a teddy bear from her aunt, from the interrogative ‘What will Mummy and Daddy say?’ to a declarative sentence: ‘Mummy and Daddy will chide me/us for this’. This is a deliberate alteration, because when the same sentence appears again at the end of story, Chang retains the original semantic. The two sentences refer to the same situation – the mess that the monster makes in the kitchen – but the latter ends with Teddy’s soothing response, while the former leaves Angela’s worried question unanswered. Presumably, on the first occasion, the translator did not trust the readers’ ability to grasp the implication of this unanswered question, and thus alters it to the declarative sentence. However, since Angela’s parents are not elsewhere portrayed as ill-tempered, the association or inference of ‘they will chide me for it’ is both dogmatic and distortive.

The Monster and the Teddy Bear (David McKee, 1989; Chang Li Hsuan 張麗雪 in the title of 'Teddy Bear's Big Battle with the Monster' 泰迪熊大戰怪獸, 2006)

Angela went to bed and the babysitter sat in front of the television.

保母在看電視，安琪拉準備上床睡覺。

[The babysitter was watching the television, and Angela prepared to go to bed to sleep.]



* * *

“What a mess!” said Angela.

“You call that a mess?” said the monster. “Wait until we start doing monstrous things!”

“You’re horrible,” said Angela. “What will Mummy and Daddy say?”

「真糟糕！」安琪拉說。「你說糟糕？！」怪獸說，

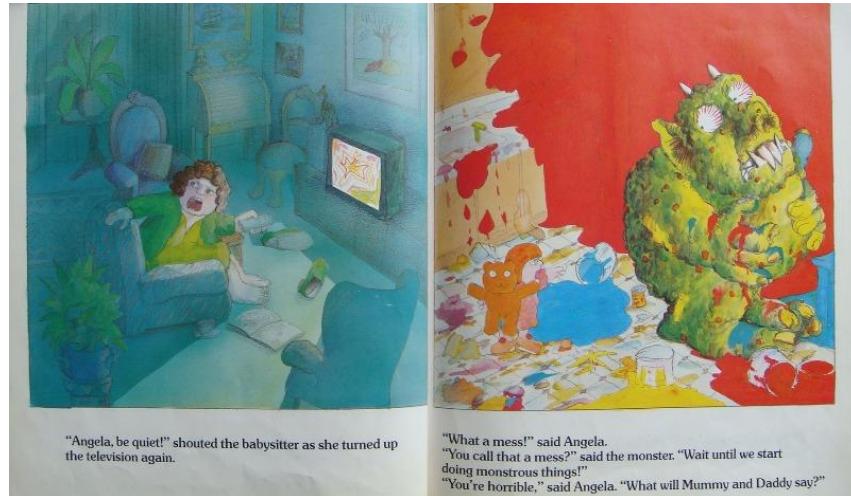
「等著瞧！我們還要繼續怪獸探險呢！」

「太恐怖了！爸媽會罵的！」安琪拉說。

“How awful!” said Angela.

“You call that an awful?” said the monster. “You will see! We’ll continue the monstrous adventure!”

“That’s horrible! Mummy and Daddy will chide (me/us) for this.” said Angela.]



* * *

"You were wonderful," said Angela as Teddy became himself again. "But what will Mummy and Daddy say?"

"Come on. Let's go back to bed," said Teddy. "Perhaps they'll never notice."

安琪拉跟泰迪熊說，「你真是太棒了！」這時，泰迪熊已經恢復成原來的樣子。「但是爸媽會怎麼說呢？」

「來吧，我們上床睡覺！」泰迪熊說，「也許爸媽什麼也不會發現呢！」

[“You were wonderful!” Angela told Teddy when Teddy had become himself again. “But what will Mummy and Daddy say?”]

“Come on. Let's go to bed to sleep,” said Teddy. “Perhaps father and mother won't notice a bit.”]

Making Inferences

These examples from the translation of *The Monster* by Chang Li Hsuan also illustrate that translators are apt to make connotations into denotations – denotations in their own reading of the source text. Making inferences by changing content such as from ‘What will Mummy and Daddy say?’ to ‘they will chide me/us for this mess’ is very common in translations of picturebooks in Taiwan. In another work by David McKee, *Not Now, Bernard* (1980), Bernard, the protagonist, tries to tell his parents, who are always busy

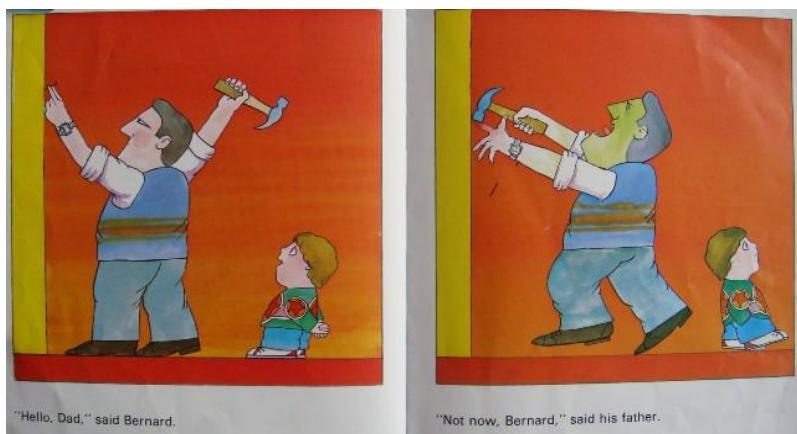
and seem to never notice their son, that there is a hungry monster in the garden. In McKee's text, 'Not now, Bernard' is repeated six times by his parents, providing the key to this comic story, but in translation they are all rendered as an inferential answer: 'Tung-Tung, wait a moment, I am busy/occupied'. Regardless of other possibilities – such as 'I am not in the mood', 'I am unwilling', 'in a minute' or 'I don't feel well' – the translator Chou Yi Fen (周逸芬) deduces from the pictures, which shows the parents doing some chores, that they have reasons for not being distracted. This interpretation changes the experience for readers of the source and target texts: the reader of the source text makes meaning by comparing the written narrative 'not now' and the visual narrative 'parents are doing different kinds of chores', while the reader of the target text is told the narrative of the image.

Not Now, Bernard (David McKee, 1980; Chou Yi Fen 周逸芬 in the title of 'Tung-Tung, Wait A Moment.' 冬冬，等一下， 2002)

"Not Now, Bernard," said his father.

爸爸說：「冬冬，等一下，我現在沒空。」

[Father says, "Tung-Tung, wait a moment, I am busy/occupied."]



* * *

"Not Now, Bernard," said his mother.

媽媽說：「冬冬，等一下，我現在沒空。」

[Mother says, “Tung-Tung, wait a moment, I am busy/occupied.”]



Similar examples can also be found in translations of two of John Burningham's works.

In *Borka: The Adventures of a Goose With No Feathers* (1963), a goose named Borka, unlike her brothers and sisters, is bald and thus subject to mockery from the other young geese, so her mother knits her a woollen jersey. When Borka tries it on, she is delighted, because ‘she had always been chilly at night’. However, in the translation, this sentence is rendered as ‘with the jersey, she wouldn’t feel chilly at night’. The significance of this alteration is that it transforms the *reason* for Borka’s happiness from her simple pleasure at possessing a jersey to her pleasure stemming from the *effect* of having a jersey; that is, the cause of the past tense becomes the inference of the future-in-past tense. It seems many translators regard it as natural, or even part of their job, to make inferences for young readers; consider, for instance, Lin Chen Mei’s translation of *Come Away From the Water, Shirley* (1977): for this sentence, ‘Don’t stroke that dog, Shirley, you don’t know where he’s been’ of the source text, ‘stroke’ is first mistranslated as ‘hit’ and then ‘he might be a street dog’ is inferred from ‘you don’t know where he’s been’. Later, ‘Your father might have a game with you when he’s had a little rest’ of the original is deduced as ‘After your father wakes up, he will play games with you’:

Borka : The Adventures of a Goose With No Feathers (John Burningham,

1963; Sung Pei 宋珮 in the title of 'Bao Erh: A Goose Wearing A Jersey' 穿背心的野鴨 寶兒, 2003)

Borka was delighted, and flapped around with joy, because she had always been chilly at night.

寶兒穿上背心，高興極了，拍著翅膀跑來跑去。有了背心，晚上就不會覺得冷了。
[Borka put the jersey on and was very much delighted and flapped around.
With the jersey, she wouldn't feel chilly at night.]



Come Away From the Water, Shirley (John Burningham, 1977; Lin Chen Mei 林真美 in the title of 'Shirley, Stay Away from the Water' 莎莉，離水遠一點, 1998)

Don't stroke that dog, Shirley, you don't know where he's been.

莎莉，不要打那隻狗，牠可能是一隻野狗。

[Shirley, don't hit that dog, he might be a street dog.]

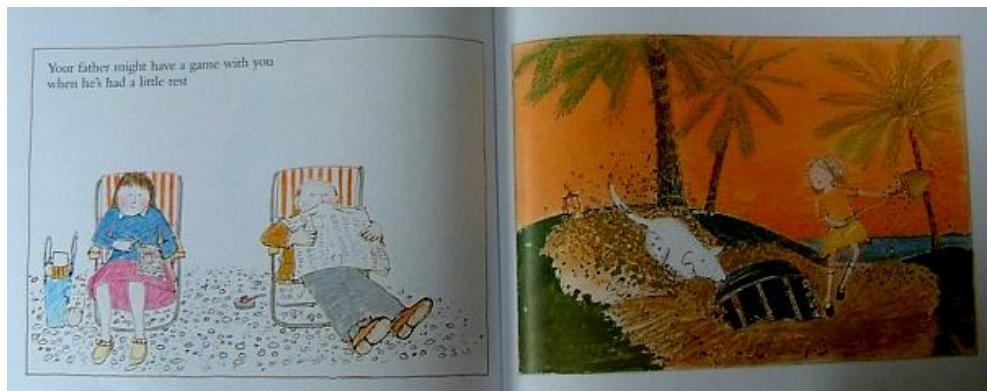


* * *

Your father might have a game with you when he's had a little rest.

等爸爸睡醒了，他就會陪你玩。

[After your father wakes up, he will play games with you.]



The processes of 'filling-in' and inference characterising such translations not only destroy mechanisms of meaning-making and interpretation ordinarily reserved by the picturebook reader, but also may result in misdirection. David McKee's *The Conqueror* (2004) offers a subtle example: in the first double page of the book, the sentence 'The people believed that their way of life was the best' is translated as 'The people of this large country believed that they lived the best life in the world'; later, when the translator wants to elaborate 'So they can be like us', it becomes, 'So they can be like us, living a good/wealthy life'. However, 'the way of life is best' is different from 'the best life'; in

fact, it implies that people in this country exist in some form of militant communism – their appearance is uniform and they appear to live unvaried lives; they have no creativity or cultural diversity, but they do have a strong army. In a word, ‘the way of life’ refers to a socio-political structure, while ‘the best life’ in Chinese carries a clear economic meaning, namely, one of wealth and plenitude. Due to this misinterpretation, the subsequent expression, ‘so they can be like us’ – a comment obviously intended to promote thought and discussion in the readership as prompted both by the visual and verbal narratives – becomes ‘the General wants others to live a wealthy life’ – a delimited and problematic interpretation that enhances militant and dictatorial overtones.

This kind of controlling but limited filling-in later occurs again when the translator adds an auxiliary explanation to ‘But the new soldiers behaved just as the others had’, so that it reads, ‘But the new army soon became the same as the last one, helping the people of the little country do all kinds of jobs/labour.’ While not an erroneous translation in itself, it is incomplete, because on the earlier page the narrative reported that:

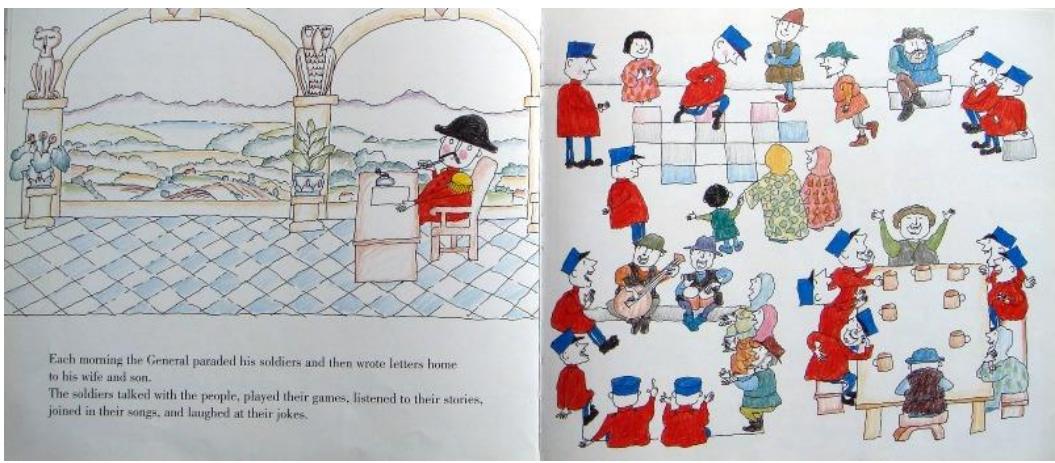
Each morning the General paraded his soldiers and wrote letters home to his wife and son.

The soldiers talked with the people, played their games, listened to their stories, joined in their songs, and laughed at their jokes.

The food was different from their own.

They watched it being prepared, then ate it. It was delicious.

With nothing else to do, the soldiers helped the people with their work.



What the author wants to express is that the soldiers of the large country are attracted by the cultural vitality and creativity of the little country. The friendliness of its people not only dissolves the soldiers' aggression, but also invites the invaders to participate in their daily life. These various layers are also conveyed by the images across two double-page spreads. However, the translator's addition enables an entirely contrary reading, namely that the way of life in the little country is not a conscious lifestyle choice, but rather stems from a lack of wealth, and therefore its people require the assistance of the soldiers from the large country, as appears to be shown in the image that comprises in the last page of this scene.

The Conquerors (David McKee, 2004; Ting Fan 丁凡 in the title of 'The Conquerors' 征服者, 2006)

There was once a large country that was ruled by a General. The people believed that their way of life was the best. They had a very strong army, and they had the cannon.

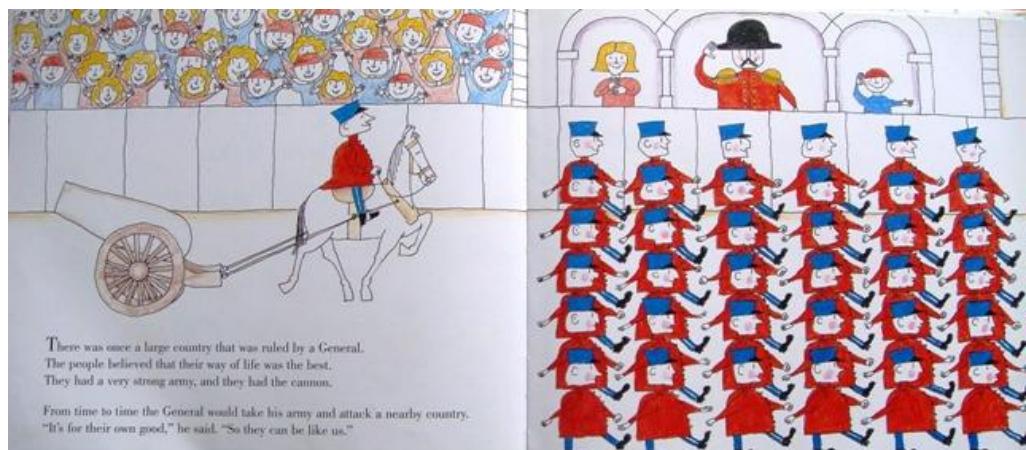
From time to time the General would take his army and attack a nearby country. "It's for their own good," he said. "So they can be like us."

從前有一位將軍，他統治一個很大很大的國家。這個大國的人民相信，他們過著世界上最好最好的生活。他們有強大的軍隊，還有大砲。

將軍常常率領軍隊去攻打別的國家。「我是為他們好，」將軍說，「這樣他們才能像我們一樣過好日子。」

[There was once a General who ruled a very large (very large)⁴ country. The people of this large country believed that they live the best (best) life in the world. They had a very strong army, and the cannon.

The General often take his army to attack other countries. "I do this for their own good," the General said. "So they can be like us, living a good/ wealthy life."]



* * *

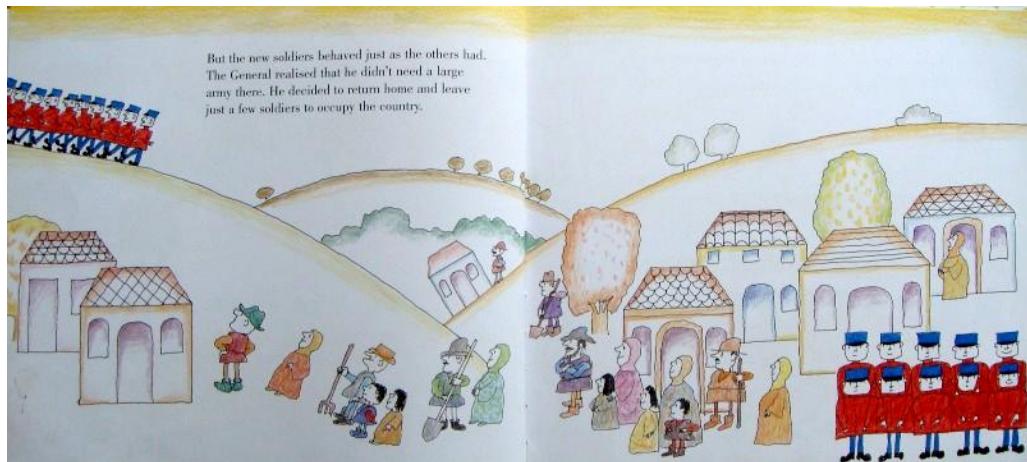
But the new soldiers behaved just as the others had. The General realized that he didn't need a large army there. He decided to return home and leave just a few soldiers to occupy the country.

但是新來的軍隊很快就變得跟上一批軍隊一樣，開始幫小國人民做各種工作。將軍終於明白，他沒有必要讓一大堆士兵留在這兒。他率領軍隊回國，只留下少數士兵，繼續佔領小國。

[But the new army soon became the same as the last one, helping the

⁴ The translator repeats the adjective twice in the translated narrative.

people of the little country with all kinds of works/labours. The General realized that he didn't need a large number of soldiers there. He took the army back to country, and left just a few soldiers to occupy the little country.]



Inserting Auxiliary Explanations

The sort of filling-in undertaken by Ting Fan (丁凡) in *The Conqueror* runs the risk of making the context too didactic as well as suggesting problematic inferences; other kinds of filling-in, ornamental narratives or auxiliary explanation, may be over-considerate and liable to make the narrative ponderous. Ornamental phrases are often added in the translation of picturebooks in Taiwan; some of them are idiomatic phrases or onomatopoeia, and some are emotional expressions. In *The Snail House* (2000), idiomatic phrases such as 'Yao Tou Huang Nao' (搖頭晃腦, the head wags and the body staggers) or 'Juan Pa Pa' (軟趴趴, soft) are used to describe the snail, rather than the original 'wobble like a jelly'. This rendition also includes some 'cause and effect' or other explanatory elements; for instance, 'cried' is extended to 'was worried to cry out'; and 'but for a snail, you see' becomes 'but a snail wouldn't think this way, you know'. In addition, the translator prefers repeating explicit subjects or names rather than using the

pronouns; for instance, ‘They smash their shells on a rock!’ becomes ‘Its claws smash many snails’ shells’. She also expands ‘No’ into ‘Don’t step on it!’, and puts adjectives and adverbs to subjects and verbs for a number of translated narratives:

The Snail House (Allan Ahlberg/Gillian Tyler, 2000; ChouYi Fen 周逸芬 in the title of ‘The Snail House’ 蝸牛屋, 2000)

Plates smashed, chairs fell over and that poor old snail himself just wobbled like a jelly.

盤子碎了，椅子倒了，可憐的老蝸牛也被震得搖頭晃腦，軟趴趴的像一團果凍。

[Plates smashed, chairs fell over. The poor old snail was shaken with his head wagging and body staggering, soft just like a jelly.]

* * *

“Oh!” cried Hannah.

“It was a thrush – a lovely singing bird, of course, but for a snail, you see –”

“Thrushes eat snails!” cried Michael.

「天啊！」妞妞擔心得叫了出來。

「其實，只是一隻小鳥——一隻美麗又愛唱歌的畫眉鳥，但是，蝸牛可不這麼認為，你們知道的.....」

「畫眉鳥喜歡吃蝸牛！」瓜瓜大喊。

[“Oh dear!” Niu Niu cried out anxiously.

In fact, it was a little bird – a lovely and that loves singing thrush, but a snail wouldn’t think this way, you know...”

“Thrushes like eating snails!”] Kua Kua cried loudly.]

* * *

“They smash their shells on a rock!” said Michael.

“No!” cried Hannah.

「牠的爪子踩碎了許多蝸牛的殼！」瓜瓜很緊張。

「不要踩牠！」妞妞大叫。

[It’s claws smash many snails’ shells.] Kua Kua was very nervous.

“Don’t step on it!” Niu Niu cried out loudly.]

Similar examples also appear in Quentin Blake’s *Angel Pavement* (2004). In a scene where two angels give Sid, a pavement artist, a special pen to participate in the big

drawing competition. The translator appends ‘You can use it to join the competition’ to the original, and also makes the original – ‘You still have to know how to draw, though’ – redundant as ‘But it is no use just to have the pen, you still have to use it to draw though’. However, there is no attempt to translate ‘it’s absolutely heavenly’ – a wordplay corresponding to ‘air’ – despite the fact that an effective way of rendering this wordplay is scarcely impossible: idioms such as ‘Mei Jo Tien Hsien’ (美若天仙, beautiful as angels) or ‘Ju Chih Tien Tang’ (如置天堂, as in the paradise) would have served, but it seems that the translator favors adding explanatory comments to retaining the original’s linguistic aesthetic, with its use of gaps and metaphors. She also fills-in information from the visual narrative; for example, near the end of the story, the images of a page – referring to the words ‘the drawings took to the air on their own’ in the source text – are verbalized into ‘birds, fish and ...that he drew flew to the air’ in the target text:

Angel Pavement (Quentin Blake, 2004; Tsai Tsung Chi 蔡忠琦 in the title of ‘A Colour Pen’ 彩色筆, 2005)

‘I know what,’ said Little Cap. ‘We can give you a special pencil from our collection. It draws in the air and it’s absolutely heavenly.’

‘Simply angelic,’ said Little Ring.

‘Totally divine,’ said Little Cap.

‘You still have to know how to draw, though.’

「我有個好辦法！」小瓶蓋說，「我們有一隻神奇的彩色筆，可以在空中畫畫，你可以用它去參加比賽。」

「它真的很特別！」小圈圈說。

「它有神秘的魔法！」小瓶蓋說。

「不過，光有筆沒有用，你得畫出來才行。」

[I got a good idea,’ said Little Cap. ‘We have a magic pencil, and it can draw in the air. You can use it to join the competition.’

‘It is really special!’ said Little Ring.

‘It has mysterious magic,’ said Little Cap.

‘But it is no use just to have the pen, you still have to use it to draw though.’

* * *

This time – can you believe it – the drawings took to the air on their own, even though Sid Bunkin stayed just where he was.

奇妙的事發生了，大鬍子坐在地上，他畫出來的鳥、魚……卻飛到空中。

[The wonder happens – Big Beard sat on the ground but birds, fish and ...that he drew flew to the air.]



Translating Images

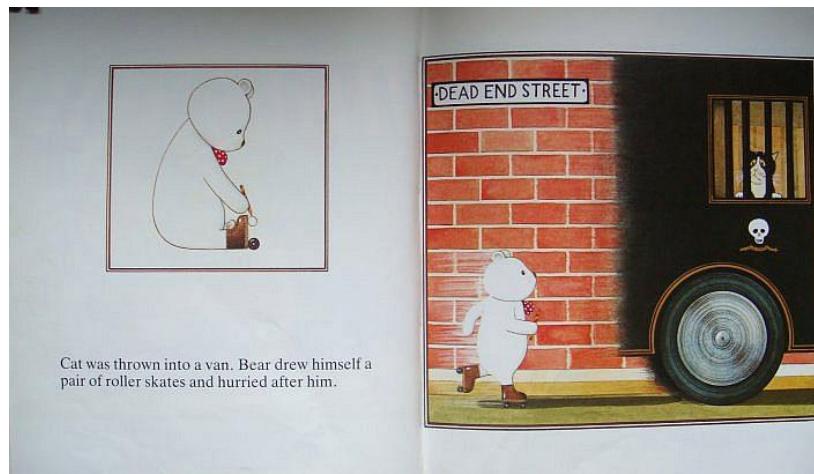
As the previous example shows, translating the visual into the verbal is another common tendency in the translation of picturebooks in Taiwan. In the translation of Anthony Brown's *Bear Goes to Town* (1982), large amounts of auxiliary information are added to the written text on the basis of what is shown in the visual narrative. In the scene where the Bear goes to rescue Cat, on the first double page, the translator Huang Yu Yu (黃鈺瑜) adds 'little' to all the characters in order to make things cute, which also happens in translations of *Angel Pavement* and other texts discussed elsewhere in this study. She also adds an adverb meaning 'very fast', which is obviously derived from the image. For the second double page, the original 'the driver locked Cat in a shed' is expanded into 'the driver locked Little Cat in a shed where there was only one iron gate and a little iron

window'. The sentence 'Bear went round to the side of the building and drew himself a ladder' is similarly augmented: '*Little Bear* went *secretly* to the place *below the iron window* and drew a ladder'. The translator provides these extra details as if afraid that the reader will be unable to understand how Bear manages in such a setting. In the next double page, the reader is directed to link the verbal ('Bear got to work with his pencil again and sawed through the bar on the shed window') with the visual, and infer that 'the work' Bear does is producing a saw; however, the translator again takes on the job of explaining, translating it as 'Little Bear climbed the ladder, drew a saw and sawed through the bar on the iron window'. Later, when Bear's help is solicited by the other animals in their quest to escape, the original 'Bear used his pencil' is rendered – in accordance with the image – as 'Little Bear picked up his pencil drawing'. 'Sheep refused to leave' is supplemented with 'Everyone left, only Sheep didn't want to go'. As will be seen, then, any gaps that require readers to employ their interpretative faculties by filling-in between lines and images are bridged over by the translator.

Bear Goes To Town (Anthony Brown, 1982; Huang Yu Yu 黃鈺瑜 in the title of 'Bear the Warrior' 小熊奇兵, 2001)

Cat was thrown into a van. Bear drew himself a pair of roller skates and hurried after him.

小貓被扔進一輛黑色的卡車。小熊替自己畫了一雙輪鞋，飛快的跟在那輛車後面。
[Little Cat was thrown into a black van. Little Bear drew himself a pair of roller skates and hurried after the van very fast.]



* * *

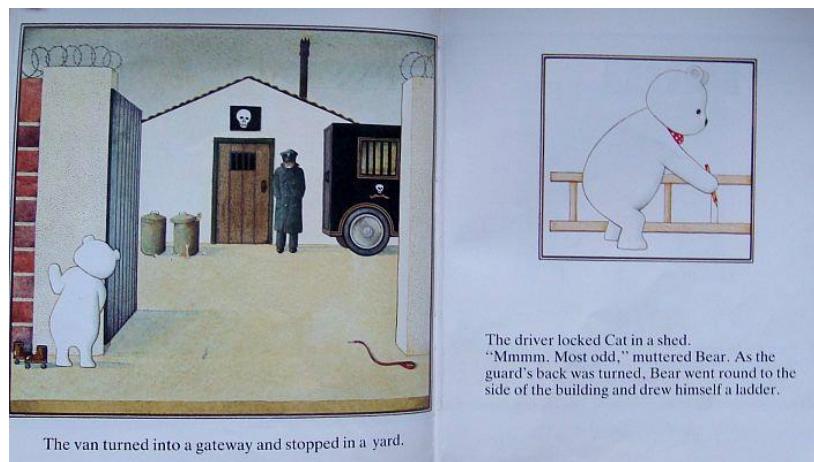
The van turned into a gateway and stopped in a yard.
 The driver locked Cat in a shed.
 "Mmmmm. Most Odd," muttered Bear. As the guard's back was turned,
Bear went round to the side of the building and drew himself a ladder.

卡車轉進一扇大門內，停在院子裡。

司機把小貓關進一個小房子，那兒只有一個鐵門和一個小鐵窗。

「恩，好奇怪！」小熊喃喃的說。當守衛轉過頭時，小熊偷偷溜到鐵窗下面，畫了一張梯子。

[The van turned into a gateway and stopped in the yard.
 The driver locked Little Cat in a shed where there was only one iron gate and a little iron window.
 "Mm. Very odd," muttered Little Bear. As the guard's head was turned,
Little Bear went secretly to the place below the iron window, and drew a ladder.]



* * *

Bear got to work with his pencil again and sawed through the bar on the shed window.

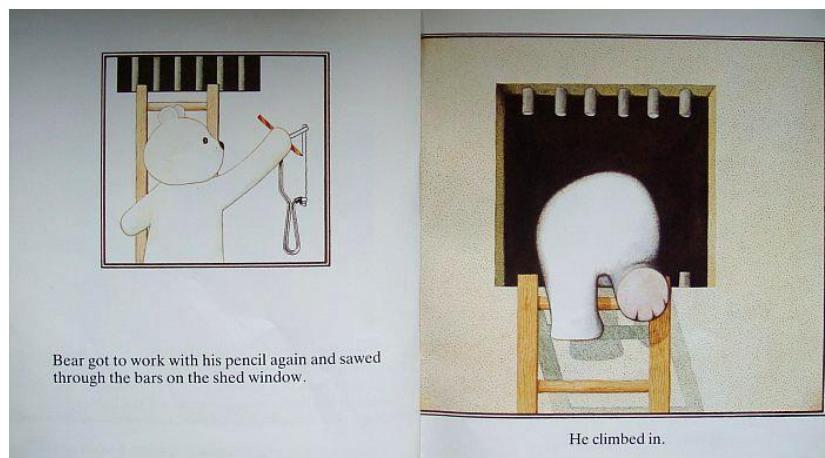
He climbed in.

小熊爬上梯子，畫了一把鋸子，鋸開鐵窗上的欄杆。

他努力的爬進去。

[Little Bear climbed up the ladder, drew a saw and sawed through the bar on the iron window.

He strived to climb in.]



* * *

Bear used his pencil. “Follow me,” he said

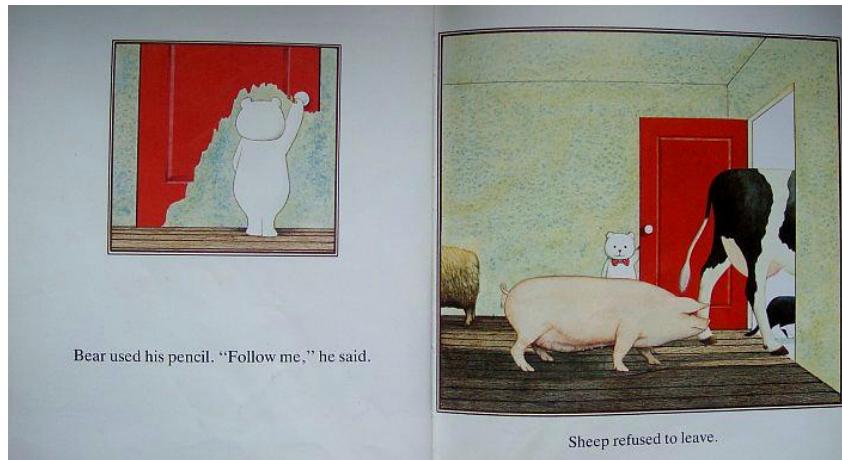
小熊拿起他的鉛筆，一邊畫一邊說：「跟我來！」

[Little Bear picked up his pencil drawing, while he spoke, “Follow me.”]

Sheep refused to leave.

大家都離開了，只有綿羊不想走。

Everyone left, only Sheep didn't want to go.



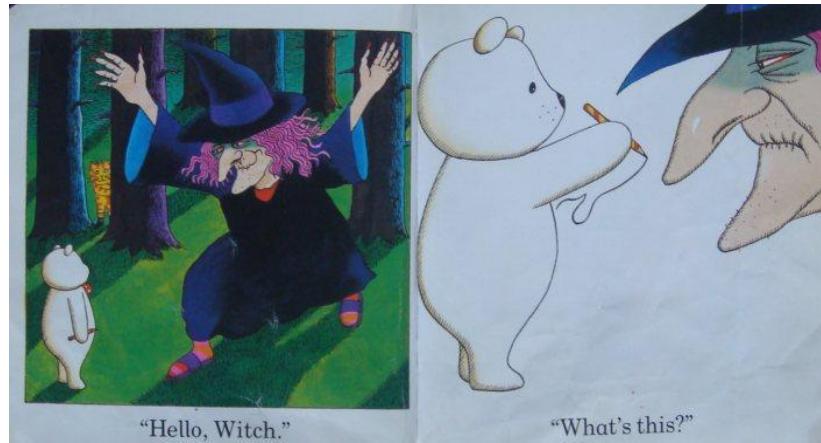
Even in much simpler texts than *Bear Goes to Town* such as *A Bear-y Tale* (1989) and *Bear Hunt* (1979) – the same translator – Huang Yu Yu, still translates information from images into the verbal: ‘What’s this?’ is rendered as ‘What on earth are you painting?’, and ‘Hello, Bears’ becomes ‘Hello, Bear Dad, Bear Mom, Bear Brother’. When three systems – pictures, words and turning the page – work together to create an effect for the reader, this kind of filling-in is not just redundant, but harmful, in the sense that it destroys the suspense – essential mechanism to a good picturebook. Take *Bear Hunt* for example; when Bear encounters a hunter who is going to shoot Bear, the verbal ‘Swiftly Bear got to work’ works in conjunction with the image and page turn: readers discover on the next page that Bear paints an umbrella on the hunter’s gun barrel. But before turning the page, the translator reveals that ‘on his gun barrel Little Bear painted an...’.

A Bear-y Tale (Anthony Browne, 1989; Huang Yu Yu 黃鈺瑜 in the title of ‘When Bear meet Bears’ 當熊遇見熊, 2001)

“What’s this?”

「你到底在畫什麼東西？」

[What on earth are you painting?]

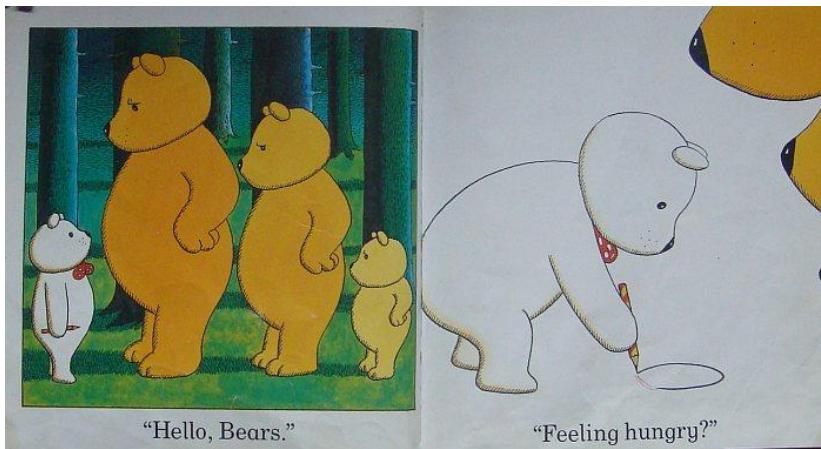


* * *

“Hello, Bears.”

「哈囉！熊爸，熊媽、熊弟弟。」

[Hello! Bear Dad, Bear Mom, Bear Brother.]

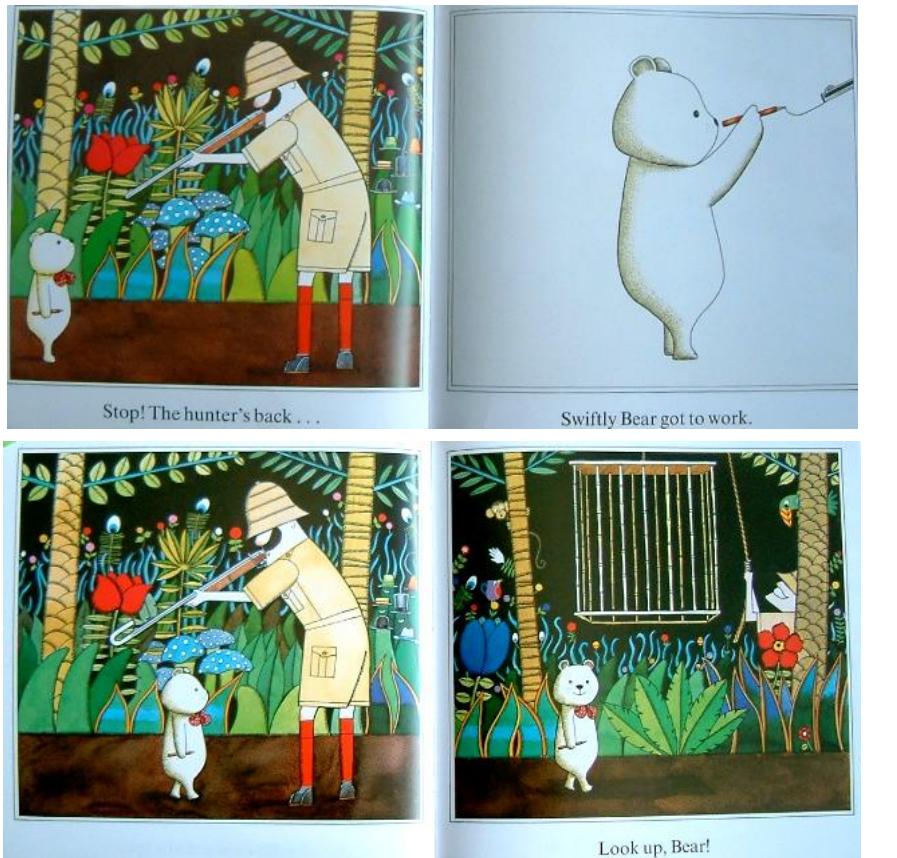


Bear Hunt (Anthony Browne, 1979; Huang Yu Yu 黃鈺瑜 in the title of ‘Savage Game’ 野蠻遊戲, 2001)

Swiftly Bear got to work.

小熊在他的槍管上畫了一個.....

[On his gun barrel Little Bear painted an...]



Anthony Browne's works are well-known for their multilayered narratives carefully built upon the cooperation of the verbal and the visual; nevertheless, their allusiveness apparently tempts translators into exceeding their mandate in the ways described above.

In Browne's *Changes* (1990), the story begins when Joseph is left at home alone and starts to speculate regarding his father's words – 'Things are going to change' – and hence his imagination, with some anxiety, turns to the environment. The creative journey starts with 'Joseph didn't know what to do. Maybe if he went for a ride'. Here, 'go for a ride' offers various possibilities, such as riding a bike, skateboarding, scootering and so on; but the translator, Kao Ming Mei (高明美), not only translates 'bicycle' from the picture but also shifts its position by a page – from the right- to the left-hand page.

Similarly, for the next double page, 'looked over the wall?' is rendered as 'climbed on top of the wall to look around?', by which the translator has changed the time concept of

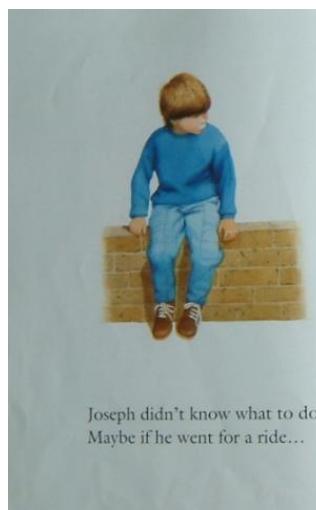
the original verbal text. The translation combines two aspects of time: the time of the original verbal text 'looked over the wall' and time of the visual 'Joseph is climbing the wall'. One final example is found in his autobiographical work *The Shape Game* (2003) – a reminiscence about young Anthony Browne and his family visiting the Tate Britain Gallery. George, Browne's brother, initially is not keen on paintings, and finds the tour boring. He is first told by his father to stop his grumbling, and then told-off by a guard when he leans against a picture. The rendition of this passage is filled-in with 'George was sad', an interpretation clearly based upon the image. Presumably, if George were portrayed as huffy or piqued, the rendition would follow the image in the same way.

Changes (Anthony Browne, 1990; Kao Ming Mei 高明美 in the title of 'Little Kai's House is changed' 小凱的家不一樣了, 1994)

Joseph didn't know what to do. Maybe if he went for a ride....

小凱不知道該怎麼辦。也許騎腳踏車.....

[Little Kai didn't know what to do. Maybe if he went bicycle riding...]

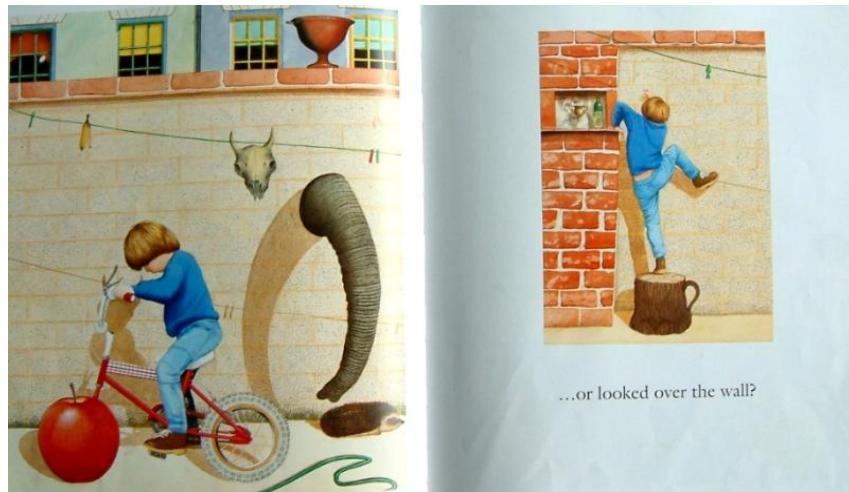


* * *

...or looked over the wall?

...或者爬到牆頭看看？

[...or climbed on top of the wall to look around?]

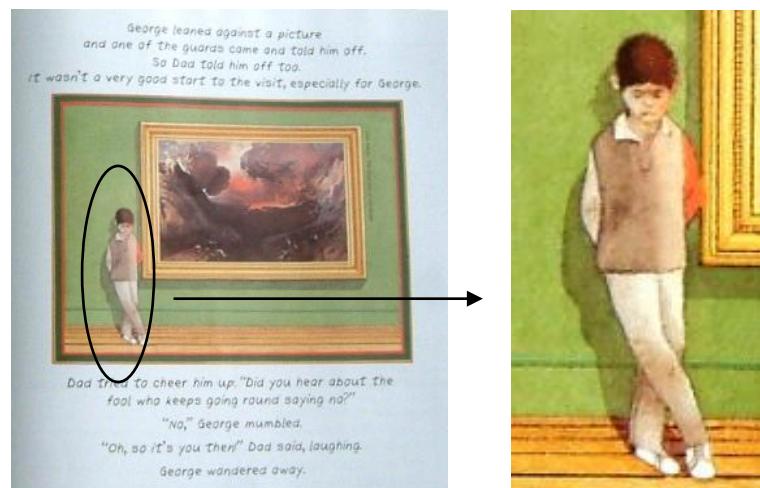


The Shape Game (Anthony Browne, 2003; Sun Pei 宋佩 in the title of 'The Shape Game' 形狀遊戲, 2005)

George leaned against a picture and one of the guards came and told him off. So Dad told him off too. It wasn't a very good start to the visit, especially for George.

喬治靠著一幅畫站立，有個警衛來了，要他離遠一點。爸爸也這麼告訴他，剛開始參觀就遇到這種事，真不愉快，喬治尤其難過。

[George leaned against a picture. One of the guards came and told him to stay away. So Dad told him so too. It was unpleasant to have this happen at the beginning of the visit. George was especially sad.]



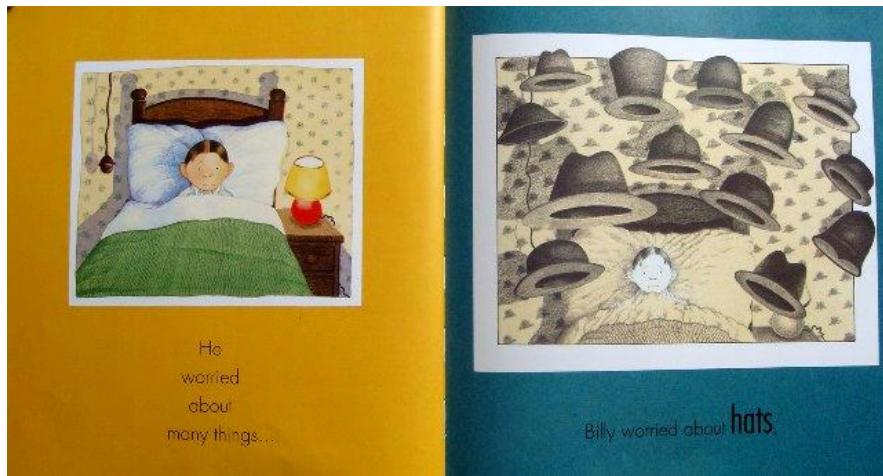
In most of Anthony Browne's works, the illustrations are part of a sophisticated narrative framework with details and metaphorical patterns, while the written words are relatively succinct and unadorned. The translation of Browne's *Silly Billy* (2006) gives a good example of how excessive a translator can be in verbalizing images. The book centers on a boy called Billy, who frets about everything while in bed at night. There are several double-page spreads in the same format, in which short phrases revealing Billy's fears are complemented by Billy's imaginative visions; however, the translator, Sang Ni (桑霓) interprets the images and makes the additional narratives in rhyme. By doing so, the translator not only *over-interprets* both the visual and verbal narratives, but also *changes the nature* of the target text:

Silly Billy (Anthony Browne, 2006; Sang Ni 桑霓 in the title of 'Silly Bi
Silly lly' 傻比傻利, 2006)

He worried about many things...
Billy worried about hats,

每天晚上睡覺前，比利會擔心許多事情.....
擔心帽子喝酒醉，空中開舞會。

[Every night before going to bed, Billy worried about many things...
Billy worried that hats get drunk, and have a party in the air.]



* * *

and he worried about shoes.

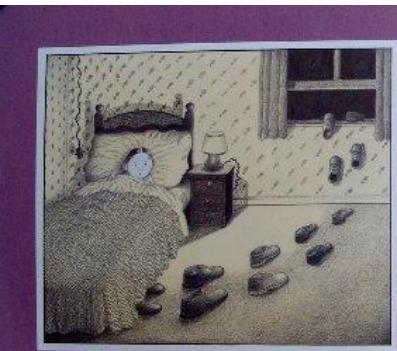
Billy worried about clouds,

擔心鞋子沒有腿，半夜去見鬼。

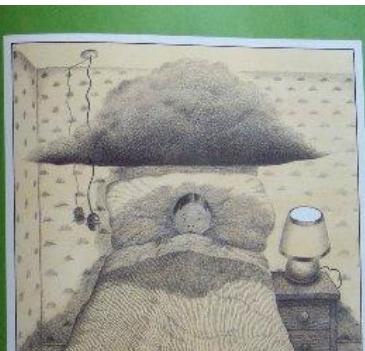
擔心頭上烏雲黑，天天會倒霉。

[worried that shoes without legs go to see ghosts at midnight.

worried that the dark clouds above his head would bring him bad luck.]



and he worried about **shoes**.



Billy worried about **clouds**.

* * *

And rain.

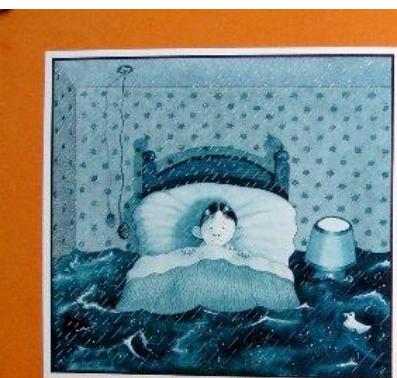
Billy even worried about giant birds.

擔心下雨不打雷，屋子淹大水。

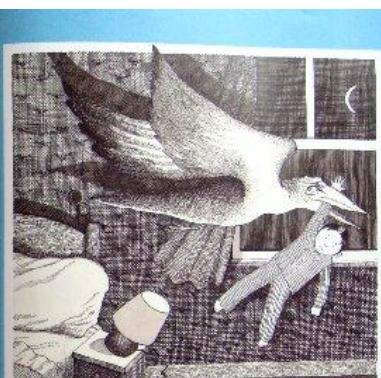
還擔心大鳥來了別想睡，咬著比利滿天飛。

[worried that rain without thunder would flood the house.

he couldn't sleep because he worried that a giant bird came to grasp Billy and fly around.]



and **rain**.



Billy even worried about **giant birds**.

In this case, again, the written words in the target text are the outcome of the translator's reading rather than authorial intention. It is doubtful whether these interpretations properly convey what Browne wants to say; however they certainly damage the designed gaps (between verbal and visual narratives) that the author reserves for readers, and impede their individual responses to these rich visual narratives.

The translation of Charles Keeping's *Joseph's Yard* (1969), a parable about a young boy who learns how to care for a plant in a bleak yard, offers a panoramic view of the ways in which translators often rely on the pictures – in conjunction with other kinds of 'filling-in' – to form their own readings of picturebooks. From the images in this text, the translator is aware that 'the plant' appears first in the shape of a sapling, and she translates it as such. In the source text, except for the word 'flower', which is used four times, Keeping uses the word 'plant' on the seven occasions when it is referred to. However, the translation from the beginning to the end clearly renders it in the light of the images, which means that the 'plant' is never referred to as such, but instead is referred to as 'sapling', 'little tree', 'flower' and 'tree'. There is no technical difficulty that prevents the translator from referring to it as 'plant' as the author does, but she chooses to render it in accordance with the changing forms in the pictures. Furthermore, 'The colour of petals became ugly' is translated from Keeping's 'The flower began to fade', again illustrating the ways in which the visual narrative impacts upon the verbal. In addition to filling in gaps between the verbal and the visual, the translator also embellishes the narrative and inserts some contextual fillings-in. For instance, 'Spring rain followed, and the warm sun' is elaborated to 'Then there was a continuous fall of spring rain, and then the warm sun started to shine and brush the ground again'. Near the end of the story, when Joseph finally understands how to care for the plant, the original reads 'And when it became a flower he didn't cut off the bloom because he knew it

would die', but the target text draws on the context to make 'And when it became a flower he didn't use his hands to pluck it, because he knew that if he plucked it the flower would die soon'. This elaboration continues over the next five pages with analogous sentences such as 'Then birds came because of the insects', which are all transformed with the addition of the words 'attracted by' (e.g. 'Then birds came, attracted by the insects'). Adding 'attracted by' to each sentence explains the relationship between the subject and the object, and the implied logic is verbalized. The 'filling the blank of narratives' is clearer on another page, where the poetic and figurative text, 'Joseph was bitterly ashamed. First his love and now his jealousy had killed the beautiful thing in his yard', is changed to the descriptive and explanatory 'Joseph felt that he was to blame. First he plucked the flower because he loved the flower too much, now he had killed the beautiful flower because of his jealousy'. In other examples of filling, the translator gives actions to the animals in the garden: 'fly and dance' for the insects, 'rest' for the bird, and 'doze' for the cat, but the original only states 'Insects flew among its flowers, birds perched in its branches, cats lay in its shade'.

Joseph's Yard (Charles Keeping, 1969; Lin Chen Mei 林真美 in the title of 'Joseph's Yard' 約瑟夫的院子, 1999)

He took the rusty old iron to him, and the man gave him a plant in exchange.

約瑟夫把破銅爛鐵抬去給他。他給約瑟夫一株樹苗作為交換。

[Joseph carried/lifted the rusty old iron to him. He gave Joseph a sapling in exchange.]



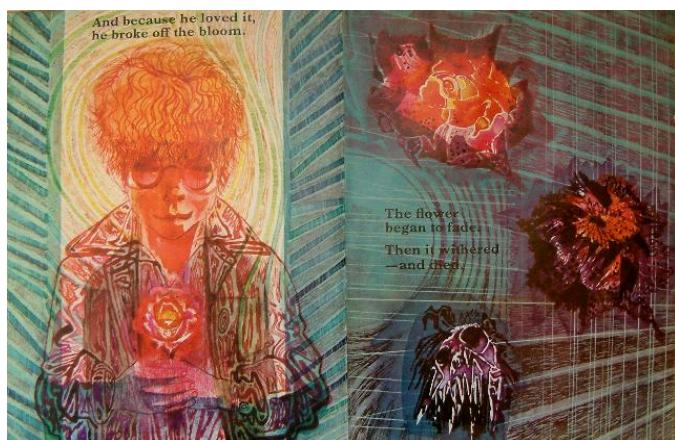
* * *

And because he loved it, he broke off the bloom.
The flower began to fade. Then it withered and died.

約瑟夫好喜歡這朵花，於是將它摘了下來。

花瓣的顏色愈變欲醜，最後，花便枯萎而死了。

[Joseph likes the flower so much that he plucks it.
The colour of petals became increasingly ugly. At last, the flower withered and died.]



* * *

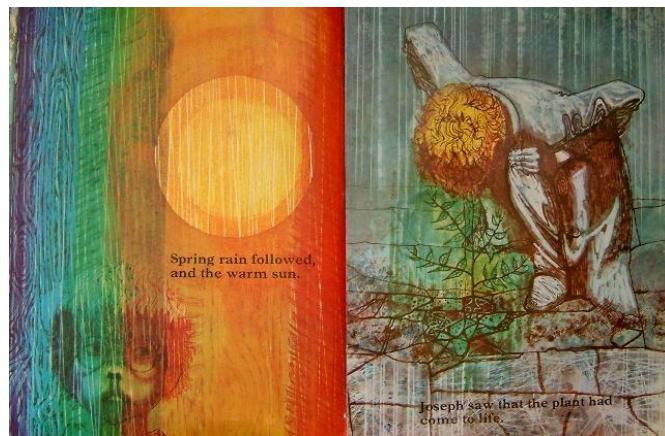
Spring rain followed, and the warm sun.

Joseph saw that the plant had come to life.

接著，是一陣連綿不斷的春雨。然後，溫暖的太陽又開始照拂大地。

約瑟夫發現，那棵植物又活過來了。

[Then there was a continuous fall of spring rain, and then the warm sun started to shine and brush the ground again. Joseph discovered that the plant had come to life.]



* * *

Another bud appeared. And when it became a flower he didn't cut off the bloom because he knew it would die.

Insects came into the yard because of the plant.

新的花苞又長出來了。當花苞開成一朵花時，約瑟夫不再動手去摘。因為，他已經曉得。摘完花，花很快就會死掉的。

小蟲被植物吸引過來。

[A new flower bud grew. And when it became a flower he didn't use hands to pluck it, because he knew that the flower would die soon if he plucked it.

Little insects came, attracted by the plant.]

* * *

Then birds came because of the insects.

小鳥被小蟲吸引過來。

[Then birds came, attracted by the insects]

* * *

Then cats came because of the birds.

小貓被小鳥吸引過來。

[Then cats came, attracted by the insects]

* * *

Joseph was bitterly ashamed. First his love and now his jealousy had killed the beautiful thing in his yard.

約瑟夫覺得自己很不應該，第一次，他因為太愛花而把花摘下來；現在，他又因為嫉妒而害死了這朵美麗的花。

[Joseph felt that he was to blame/ he should not have done these. First he plucked the flower because he loved the flower too much, now he had killed the beautiful flower because of his jealousy.]

* * *

When the winds came the plant was bare. Snow covered it, and the rain followed.

The sun shone and the winds came again. Joseph did not touch his plant. The seasons passed and it grew bigger, and bigger, and bigger.

風再起時，小樹光溜溜的。雪落在樹幹上。然後，雨又開始下了。

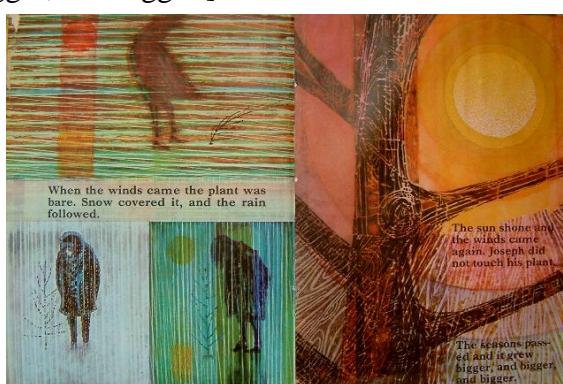
太陽照著院子，風吹過院子。約瑟夫不再去碰他的小樹。

經過了春夏秋冬，樹愈長愈大、愈長愈大、愈長愈大。

[When the winds came the little tree was bare. Snow fell on the tree trunk, and the rain began to fall.

The sun shone on the yard and the winds blew over the yard. Joseph did not touch his little tree.

The spring, summer, fall and winter seasons passed and the tree grew bigger, and bigger, and bigger.]



* * *

In time the plant filled the yard. Insects flew among its flowers, birds perched in its branches, cats lay in its shade. And Joseph was happy.

終於，院子開滿了花。小蟲在花間飛舞，小鳥在枝頭休息。貓在樹蔭下打瞌睡。約瑟夫覺得他好幸福。

[Finally, the yard was filled with the flowers. Little insects flew and danced among the flowers, little birds had a rest in its branches, cats dozed in tree's shade. And Joseph felt that he was very happy.]



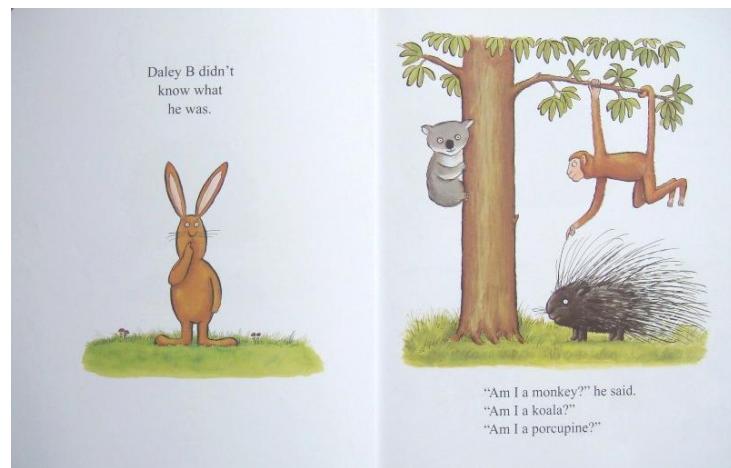
There are many other examples of images being verbalized by translators. In *You Are a Hero, Daley B* (1992), 'Daley B didn't know what he was' is rendered as 'Daley B didn't know what animal he was', 'a nest' becomes 'a bird's nest' and 'a web' becomes 'a spider's web':

You Are a Hero, Daley B (Jon Blake/Axel Scheffler, 1992; Kuo En Hui 郭恩惠 in the title of 'I Don't Know Who I Am' 我不知道我是誰, 1994)

Daley B didn't know what he was.

達利 B 不知道自己是甚麼動物。

[Daley B didn't know what animal he was.]



* * *

Daley B didn't know where to live.

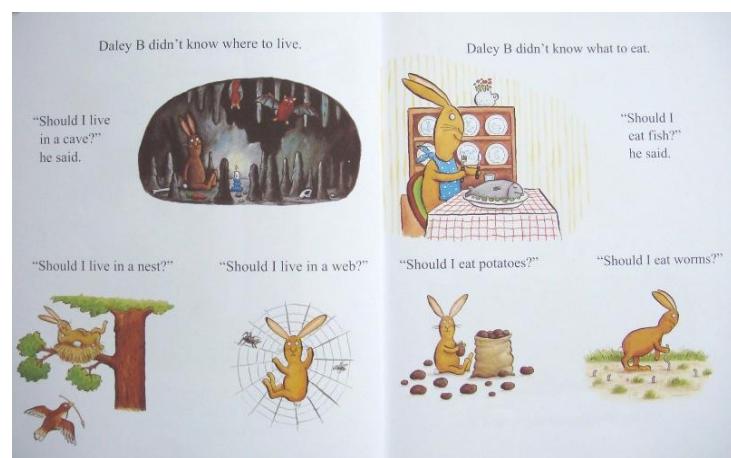
"Should I live in a cave?" he said, "Should I live in a nest?" "Should I live in a web?"

達利 B 不知道他要住在甚麼地方。

「我應該住在山洞裡嗎？」 「還是鳥巢上呢？」 「或是蜘蛛網上呢？」

[Daley B didn't know where he should live.

"Should I live in a cave?" "or in a bird nest?" "or in a spider's web?"]



These elaborated translations do not sound wrong, but they do conflate visual and textual narratives, and deprive readers of the opportunity to develop their ability to link narratives and distinguish categories. The same phenomenon is found in Quentin Blake's

Zagazoo (1998): the information 'They lived happily everyday' is not provided in the text but rather interpreted from the lively, joyful accompanying pictures:

***Zagazoo* (Quentin Blake, 1998; Huang Hsiao Ying 黃筱茵 in the title of 'Little Monster' 小野獸, 2002)**

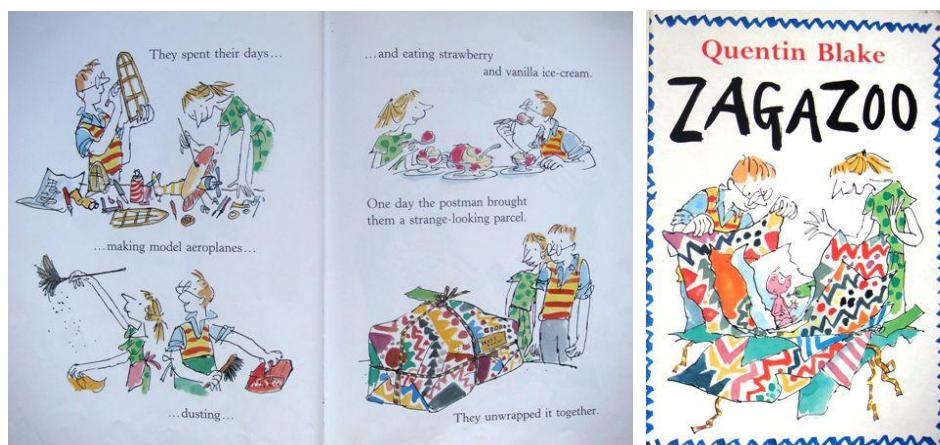
They spent their days ...
...making model aeroplanes...
...dusting...
...and eating strawberry and vanilla ice-cream.

One day the postman brought them a strange looking parcel.
They unwrapped it together.]

他們每天都過得很開心。
一起作模型飛機.....
一起打掃家裡.....
有時吃點草莓和香草口味的冰淇淋
有一天，郵差先生送來一個奇怪的包裹
喬治和貝勒一起拆開包裹。

[They live happily everyday.

They made model aeroplanes together...
dusting the house together...
...and sometimes eating strawberry and vanilla ice-cream.
One day the postman brought them a strange looking parcel.
George and Bella unwrapped it together.]

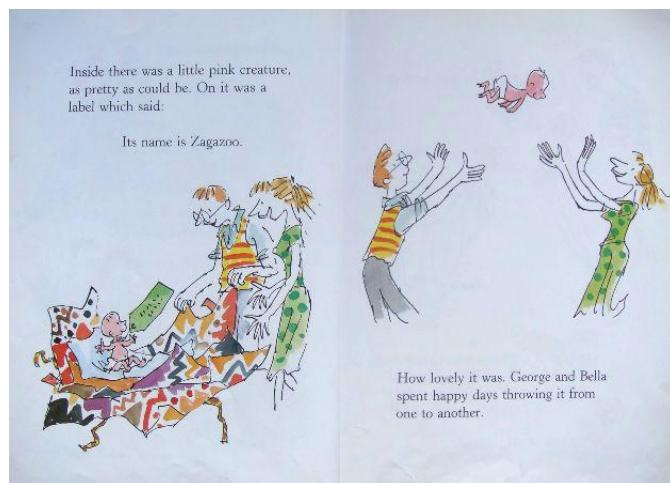


* * *

Inside there was a little pink creature, as pretty as could be.
On it was a label which said: Its name is Zagazoo.

包裹裡頭是一個好漂亮、好漂亮的粉紅色小生物。牠身上繫著標籤，標籤上寫著：
牠的名字叫小野獸。

[Inside there was a very pretty, very pretty little pink creature. Its body
was tied with a tag, on which it says: Its name is Little Monster.]



In the translation of Blake's *Mister Magnolia* (1980), 'When he enjoys water play, everyone has to climb up to the ladder – the splash is high and immense' and 'vegetables and fruit fall over the ground' again show the translator repeating information from the visual images rather than translating what the original text says:

Mister Magnolia (Quentin Blake, 1980; Hung Ching Su 洪殊靜 in the title of 'Mister Barefoot' 光腳丫先生, 1994)

And the splash is immense when he comes down the chute —

他玩起水來，大家只好趕緊爬上台階----水花濺得又高又大。

[When he enjoys water play, everyone has to climb up to the ladder —
the splash is high and immense.]



* * *

Just look at the way that he juggles with fruit

看他表演特技，蔬菜水果掉滿地。

[Look at his juggling, vegetables and fruit fall over the ground.]



Over-interpretation of verbal narratives may result in misdirection, as was the case in Ting Fan's *The Conqueror*. Sometimes, translating images in this way could also endanger readers' understanding. For example, in David McKe's *Isabel's Noisy Tummy* (1994), when the translator uses 'Isabel helped her mother with household chores' to replace 'She was helpful' in the original, not only is the meaning of the sentence

restricted, but the character to which it refers, a little girl called Isabel, is stereotyped. In spite of the stereotyped images of her parents set in a domestic interior, 'Isabel was helpful' can technically refer to other activities. The reader may accept the information from the image, but the visual 'doing chores' is only one possibility. The rendition by Ko Chien Hua (柯倩華), 'She helped out with household chores', not only restricts the possibility of the verbal meaning but also assumes the potentially pleasurable role of 'meaning maker' that the reader ought to have enjoyed:

Isabel's Noisy Tummy (David McKee, 1994; Ko Chien Hua 柯倩華 in the tile of 'Little Chi's tummy is Rumbling' 小琪的肚子咕嚕咕嚕叫, 2004)

Isabel was a very good girl. She was helpful and she always did as she was told. But, Isabel had a noisy tummy.

小琪是個好女孩。她會幫忙做家事，也很聽話。可是，小琪的肚子會咕嚕咕嚕叫。

[Little-Chi was a very good girl. She helped out with house chores, and she was obedient. But, Little-Chi's tummy makes rumbles.]



小琪是個好女孩。她會幫忙做家事，也很聽話。可是，小琪的肚子會咕嚕咕嚕叫。

This kind of filling-in is also reflected in the translated book titles. For instance, ‘Zagazoo’ is a symbolic compound of ‘zoo’ and ‘zigzag’ that is repeatedly illustrated in the pictures inside the book, meaning the continuous changes of one’s life, while the Chinese book title ‘Little Monster’ loses the implication of ‘zigzag’ but literalises the visual rendition of how the baby changes into various ‘animals’ at different stages. In the same way, an important feature of the titular protagonist of *Mister Magnolia*, who has only one boot, is translated as ‘Mister Barefoot’. Using information from the context in the title is not unusual in translated picturebooks in Taiwan; ‘Colour Pen’ replaces ‘Angel Pavement’; ‘Bao Erh: A Goose Wearing A Jersey’ comes from ‘Borka : The Adventures of a Goose With No Feathers’ ; ‘Little Kai’s House is Changed’ derives from ‘Changes’; ‘My Secret Friend A-Te’ replaces ‘Aldo’. These show that decoding figurative narratives or attempting to reveal the point of texts is normal practice for editors or translators who make books for young readers.

Macro-Translating

I use the term ‘macro-translating’ to designate a certain strategy of narrative in translation. It refers to fictional translating in which translators self-consciously act as agents in bridging different groups of readers, particularly in the way that translators use their given knowledge situated beyond the structures of the source text to transfer the information of narratives with the supposition of the target readers’ response and comprehension. This kind of strategy potentially disturbs the designed cadence of narratives and readers’ reception of the source text; it occurs commonly in the ways in which the translator brings crucial information forward to inform earlier contexts. As stated, the Taiwanese version of John Burningham’s *Aldo* is given the title of ‘*My Secret Friend A-Te*’, a title which inevitably prefigures plot points which would, in the source

text, only reveal themselves through the reading process. This process of prefiguration continues inside. In one double-page, the narrator reveals that she would imagine a secret friend in situations where ‘things get really bad’ or ‘when they were horrid to me’; these passages imply, of course, some measure of suffering at the hands of others, but are purposely vague and allusive rather than direct. In contrast, the translator renders these passages as ‘when I get in trouble’ and ‘when they bully me’, thereby prefiguring information only revealed in the source text on the following page, when the protagonist is seen being intimidated by two bullies. On the next double-page with the bullying image in the target text, the words of the target text change the sense from ‘they go away’ to ‘they release me’. In terms of verbal narratives, the action that the author describes is different from that described by the translator; the latter shows the bullies *releasing* the protagonist mainly according to the visual narrative.

The disclosure of the implied meaning in the images occurs again in another double-page when, on the left side, the protagonist says, ‘Sometimes I wish Aldo could help, but he is only my special friend’; on the right side, the image depicts two adults quarrelling expansively, while the translated text states, ‘Sometimes I wish A-Te could help *them*, but he belongs to me only, and he is a special friend’ (my emphases). In fact, the message that her parents don’t get along well is only implicitly hinted in the earlier image, in which she goes out with only her mother, and seems to envy children whose parents are still together. Therefore, when readers of the source text read the protagonist saying ‘Sometimes I wish Aldo could help’ with her lonely figure, they need to find out what is wrong in the story on their own. They must wonder *what* or *who* needs help? However, by adding ‘them’, a Chinese personal pronoun used for people only, the translator has bridged the gaps that the reader of the original must complete by linking information from the text and the images scattered across different pages.

Aldo (John Burningham, 1991; Lin Chen Mei 林真美 in the title of 'My Secret Friend A-Te' 我的秘密朋友阿德, 1997)

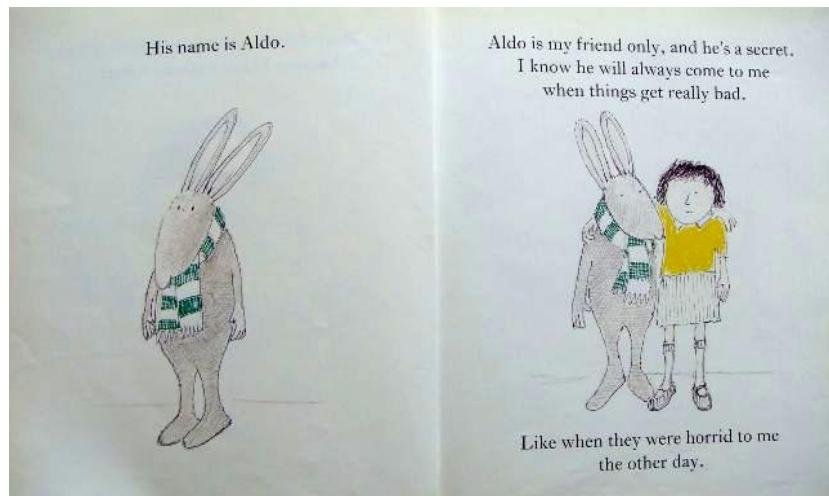
Aldo is my friend only, and he's a secret.
I know he will always come to me when things get really bad.
Like when they were horrid to me the other day.

阿德只屬於我，他是我的秘密朋友。

每當我遇到麻煩，他就會過來陪我。

譬如說，那天他們欺負我。

[A-Te belongs to me only, and he's my secret friend.
He will come to accompany me when I get trouble.
Like when they bullied me the other day.]

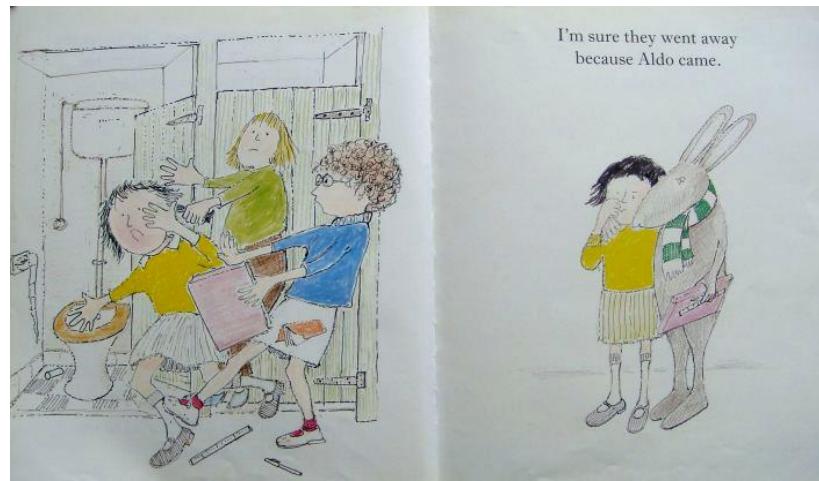


* * *

I'm sure they went away because Aldo came.

要不是阿德出現，他們根本不會放開我。

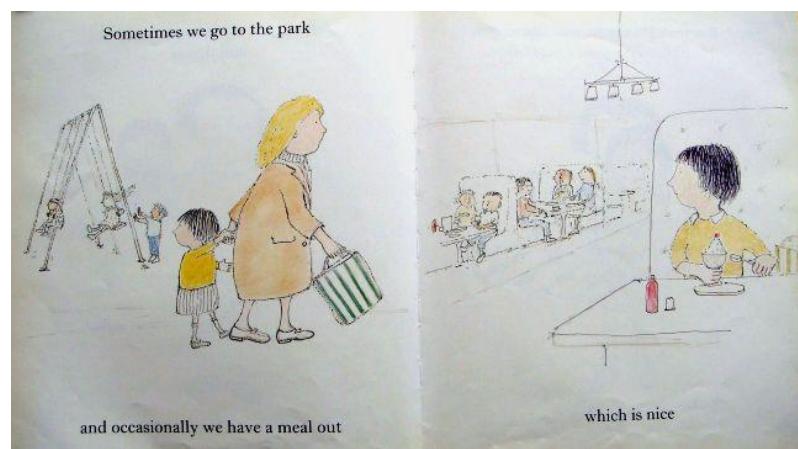
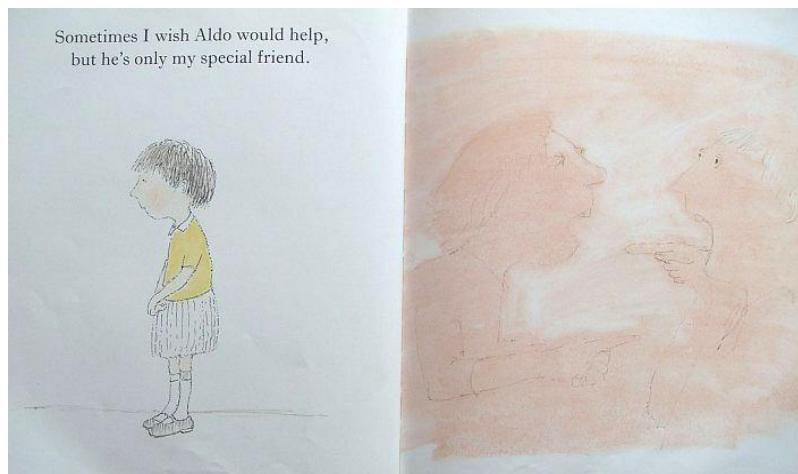
[If it were not for A-Te's appearance, they wouldn't possibly release me.]



* * *

Sometimes I wish Aldo would help, but he's only my special friend.

有時，我真希望阿德也能幫幫他們，但是，阿德只屬於我，他是一個很特別的朋友。
[Sometimes I wish A-Te could help them, but he belongs to me only, and
he is a special friend.]



This double page runs earlier than the above one for three double-page spreads.

This kind of macro-translating could be indicative of translators' thoughtful assistance, but its effect is to destroy the sequence of decoding that is intrinsic to the reading process in relation to a well-designed picturebook. Take Browne's *Into the Forest* (2004), for example: the book is built around a boy's uncertainty when he is woken by a terrible sound of thunder. He finds his father gone, and his mother does not know where his father is, or when he will return. However, the next day, he is asked by his mother to take a cake to his sick grandmother. He then goes through an imaginative journey into the forest, where he meets some fairy tale characters. When he finally arrives at his grandmother's house, to his surprise his father is there. The plot deals with children's fears, and the ways in which these fears are manifested by the imagination. However, in the third double-page, the translation 'I wanted to be home *before* Dad comes home' has ruined the suspense of the original 'I wanted to be home *in case* Dad came back' (my emphases); the translation reveals that his father has *not* disappeared, and his return is never in doubt.

In addition to this macro-translating, other kinds of gap-filling, making inferences and translating images can be collected between pages. For instance, 'come here, love' is rendered as 'come here, let grandma hug you, good grandson' repeating the visual narrative that shows the grandma holding the boy in her arms in bed. And 'I am alright now' is explained as 'I feel fine after seeing you'.

Into the Forest (Anthony Browne, 2004; Cheng Yi Fen 陳怡芬 in the title of 'Walking Into the Forest' 走入森林, 2004)

But that day, for the first time, I chose the quick way. I wanted to be home in case Dad came back.

可是那天不知怎麼了，我頭一次決定走捷徑，我想趕在爸爸回家前先到家。

[But that day, somehow, for the first time, I chose the quick way. I wanted to be home before Dad comes home.]

* * *

“Come here, love,” she sniffed. “How are you?”

“I am all right now,” I said.

Then, I heard a noise behind me and turned round...

「過來給奶奶抱，乖孫。」她鼻音濃重的說，「你還好嗎？」

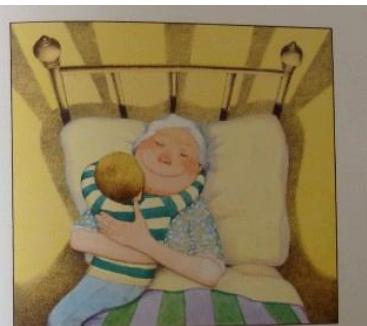
「我看到你就好了。」我說。

然後，我聽到背後有聲音，回頭一看.....

[“Come here, let grandma hug you, good grandson” she said with heavy nasal tone. “How are you?”

“I feel fine after seeing you.” I said.

Then, I heard a noise behind me and turned round...]



“Come here, love,” she sniffed. “How are you?”
“I’m all right now,” I said.
Then, I heard a noise behind me and turned round...

The rendition of *The Kiss That Missed* (2002) also displays macro-translating at some crucial points. It is a story in which a busy king blows a Royal Kiss and says ‘Goodnight’ to his son, but his son misses it and it bounces out of the castle. The King sends his loyal knight to catch it. The knight begins his pursuit of the kiss; he chases into the forest where he meets wolves, bears and a gigantic dragon. Two double-page spreads near the end of the story demonstrate all kinds of gap-filling occurring simultaneously. It is the scene where the knight confronts the dragon before he catches the kiss, with the verbal and the visual, as follows:

The Kiss That Missed (David Merling, 2002; Tang Hsin Yi 湯心怡 in the title of 'Chasing After the Goodnight Kiss' 追追追！晚安吻, 2005)

‘Hang on!’ he said, as they tumbled through the trees.

‘Come back!’ he puffed, as he lumbered after them.

‘I want to pick you up and...’

「抓好呀！」巨龍一看騎士和馬兒被他的噴嚏吹翻、滾過樹林時，馬上大叫起來。

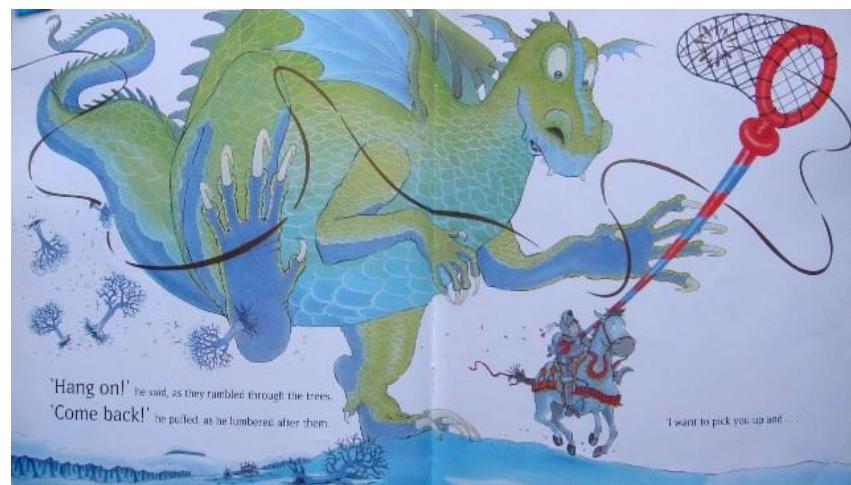
「回來啊！」巨龍隆隆、隆隆的踩著大腳，一邊跑一邊喘氣，追上他們。

「我只是想把你們抱上來……」

[‘Hold on!’ the gigantic dragon cried loud immediately, as he saw them blown over and tumbled through the trees by his sneeze.

‘Come back!’ the gigantic dragon rumbled the big feet, as he ran, puffing and lumbering after them.

‘I just want to pick you up and hug you...’]

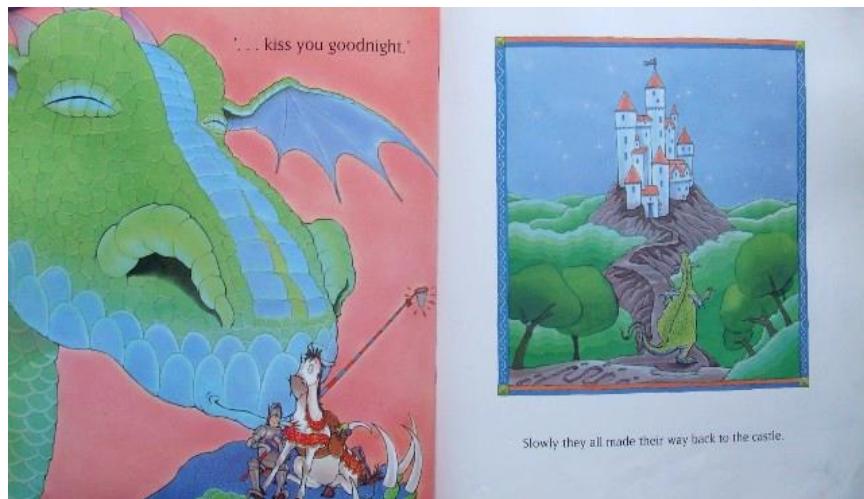


* * *

...kiss you goodnight.

「……親一下，說聲晚安而已。」

[...kiss you, and say goodnight only.]



Firstly, the target title ‘Chasing After the Goodnight Kiss’ reveals the consequence of ‘The Kiss That Missed’ (the source title). Secondly, as seen, the translator adds unnecessary interpretations ‘between the lines’, as if anticipating a younger target readership than that of the source text. This surplus attentiveness, in fact, disturbs the sequence of the reading. ‘I just want to pick you up and hug you’ – Tang’s rendition of ‘I want to pick you up’ – has again disclosed the existence of the ‘implied translator’. Because of ‘just’ and ‘pick you up and hug you’, the surprise and sudden relief that should come after turning the next page has been anticipated, indicating that the translator has allowed her knowledge of the text to prematurely inform her readers of the outcome. Again, in the next page, the added word ‘only’ of ‘kiss you and say goodnight only’ presents the sentence as a macro-narrative; the translator assumes that the reader should be alarmed at these two intense points, and hence tries to soothe the reader with these words, which only serve to diminish the effect. In a short, the supplementary information has damaged not only the symphony of pictures and words but also the accurate rhythm of turning the page that are necessary to completing the reading.

The Effect of Mothering Translation on Picturebooks

A selection of picturebooks created by British male authors and translated by Taiwanese female translators has shown that some tendencies regularly found in the work of female translators significantly affect the translation of picturebooks. Indeed, in terms of over-interpretation, the situation is intensified. There are some very clear similarities to be identified amongst these target texts: translators attempt to adorn plain sentences with more adjectives, adverbs and onomatopoeia; they tend to render figurative narratives into prosaic or literal narratives; they are inclined to make inferences from the implicit or open narratives in the source text into explicit and definite interpretations in the target text; they are apt to insert auxiliary explanations between fragmented or succinct verbal narratives; they often translate the verbal in the assistance of the visual in order to make the translated narrative more complete; they translate the story with the experience of being the reader of the source text and allow their knowledge of it to affect the translation.

Mother's Guidebooks

These female translators may be motivated by the desire to help readers in their understanding of the text, but instead their translations merely display the qualities of thoughtfulness, consideration, emotion and carefulness often regarded as characteristics of traditional femininity. This can usefully be related to the supplementary material that frequently accompanies translated picturebooks in Taiwan, known as *Mother's Guidebooks*. *Mother's Guidebooks* first appeared in the 1980s, when a large collection of picturebooks published by Han Sen (漢聲) – a direct selling publishing house – was accompanied by considerable amounts of supplementary information about each picturebook. This included details about writers, illustrators and topics, and suggested

activities to complement readings. The new genre ‘Mother’s Guidebook’ soon became a phenomenon in publishing and was copied by other publishers. Later, some of these materials came to be known as *Reading Guidebooks*, but they continue to be published alongside many picturebooks. It has been stubbornly believed by children’s book publishers that sales would be unfavourably affected without the additional *Mother’s Guidebooks*. With that persistent belief, the material of *Mother’s Guidebooks* is transformed by other means in the translation of each book: a separate booklet to a single picturebook or a section within a picturebook for reviews and reading guides in several pages.

The number of words in these supportive materials usually considerably exceeds those in the translated text. Owing to the appearance of *Mother’s Guidebooks*, reading to young children is strongly identified as a mother’s task, consequently the work of translating, writing and editing is related to the label ‘mother’. This phenomenon is reinforced partly because the majority of workers in the children’s book industry are females, and partly because the notion that the nature of females is to give birth to and nurse children is deeply rooted and particularly emphasized in the Chinese cultural society. Even up to the present, ‘femininity’ is often considered equivalent or relevant to ‘mothering’ in Taiwanese society, and consequently the feminization of the picturebook industry is assimilated into the translation strategy. This may also be the case for groups of female translators of female authors’ works, or male translators of any works in translated picturebook. In fact, most female translators of the picturebooks discussed above have translated over five English picturebooks in Taiwan; some of them have even done a few dozen picturebook translations, such as Lin Chen Mei, Kao Ming Mei, Kuo En Hui, Ko Chien Hua and Sun Pei. In addition to translating, they are also influential figures in promoting picturebooks in Taiwan; their names frequently appear in the reviews attached

to picturebooks or *Mother's Guidebooks*. Through both their translation strategies and supportive promotions, they have crucially shaped the way that people conceive of picturebooks in Taiwan.

Ignored Authors, Readers and Picturebooks

Even though translators might be unconscious of the assimilated 'mothering' strategy associated with the translation of picturebooks, these social circumstances are interrelated to characteristics present in translation, which are less measurable in male translators. These characteristics might be referred to or be explained in part by various substantial studies, which have found that girls have higher achievement in reading and writing than boys,⁵ or that women have better communication skills and supportive characteristics than men have,⁶ and the fact that jobs related to children are undertaken largely by women in Taiwan.⁷ Nevertheless, we have to bear in mind that the picturebook, which combines the two properties of literature and art, is a sophisticated genre that differs from the novel. It is not just the ability of language for reading or writing that is required; the competence of understanding the *properties* of picturebooks is equally important. Put simply, for the written text, authors often deliberately decontextualize it to a certain degree: with these verbal fragments, the visual can thus play the role of integrating the snatches of verbal narratives and vice versa; for readers, they can, accordingly, make meaning and sense of the artistry of storytelling between the

⁵ See footnote 17 in Chapter 4.

⁶ Jennifer Coates, in *Women, Men and Language* (1986), finds a different linguistic model of cooperative/competitive talk between men and women. Coates and others researches have found that men use competitive forms more often than women, and women use cooperative forms more frequently than men. Deborah Tennen, in *You Just Don't Understand* (1990), has a summary of six contrasts between male and female's language. Male vs. Female: status vs. support; independence vs. intimacy; advice vs. understanding; information vs. feelings; orders vs. proposals; conflict vs. compromise.

⁷ See example of 'female teachers in schools in Taiwan', footnote 38, Chapter 1. As far as the young reader of picturebooks is concerned, in kindergartens and in the first-to-third year of elementary schools, the proportion of female teachers is even more dominant.

verbal and visual narratives that reciprocally resonate but do not adhere to or repeat each other. It is important that creative responses are required from the reader in order to experience the different layers of narratives and meanings. Children should be trusted to explore the reading material and thereby develop their reading capabilities, rather than being directed by a meticulously guarded, pre-prepared pathway.

In the course of a two-year study of primary school children's responses to some contemporary picturebooks in which Anthony Browne's works play an important role, Evelyn Arizpe and Morag Styles found children demonstrating amazing macro-literacy and macro-cognition:

The children were aware of the thinking, looking, and planning required to achieve all this successfully and of the possibility of making and rectifying mistakes. They also revealed an ability to put themselves in the artist's head to imagine how he wanted the reader to react by creating images that inspired humour, fear and other emotions. Their critical comments and observations suggest how these macro-cognitive skills can be developed and built on in order to help them become more critical and discerning readers.⁸

After Anthony Browne read the study, he expressed how deeply he was touched by the children's responses to his works incorporated in this project:

The children's sophisticated reactions didn't surprise me as I've known for some time how we often undervalue the abilities of children to see and understand. I was particularly struck by how below-average readers of print were often excellent readers of pictures. They were able to pick up on themes and ideas that I hadn't expressed in the text, only in the pictures. Children are wonderful readers of visual metaphors and it was particularly pleasing for me to see even the youngest fascinated with the connection between the gorilla and the cross in *Zoo*. This book, I think, proves beyond doubt children's

⁸ Evelyn Arizpe and Morag Style, *Children Reading Pictures: Interpreting Visual Texts* (London: Routledge, 2003), p. 202.

innate ability to derive true meaning from pictures.⁹

The observation that author's talent and children's innate ability could claim equal respect from other people is significant for both readers and creators. Their abilities should not be undervalued by what is perceived as 'mothering publishing' as well as 'mothering translation', represented in both supportive materials alongside the target texts and translation strategies inside the target texts. For that reason, translators and editors need to consider further the ways in which words and images relate to one another, and in which their translation strategies might undermine the multiple relationships and values represented in the text. Conceivably, of course, some editors or parents may support the idea of 'mothering translation' by contending that extra explanatory words or 'fillings-in' could be helpful for young readers by expanding their vocabularies or understanding of usage, and, indeed, it might be acceptable on those levels; nevertheless, it also downgrades the integrity and the artistry of the original, and certainly, does not help children to think independently, acquiring imaginative capacity and artistic cultivation.

When we review the case studies of the selected fictions and picturebooks, we observe a phenomenon that demands greater attention. The practice of filling-in gaps by female translators is appreciably less pronounced if the main target readers are older or adult, as is the case with Mark Haddon's *The Curious Incident of the Dog in the Night-time* and Aidan Chambers' works, or works governed by adult publishers, such as Neil Gaiman's *Coraline* and China Mieville's *Un Lun Dun*. However, the tendency to fill-in gaps increases significantly in picturebooks. This suggests that it is not that women are *unable* to translate picturebooks in ways that avoid gender reflections, but rather that

⁹ Ibid, p. 250.

circumstances relating to the position of females within Taiwanese society render them susceptible to producing ‘mothering’ translations. Therefore, it is worth pondering the extent to which female translators are, both consciously and unconsciously, affected by traditional roles, such as child carers, teachers or mothers that demand socially-defined ‘femininity’, namely thoughtful, considerate, affectionate and careful support, when working in translations geared towards children and young people. Furthermore, we should reconsider whether or not these influences are justifiable with aspects of gender differences, independent authors, works and readers.

CONCLUSION: VOICES TO BE HEARD AND TO BE QUESTIONED

During the opening chapters, I spent a considerable amount of time describing how females in Taiwan emerged from households into the cultural and literary industries, and outlining the historical background of Taiwan/China and their polysystems. The purpose was to identify the social norms that certain translators have either subverted or been governed by the translational norms that they have assumed in the literary polysystems. Over the course of nearly a century, we have seen that liberal people have been trying to find other voices to challenge a dominant or monological voice in their society through translating activities; however, initially, they were affected by political struggles and their voices in translated literature were eliminated or diminished. Nevertheless – as a result of these voices striving hard to find ways to coexist and undermine the long-dominant voice in the polysystem of world literature – feminism, post-colonialism, multiculturalism and children’s literature gradually attained cultural and political capital by the late-20th century in Taiwan. The hegemonic masculine voice that was dominating translated children’s literature in the early 20th century has been continuously challenged and replaced by female workers in this field. Positioning translation of children’s literature in this historical spectrum, it does present as a study of the struggle against symbolic hegemony across the Chinese-language world.

Chapter 3 – which considered comparative textual analysis from both female and male translators’ translations of earlier classic texts by British male authors, which usually have more than one edition – showed the tendency for most male translators to enhance and solidify male-centered or male-dominant discourses in the source texts. In male translators’ narratives, the masculine voice is strengthened by amplifying the feudal

power and patriarchal domination over females. In Chapter 4, where contemporary translated novels are analyzed, ‘the masculine voice’ identified in Chapter 3 is also found in the only text translated by a male translator, Hu’s translation of *Now I Know*. Two examples of Hu’s renditions also show the extent to which gender norms – which are constructed from the social discourses of the target culture – can easily control the ways in which the translator reads and interprets the source text.

As was argued in Chapters 3 and 4, with reference to the translations of both classic and contemporary texts by female translators, it is noticeable that many female translators support ‘the feminist voice’ and resist ‘the masculine voice’ in the texts. This shared sympathy results in their tendencies to mediate power relationships by defending females and the weak, and to highlight feminist protagonists and discourses by explicitly adding additional interpretative material, by gap-filling, or by implicitly using congruent Chinese personal pronouns. Nevertheless, there are two cases, namely the works by Wang and Ho, in which female translators engage in processes of double-voiced discourse. In such case, women perhaps interpret power structures from a patriarchal perspective because of man-made language and man-controlled social norms, and they therefore produce ‘masculine narration’ or ‘double-voiced narration’ in the target text.

This ideological (as well as linguistic) dimension is evident in one of the situations that Taiwanese female translators must confront: they have constantly to use Chinese swearwords or pejoratives that are inherently sexist in translating contemporary YA or crossover fictions. This problem might explain their conservative approach in relation to profanities and words commonly regarded as obscene. Also, when translating these English words or phrases, female translators are forced to position themselves as males

in Chinese culture to read the source text and then to produce ‘a masculine voice’ in the target text.

Chapters 4 and 5 interrogated the ways in which the supposed interconnectedness between children’s literature and socially-constructed ‘female’ gender norms affects publishers’ marketing and editing strategies. Another dimension, that of ‘mothering translation’, has significantly changed the dynamics of picturebooks, as explored in detail in Chapter 5. Picturebooks are highly feminized by attitudes and concepts associated with ‘mothering’, and such ideologies manifest themselves through the addition of feminine or mothering narratives both in translated texts and supportive materials. This situation also demands reflection, because ‘a *feminized* voice’ is scarcely equal to ‘a *feminist* voice’. Elaine Showalter indicates that a woman’s text is not only mothered but parented, for it confronts both paternal and maternal precursors.¹ This kind of prescriptive narrative characterised by the translator’s didacticism in terms of 1) inferring meaning from the source text and directly articulating such inferences in the target text; 2) making definite interpretations and adding auxiliary explanations; 3) translating images and 4) adopting macro-translating strategy in the context. Taken together, these unconsciously-imposed attributes could destroy the suspense – essential to a good story – depriving readers of their freedom and suppressing their autonomy in relation to reading, thinking and ultimately *knowing* the world. We must remember that both feminine narratives and ‘double-voiced’ narratives with ‘a dominant voice’ have the capacity to impair the valuable effect of the original picturebooks, as demonstrated in a range of examples in Chapter 5.

¹ Elaine Showalter, ‘Feminist Criticism in the Wilderness’, *Critical Inquiry* 8. University of Chicago: Winter 1981, p. 203.

As has been demonstrated, feminine translation strategies have a general impact upon source texts. They can be used to moderate the masculinity of characters, to avoid strong language and profanities, to reinforce the femininity of characters or a mothering tone, and to over-interpret the source text. Feminist translation strategies, by contrast, are primarily concerned with the representation of gender roles and power relationships in the source and target texts. As a form of political discourse in translation, they are used to give translators permission to collaborate with or challenge the writers they translate by calling attention to or making heard previously muted discourses or by incorporating their own feminist voices in a creatively subversive process. Therefore, they can undermine or regulate the gender-inequality of characters, accentuate feminist elements in the source texts, and even try to deal with inherent linguistic problem of sexism of the target language. Because gender roles are not fixed or deterministic but malleable givens, definitions of feminine and feminist translation may vary at different times and places. However, together two kinds of translation strategies can open up areas of debate and activity for academics and practitioners. How far this will affect the translation of children's literature in Taiwan is still to be determined since feminist translation has not yet been widely recognized and practiced in Taiwan. These first experiments in feminist translation are likely to make translators, editors, publishers, illustrators and readers alert to the issues they are addressing and so to improve existing strategies. Despite the tension between the two strategies, the two can collaborate and converge at points in a translation where issues of gender and power relations come to the fore. Bearing in mind that these strategies are not contributed to only by translators but also by the others listed above, it is necessary for those who want to foster the aims of feminist translation to be aware of the interactive relationship between all those involved in bringing a translation into being.

As was explored in Chapter 1 – in which I identify with Spivak’s notion of ‘planetarity’ that ‘toward the other’ should be the position that the translator assumes in polyphonic world literature – this study agrees that, in a broad sense, both male and female translators may play similar roles, in terms of their times and places, in releasing polyphony or revealing plurivocality in the translated texts, as expected by Franco Moretti, Vilashini Cooppan and Susan Bassnett.² Nevertheless, the extent to which they achieve or the roles they play in ‘articulating those voices dominated, displaced, or silenced by the textuality of texts’, as advocated by Edward Said,³ are quite different. As this study shows, sexual difference is an important factor in constructing social norms, to the extent that it translates and is translated within the circular and interactive social/symbolic contracts. I have tried to locate certain distinguishable relationships – conflict/mixture/mutual dependence – between the source narrative and the target narrative, or the author and the translator in translation, of children’s books in Taiwan. However, it has to be remembered that the dynamic of this process includes different sorts of practices and possibilities. As was seen, ‘a masculine voice’ can be uttered by a female character, such as Grandma Wolf in Murpogo’s *Private Peaceful*, but is challenged by a female translator who identifies with ‘the feminist voice’. Meanwhile, ‘a feminist voice’ can conceivably be generated by a male author but superimposed with ‘a masculine voice’ by a female translator, as in the case of Pullman’s *His Dark Materials*. These forces and directions of voices can be complicated in this dialectical interrelationship between narratives and social structures, but as long as they are traceable and identifiable, they can be interrogated and regulated.

The extent to which females – whose role in the discipline of translation was once

² See ‘Toward the Other in Polyphonic World Literature’, Chapter 1, pp. 53-57.

³ *Ibid*, pp. 55.

entirely invisible, and who were granted the female personal pronoun in translated narratives for the first time in 1917 by a man who travelled to Britain – have become active mediators in children’s literature is striking. Based on these observations, and bearing in mind that the majority of contemporary translators are females, it is necessary to encourage more male translators actively to participate in this field. However, what is more important than balancing the *proportion* of translators by gender is to *help* both male and female in their awareness of their positions in the dynamics of literary polysystems and translation. In this way, they can better understand the ways in which they read/interpret texts and hear/give voices, both consciously and unconsciously, or coherently and contradictorily. It is important for them to know and acknowledge these dimensions and difficulties (or even contradictions) with relation to the gender of the translator and the ways in which gender impacts upon and manipulates the images of children and the world in translation. Voices *within* the texts need to be heard and questioned, and only then will translators and editors assume responsibility for these issues. In other words, it is essential for translators and editors to understand the voices in the *source* text before they assume their positions in relation to the *target* text.

Although cultures across the world do have some similarities in terms of gender issues, each society still has its own specific political context, which in turn affects language and writing. Identifying and tracing how and why different kinds of voices – masculine, feminist, feminine or mothering voices – rise and fall or exercise and communicate in certain times and places is important in terms of regional and international concerns. As we have seen, the proportion of female characters in these contemporary fictions has not only increased overall in children’s literature, but the quality of their performance has also largely been improved by active and positive protagonists in recent British works. However, just as Lucy Pearson observes that as ‘gender and class are more

broadly represented in British children's literature, ethnic and cultural diversity remain relatively under-represented' in contemporary British children's literature,⁴ so books that Taiwanese publishers select must represent voices that are comparatively muted at the current time. For example, works by Malorie Blackman, Bali Rai, Jamila Gavin and Trish Cooke, who have diverse backgrounds, are still unseen in Taiwan. Also, apart from J. K. Rowling, British authors dominant in the Taiwanese book market are males, with contemporary British female authors and illustrators relatively under-exposed. Equal opportunities should be realized in every dimension, such as gender, class, ethnicity and cultural diversity. These dimensions, in fact, are interrelated.

Within a globalized framework, societies and cultures are highly integrated through networks of communication. Boundaries have been increasingly blurred between adults and children, adults' books and children's books, and even other narrative-based materials or formats, such as TV, films, video games, e-readers, smartphones, tablet PC and other gadgets. In this competitive multimedia environment and its wide range of applications, the role that translation could play in transferring ideas and cultures will be of great importance. Narrative plays a crucial part in global communication. I believe and I hope that I have demonstrated that gender is reflected in translation. It also has a role in challenging and negotiating the power relationships in the text, in cooperating with authors in the constructions of childhood, and in contributing to the improvement of the human condition.

This study represents only a beginning in what should be a comprehensive research area, which needs to be oriented towards the understanding and evaluation of the various

⁴ Lucy Pearson, *The Making of Modern Children's Literature: Quality and Ideology in British Children's Publishing of the 1960s and 1970s*, PhD thesis submitted to the University of Newcastle upon Tyne, 2010, p. 239.

ways in which literary practitioners communicate their thoughts and cultures through language in order to make the world a better place. To follow this kind of gender-based textual and narrative research, studies can be carried out by interviewing translators or editors to identify the various levels in which their translated narratives operate. It is hoped that, in this way, they would be able to understand the ways in which they could negotiate and communicate both in their reading and interpretation of the texts. Researchers could also conduct comparative research on the texts translated by male and female translators of different languages in a wider range. Although this is a study of translated narratives, it is also indicative of the ways in which children's books are written and created by those who use the Chinese language. Therefore, in addition to translators, I hope this study will also assist writers or illustrators of Chinese language texts to reflect on how they read works, how they convey their voices in their works, and how they construct gender identities and power structures for the characters in their works. It is only by situating gender *within* translating and writing strategies that historical and political complexities and contradictions can be effectively considered. In so doing, the ways in which literature *shapes* the world can be reviewed more clearly, and the ways that literature *improves* the world can be viewed, perhaps, in a more encouraging light.

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