

INTRODUCTION

Every language that each culture develops contains its own unique cultural concepts and particular linguistic expressions that are specifically used and comprehended by people who use this language and who live in and are surrounded by this specific culture. Those cultural concepts and linguistic expressions are referred as “cultural specific items” (Davies, 2003) as well as the products of the “cultural model” (Gee, 2010). The “systematicity of the ideas, opinions, concepts, ways of thinking and behaving which are formed and shaped within a particular context” (Mills, 2007, p.17) helps the members of this particular culture understand and make meanings of those particular cultural concepts and linguistic expressions. That is why the cultural concepts and linguistic expressions that function well to convey meanings in one language in one culture lose their particularity or become meaningless in another language in another culture. People coming from another culture and speaking another language do not have the backgrounds or experiences to help them reach the same meanings that people in that culture reach because they do not share the same value and belief systems that cultural insiders have.

As a result of these cultural differences, difficulties arise when translating language from one culture to another takes place. It often happens that idioms, expressions and cultural concepts are not translatable when the source language and target language are different in nature. It also happens that literal translation is inadequate and impracticable in many circumstances. Translating idioms, expressions and cultural concepts thus becomes a challenge to translators in the process of making translation.

In recent decades, translation practice has been seen as a prominent academic subject in the scholarly world in Taiwan. Tremendous interest has been placed and a huge amount of studies have been done on translation of literary texts. However, the area of translation of children's literature, as O'Connell (1999) stated, “remains largely ignored by theorists, publishers and academic institutions” (p. 208), and it lacks a body of primary research for discussion. This paper hence made an attempt

to present a study on examining the Chinese translations of thirteen quality children's picture storybooks with the foci on how translators dealt with cultural concepts and cultural specific linguistic expressions. The complete bibliographical information of the 13 picture storybooks are provided in the appendix in the end of this paper.

LITERATURE REVIEW

When considering translated children's books, a tension exists between respect for the original source and respect for the intended readers of the translated work. As pointed out by Freeman and Lehman (2001), translating children's books is really a complex process. In the process of translating texts, the translators constantly struggle with making decisions on whether to translate texts literally and stay as close as possible to the original texts, or to follow the spirit of the texts and convey the meaning of the texts according to the cultural literary norms of the target readers. Nevertheless, based on the observations made by Fornalczyk (2007), "translation is no longer considered a purely linguistic matter" (p. 94), and there is a "methodological shift from source orientation to target orientation" (Tabbert 2002, p. 303).

When talking about translating children's literature, most attention was concentrated on adjustment of the text (Shavit, 1981; O'Sullivan, 2006) and cultural context adaptation (Milton, 2009; Stolt, 2006). In order to meet the needs and expectations required by the target audience, the translator needs to make adjustments to the source text and also determine to what extent adjustments should be applied to the text to make it more meaningful or to serve educational purposes to the target readers. Anthea Bell, who is an experienced translator of children's literature, noted that straight translation in children's books is a great rarity because it is more desirable to adapt the text to some degree for younger readers (Jobe, 1990). In fact, for marketing reasons, adjustments are considered necessary action that must be done in the eyes of editors. Therefore, translated

children's books often allow for a higher degree of adaptation. Metted Rudvin (1994) discussed that publishers, parents and teachers of the target culture often expect translators of children's literature to do adaptations. Nevertheless, "those adaptations are always implemented in the framework of the target language's current literary and cultural norms" (p. 207).

Although adaptation has become an acceptable concept to most of the professionals in the field of translated children's literature, concerns have been brought to the questions of how much and to what degree adaptation should be allowed. Klingberg (1978) demanded that translators should follow the linguistic and literary norms and conventions of the source culture and make no changes in the style and the level of linguistic difficulty when transferring the source text to the target text. Translation that violates this premise are labeled as "mistranslation" by Klingberg. Klingberg strongly opposed mistranslation because he thinks that mistranslation destroys the reading experiences.

However, more and more researchers and professionals abandoned and disagreed with the view that a preference to the original source text should take precedence over acceptability, which was introduced by Toury (1995) who made an effort to differentiate the two extremes, adequacy vs. acceptability. He explained that an adequate translation aims to adhere to the linguistic and literary norms and conventions of the source system, and an acceptable translation aims to adhere to the linguistic and literary norms of the target system. A translation is usually a compromise between these two extremes.

Puurtinen (1994; 2006) presented a study in which he compared two Finnish translations of *The Wizard of Oz* and their acceptability. The definition of acceptability in this case referred to the stylistic norms, conventions and expectations concerning Finnish children's literature in the late 1970s and early 1980s. The results verified the hypothesis and presented a correlated connection between style and acceptability in Finnish children's literature. It had been detected that high stylistic acceptability can be achieved when the translation is written in a

dynamic style, and a static style with complex syntactic constructions tends to make the text more difficult to child readers to comprehend which thus lowers the text's readability.

Furthermore, Shavit (1981) and Puurtinen (1994) all pointed out that because of a secondary periphery position that translated children's literature occupies in the literary polysystem, translators of children's literature usually will conform to the conventions and principles that have already been established in the target system.

METHODOLOGY

This study aimed to analyze a small number of translated picture storybooks to detect the changes made in the Chinese translations by translators for the purpose of overcoming difficulties caused by differences in cultural concepts and expressions.

Data Collection

All books that have been included for examination in this study met the following criteria: (1) originally written in English, and are classified as picture storybooks in genre, (2) received a favorable review and appeared on the recommended reading lists of "Good Book List" made by libraries, children's bookstores, professional publications, and educators, and (3) are still available in bookstores. The final decision making was crucially made based on the availability and personal preference of the researcher of this paper.

Data Analysis Procedures

When comparing the Chinese translations of these thirteen books with their original English texts, the researcher first documented all the examples of changes discovered in the Chinese translations. Then attention was directed to the passages of changes that involved cultural expressions or whose meanings revealed cultural

concepts. The next step followed was grouping examples that share similar characteristics. Later, I developed thematic categories based on the general characteristics that each category of examples represented. Under each category, I then presented the changes that have been found in the Chinese translations, explained the possible reasons for the change and how the changes were made, and provided my interpretations to discuss the results and effects that these changes have produced.

RESULTS AND DISCUSSION

In this study, quite a few alterations related to expressions and cultural concepts were found in Chinese translations when a comparison was made between the original English texts and the Chinese translations.

Translation of Names

1. Name of Character

All the names of characters in the original English language were translated into Chinese in Chinese translations. Three name translating strategies were discovered when I classified names into groups based on the common features that these names represent. The three translating strategies include, (1) translating phonetically, (2) using partial phonetic sounds in the original names, and (3) replacing the names with Chinese names or titles. A discussion of these three strategies of translating names follows below, and the names that are mentioned in both the discussion and tables of illustration are all presented in the form of phonetic sounds of Pinyin system.

Translating Phonetically. Quite a few names were translated phonetically from English to Chinese. When translators translate names phonetically, they need to first find the closest Chinese phonetic sound to the English sound that is to be translated and then select a Chinese character that is compatible with that Chinese

phonetic sound. If readers have knowledge of English names, they are able to recognize the original English names when pronouncing the translated names. Examples are given in Table 1

Table 1

English Names Translated Phonetically

Original English Names	Chinese Translation in Pinyin
Miller	Mile
Harry	Hali
Tim	Timu
Booker	Buke
Eddie	Adi
Morty	Moti
Ruthie Mae	Lusi
Daisy	Daisu
Wesley	Weisili
Tess	Daisi
Anna	Anna

This translation strategy has a long history and has become a convention as well in the field of translation in Chinese culture to translate people's names, first names in particular, phonetically from English to Chinese. This convention has also been applied in international literature. English names in Chinese translations are seen and heard often in daily life, such as names of writers, scientists, politicians, singers, actors, or celebrities. Therefore, adults and children in Taiwan have a high degree of acceptance for English names in Chinese translation.

In this study, almost all of the English names that have been translated phonetically from English to Chinese are first names with three syllables. It may be possible that first names within three syllables were chosen to be translated phonetically for the following reasons. First, as it was mentioned earlier, there has been a convention to take the approach of translating English first names

phonetically into Chinese. Secondly, a whole Chinese name nowadays is usually made by a two-character first name after a one-character last name. Because of these reasons, English first names that contain less than three syllables will sound more natural in Chinese translation to children and be easier to read aloud by children or adults. These may be factors that the translators gave consideration to when making phonetic translations.

Using Partial Phonetic Sounds in the Original Names. The common feature that this group of names shares is that when translating names for the story characters, translators tended to create new Chinese names, nicknames or name titles that contain exact or similar phonetic sounds that can be found in the original English names. When readers compare the names in Chinese translation with the original English names, they will notice the phonetic sound that both the Chinese translation and original English names have in common, although sometimes the phonetic sounds are not exactly the same in the two languages. By making new names in Chinese that possess phonetic sounds of the original English names, translators showed their attempt to make close translation.

In this study, two methods were employed by translators to replace English names with Chinese names or nicknames. One method is to create a Chinese name, nickname or name titles with the beginning phonetic sound of the original English name or the Chinese phonetic sound that is similar to it. For example, Libby was translated as Lili, Willie as Xiaowei, Miz. Stacey as Shilaoshi, or Lil as Xiaoli. In these examples, it is obvious that the beginning phonetic sound of each English name was preserved to some degree in the Chinese names or nicknames that translators chose to replace.

The other method is to replace English names with Chinese names, nicknames or titles that contain the end phonetic sounds of the original English names or the Chinese phonetic sounds that are similar to them. Although this method was also applied by translators, it was not applied as frequently as the first one discussed

above. Examples include replacing Jeremiah with Grandpa Mi, Stella with La-La, Mr. Trumble with Baolashi, or Miss Flynn with Xiaoen.

In Table 2 and 3, most examples are listed. Table 2 lists examples of translations containing exact or similar beginning phonetic sounds, and Table 3 lists examples of translations containing exact or similar ending phonetic sounds.

Table 2

Translation Containing Exact or Similar Beginning Phonetic Sounds

Original English Names	Chinese Translation in Pinyin
Libby	Lili
Willie	Xiaowei
Miz. Stacey	Shilaoshi
Virginia Washington	Hwalaoshi
Jessica	Jiajia
Victor	Awei
Duff Morten	Dudu
Wanda Lynn	Lilian xiaojie
Lil	Xiaoli
Ruthie Simms	Xiaorulin
Brother John	Azhong gege
Tiffany Anne	Anan

Table 3

Translation Containing Exact or Similar Ending Phonetic Sounds

Original English Names	Chinese Translation in Pinyin
Mr. Trumble	Bu laoshi
Chester	Ade
Stella	Lala
Miss Flynn	Xiaoen xiaojie
Wilson	Asen

Replacing with New Chinese Names or Titles. Besides those two name translating

strategies, there are a few places in the Chinese translations where the translators totally ignored the English names and replaced them with Chinese names, nicknames or name titles that were picked by the translators themselves based on their own reasons or interpretations. Examples, such as replacing Charleste with Anan, Miz. Tusselbury with Baitaitai, Jim Bud with Azhang, Christy with Jiajia, or Julius with Yaya, are the outcomes that belong to this type. When comparing those translated names with their original English names, I really could not see any connection between these two sets of names.

In addition to replacing the original English names with choices that were made by individual translators but are unknown to readers, translators also gave considerations to the relationships among story characters and replaced the names of story characters with proper Chinese name titles according to the relationship each character has with other characters. The example that fits this description is that Juliana in the story *Jeremiah Learns to Read* was replaced with Minainai.

Juliana is the wife of Jeremiah, and Jeremiah was translated as Grandpa Mi in the Chinese translation. Besides using it as a kinship term to address a person's grandfather in a family, Grandpa or Grandma can also be used as a courteous title for elders. Unlike Americans or the British who customarily address elders by their last names after the title Mr. or Ms., Chinese often call elders by their last names after the title Grandpa or Grandma. Since Jeremiah was changed to Grandpa Mi in the Chinese translation, it is culturally appropriate that his wife, Juliana, would be called as Minainai.

The other observation that I made from analyzing the new Chinese names that the translators gave to the characters who are children in the stories is that these names reflect local Taiwanese cultural traditions on naming. It is a custom in Taiwan that children will be called by their nicknames by parents or friends of the families in informal social occasions. Nicknames for children are usually formed by adding "Hsiao" in front of the last character of the first name or by overlapping the last character of the first name. Names such as Xiaoli, Xiaowei, Anan, Lala or

Jiajia are examples of nicknames.

The other means of making nicknames for children is to add “A” in front of the last character of the first name. This way of forming nicknames is favored and used particularly by Min-Nan group in Taiwan. In the Chinese translations, several names of children were created by following this customary rule by translators.

2. Names of Places

Names of places is the other element that has been changed in Chinese translations by the translators in order to clear up confusions and make them more acceptable to Taiwanese readers. Five examples were found in this study. Similarly, the names of the places are all presented in Romanized phonetic spelling of Pinyin system as well.

In *Library Lil*, Lil works as a librarian in a town that is named Chesterville. In Chinese translation, “the town of Chesterville” was translated as “Baoku Village.” Baoku in Chinese means treasure-house. In Chinese culture, knowledge in a metaphorical sense is regarded as the most valuable treasure that one can possess. Since books traditionally are considered as sources for knowledge, a place like a library which keeps a huge amount of books, in other words, a huge amount of knowledge, is like a treasure-house. In addition to that Chinese philosophical concept, there seems to be another possibility for the explanation of translating “the town of Chesterville” as “Baoku Village.” The word, Chesterville, can be split up, and the word “chest” can be separated from it. According to an English-Chinese dictionary, the word “chest” has several meanings, and one of them is treasure-house. This may be the reason why the translator made such a translation.

The translator of *The Honest-to-Goodness Truth* translated the setting of the story, Briarsville, as “Bulai Village.” The phonetic sounds of the Chinese characters, “Bulai,” clearly indicates that the Chinese translation was made by applying the strategy of using a beginning phonetic sound from the original English word. The English [r] sound in this case is replaced by Chinese [l] sound because

in Chinese there is no phonetic sound combination of [ri] or [rai], but there are [li] and [lai] phonetic sound combinations.

Unlike the examples discussed above, in the story of *Stella Louella's Runaway Book*, all of the street names that appeared in the original English text were replaced by the main streets in Taipei City, the capital city of Taiwan. Although the streets in the Chinese translation were replaced by streets in Taipei City, the descriptions of four directions remain unchanged. For example, west on Elm Street in the original English text becomes West Zhongzheng Street in the Chinese translation, and the south on Sycamore Street in the English original text becomes South Xinyi Street in Chinese translation. The clear advantage of replacing the unknown English street names with the names of streets that are familiar to the readers of the target culture is that it creates higher cultural context acceptability to the target readers. This kind of treatment or choice of translation utilized by the translator is considered to be a good choice because when children in Taiwan read Stella's experience of searching for her library book from one place to another, the sense of familiarity will provide them with a more concrete idea for imagination or with more chances to make personal connections. Moreover, this scheme of word replacement makes the story sound more real to the readers in Taiwan.

Idioms and Expressions

Idioms and expressions that the original authors used in English original texts were changed by Chinese translators in translations because those idioms and expressions do not carry the same meanings in Chinese as they do in English. Although those English idioms and expressions were changed in the Chinese translations, the translators somehow managed to keep the meanings of those English idioms and expressions in Chinese translations. The strategies that the translators adopted include replacing English idioms, phrases or expressions with equivalent idioms, phrases or expressions in Chinese, adding brief explanations,

and providing meaningful interpretations in translation.

Wesley's parents in *Weslandia* talked about Wesley as he is a miserable boy. His mother commented, "Of course he's miserable," and his father responded, "He sticks out. Like a nose." By saying this, Wesley's parents meant to express that they thought Wesley is really noticeable and stands out from the rest.

Because there is no such expression in Chinese, it would be absurd if the translator translated this English expression directly and literally into Chinese. Chinese readers will not understand why a person is compared to a nose and will have no clue about what the author is trying to express. Thus, there is a need for the translator to make the idiom understandable to the readers, and the way the translator handled this idiom was to translate the meaning that the idiom conveys and add a brief explanation in the same sentence where this idiom appears.

The Chinese Translation in English

"Of course he's miserable," moaned Wesley's mother, "He is different from other children."

"Like a nose, people will notice it very easily." Snapped his father (p.1).

In the story of *Lilly's Purple Plastic Purse*, when the author first introduced Lilly's teacher, Mr. Slinger, he wrote,

Mr. Slinger was as sharp as a tack.

He wore artistic shirts.

He wore glasses on a chain around his neck.

And he wore a different colored tie

for each day of the week. (p. 4)

The author first commented on Mr. Slinger as a smart person (as sharp as a tack), and then in the same paragraph he continued to portray Mr. Slinger with

descriptions of how and what he wore to school. However, in Chinese translation, the characteristic of Mr. Slinger being a smart person is not said, and the sentence, "Mr. Slinger was as sharp as a tack" was changed to "Teacher Su dresses fashionably." The change was made probably because the idiom of describing someone as sharp as a tack means nothing in Chinese. Also, because the rest of the paragraph focused on the topic of Mr. Slinger's way of dressing, the translator may use the sentence to make a transition to connect the descriptions that follow after the first sentence.

"Howdy!" is the word in English text that Mr. Slinger said to greet his students. Since "Howdy!" is a western cowboy slang for "hello," the Chinese translator simply substituted "Ha Lo," which is the phonetical translation for the English word hello, for "Howdy!." Similarly, on page 9 in *Pumpkin Soup*, "Whoops!" was used in the English version. What the Chinese translator did was to replace the word with "Aiya," which is an Chinese equivalent verbal expression for "Whoops!"

The author of *Library Lil* included expressions such as "tough cookies, sister," "bikers," and "beady eyes." Those English expressions were all altered in the Chinese translations. "Bikers" was translated as "Afei," which is the phrase people in Taiwan and Hong Kong use to specifically refer to gang bikers. "Bapo," which contains negative connotation for females whom a person feels annoyed by, was originated in Cantonese spoken by people who live in Hong Kong. With Hong Kong soap operas becoming popular in Taiwan many years ago, "Bapo" now is adopted in Mandarin spoken by people in Taiwan. In the Chinese translation, "Bapo" was used to replace the English phrase "tough cookies, sister." It is possible that the phrase "Bapo" was selected because Bill, who used the expression on Lil when they first met, was a not well-educated gangster before Lil turned him to be a reader.

The other example comes from the first page where the author gave a description of the stereotyped image of librarians as mousy little old ladies with

beady eyes. “Beady eyes” is not a nice expression to say about someone. It usually means small unfeeling eyes which has a implication that the person is a mean person. Similarly, in Chinese we would call a mean and narrow minded person with an expression such as a person with green bead eyes, or the eyes of a person is no bigger than green bead. Because “green bead eyes” and “beady eyes” share similarities in linguistic and semantic meanings, “green bead eyes” was made as a substitution in Chinese translation.

In *The Honest-to-Goodness Truth*, when Miz Tusselbury posed the question, “don’t you think my garden is lovely?” to Libby, Libby replied with the sentence, “Miz Tusselbury, truly and honestly, your yard looks like a...a...a jungle.” In English it means that the yard is overgrown, has a lot of weeds and looks uncared for. However, the word, jungle, to many Mandarin speakers, especially to children, has metaphorical meanings of danger or being primitive or mysterious, and it is often associated with wild fierce animals. The sentence does not make any sense to readers of Chinese if the English expression stays unchanged in Chinese translation. Thus the sentence was translated as, “Ms. White, honestly speaking, your yard looks very disorderly, weeds and vines are growing everywhere.” The explanation of the meaning of the English idiom was given to replace the idiom in the Chinese translation.

On page 24, two expressions were used to describe the horse, Ol’ Boss, that Libby kept. Virginia laughed at Ol’ Boss and said, “That horse is older than black pepper...” She also called Ol’ Boss, “old flea-ridden swayback.” I consulted three American friends about these two expressions, and no one really knew what they mean or where the expressions might come from. They could only be certain that these two expressions contain negative connotative meanings, and the horse that these expressions referred to is old. Since these two expressions are figurative expressions which might be used to emphasize the point that the horse is old, whether these two expressions are translated and remained in the Chinese translation or not really does not make any effect on the story. Thus the Chinese

translator skipped these two expressions in the translation.

In English, the word “stomach” sometimes is used for expressions that describe uncomfortable feelings, such as upset or scary, that a person is experiencing. Two examples related to the usage of such expressions were found in English texts. Libby felt bad after she lied to her mother that she had watered and fed Ol’ Boss while in reality she did not, when her mother asked her about it.

The Original English Text

Libby’s stomach felt like she’d swallowed a handful of chicken feathers. Her eyes commenced to fill with water and her bottom lip quivered. Then, taking a deep breath and gulping hard, she owned up to her lie. “I was gon’ do it soon as I got back from jumping rope with Ruthie Mae” (p.2).

The Chinese translation changed the first sentence which contains the figurative expression of swallowing a handful of chicken feathers. The translation says, “Lily felt uncomfortable and her stomach is tumbling.” This translated sentence alone may not be clear enough to reveal the regretful feeling that Libby has for lying, but when the sentence was put together with the rest of the descriptions in the same paragraph, the whole paragraph creates an atmosphere which gives readers an impression that Libby felt terrible for telling a lie. Thus, the meaning that the expression intends to convey was expressed, although the expression is not fully translated in Chinese translation.

Another example was found in *Lilly’s Purple Plastic Purse*. Lilly was angry at Mr. Slinger for taking her shiny quarters, glittery glasses and singing purple plastic purse away from her in school, so she drew an ugly picture of Mr. Slinger and wrote many mean words on the drawing. She sneaked the drawing into Mr. Slinger’s book bag when she left school. Later when Lilly found a note and a small bag of tasty snacks from Mr. Slinger in her purple plastic purse, she felt bad. The original English text and the Chinese translation are compared below.

The Original English Text

Lilly's stomach lurched.

She felt like crying.

She felt simply awful (p. 17).

The Chinese Translation in English

Lilly felt regretful,

She felt bad,

and felt like crying.

The Chinese translator did not translate the expression literally from English to Chinese; she chose to translate the meaning of the expression instead. Also, she reversed the order of the last two sentences, and this change helps to show the progress of the regretful feeling that Lilly had. Generally speaking, feeling awful is less strong than feeling like crying in degree when comparing these two expressions. Besides, a picture of Lilly crying and running was located right below the paragraph. Reversing the order of the sentences would heighten the effect of making readers of Chinese translation more aware of the changing moods in Lilly and enhancing a sense of smoothness in the relativity of the text and illustration.

The other example was that the translator of *The Honest-to-Goodness Truth* replaced the English expression, "The truth is often hard to chew" with a Chinese old saying, "The truth is like bitter medicine and is hard to swallow." This replacement is an appropriate one and is very culturally oriented. There is an old saying that says, "good medicine tastes bitter in mouth." It means that truth or good advice often sounds harsh and unpleasant to people who need them. The saying was deeply rooted in Chinese traditions of medicine. Before we introduced and incorporated western medicines into Chinese culture, traditional Chinese herb medicine was the only medicine people in ancient time took to cure diseases. Most

Chinese herb medicines need to be boiled with water, and people drink the liquid from it. The liquid medicine usually tastes bitter, so people sometimes have problems swallowing it.

Truth and good advice are compared to herb medicines because like herb medicines which have bitter tastes but can cure people from diseases, truth and good advice sometime will hurt people's feelings but will do good to people eventually. This is the reason why Chinese people use the metaphor of Chinese medicine to mean the action of telling truth or giving good advice. Because both the Chinese saying and the English expression share the same meaning, it is reasonable and natural that the Chinese translator would make a decision to substitute the English expression with this Chinese saying.

Cultural Concepts and Customs

Translators often have difficulties in translating cultural concepts and customs because cultural concepts and customs usually can not be easily explained and sometimes are completely untranslatable. Similar to the strategies that the translators adopted to solve the difficulties of translating idioms and expressions that have meanings in English language but do not carry the same meanings in Chinese, finding the equivalent cultural concepts or customs, or replacing them with Chinese cultural concepts or customs are two ways that are being employed when translators handled the translating difficulties.

When reading *Library Lil*, the reader is told by the author that Bill is “a towering six foot seven” (p.16). Foot and inch are measurement units that Americans use to measure people's heights, but people in Taiwan use a totally different scale of measurement for height. The measurement unit that we use in Taiwan is centimeter. The concept of foot and inch thus is unfamiliar to most people in Taiwan. Child readers of Chinese will not understand how high six feet and seven inches is, and it may cause them to miss a significant personal trait that the author gave to the character. In order to make the passage understandable and

acceptable to readers of Chinese in Taiwan, the translator converted the scale of measurement from foot and inch into centimeters. Therefore, when Chinese readers read the Chinese version of the story, they are not reading a description about Bill as a tall man who is six feet and seven inches but about Bill as a tall man who is over 200 centimeter tall.

The way of telling time is another example that the translator changed. There are two ways of telling time in English. For example, 5:10 will be expressed as five ten or ten past five, and 5:40 is expressed as five forty or twenty to six. In Chinese culture, there is only one way to tell time, which is to say its literal numbers. So, 5:10 will only be expressed as five ten, and 5:40 will only be expressed as five forty. This is the way we are taught and trained to tell time when we first frame our concept of time telling in early childhood.

The other way of expression, such as ten past five or twenty to six, is not used by people in Chinese culture. Even though we have been taught both ways of telling time when we learn English, most Chinese people need a few seconds to think when we hear Americans using the other way of telling time. The fact is that we are not really habituated to use the second way for time telling, and for children who have not received English lessons, they will be confused and have difficulties in processing the information that they read. Therefore, when the original English author of *Stella Louella's Runaway Book* wrote "five minutes till five o'clock" in the story, it was changed by the Chinese translator to be "four fifty five" in the Chinese version.

The concept of money is also different from one culture to another. In order to prevent the contents of the stories from sounding odd and become acceptable to readers of target culture, certain degrees of changes are necessary. The story *Weslandia* was written by an American author. In the story, there are two passages where he included information of precise amount of money. The first piece of information appears on page 2, and later on 17.

The Original English Text (Example 1)

He alone in his town disliked pizza and soda, alarming his mother and the school nurse. He found professional football stupid. He'd refused to shave half his head, the hairstyle worn by all the other boys, despite his father's bribe of five dollars (p. 2).

The Original English Text (Example 2)

This oil had a tangy scent and served him both as suntan lotion and mosquito repellent. He rubbed it on his face each morning and sold small amounts to his former tormentors at the price of ten dollars per bottle (p. 17).

In Chinese translation, the last part of the sentence in the first example was changed to "despite his father tried to bribe him by increasing his allowance." The phrase five dollars was deleted from the sentence in Chinese translation. When children in Taiwan read this story, they perceive the story with Taiwanese money concepts. So, it will not produce the same effect on readers of Chinese as it does on American children if the translator kept the same amount of money as it appears in English text. In fact, five dollars is a very small amount of money if we talk about Taiwanese money system. Five Taiwanese dollars is not enough money even to buy a candy bar. It can be anticipated that when children are reading the passage, they would be thinking, "why should I change my hairstyle for five dollars?"

As for the second passage, it was translated as "he sold small amounts to his former tormentors at high price." It is a fair translation because judging from the tone of how the passage is revealed by the story narrator, it makes an impression on readers that Wesley charged his schoolmates much more expensive than he should have for a bottle of oil that he sold, and ten dollars is not considered to be expensive at all when the reading context is set in Taiwan.

In *Lilly's Purple Plastic Purse*, Lilly, the protagonist, admired her teacher Mr.

Slinger very much. One passage in the story states, “When Mr. Slinger had bus duty, Lilly stood in line even though she didn’t ride the bus” (p. 8). In Taiwan, there is no such a concept as school buses. Schools at every level in Taiwan do not provide transportation for students. Students in Taiwan may walk to schools, ride bikes, take mass transportation or ride in private cars driven by parents or relatives. Therefore, the concept of bus duty does not exist in Chinese culture in Taiwan. Although teachers of elementary schools and secondary schools in Taiwan do not have “bus duty,” they are required to perform “street duty” at the end of a day when students leave the schools for homes. Students in higher grades are required and expected to take responsibilities for taking care of students in lower grades. One of the duties is to take charge of street safety. They take flags and poles to block the main streets near the schools when traffic lights turn red so that their schoolmates can cross streets safely. The jobs of teachers of street guards are to blow whistles to signal guard students when to block streets and when to withdraw from streets, to keep students safe, and to handle problems if any occurs.

Therefore, when the translator needed to translate the concept, bus duty, from English to Chinese, the best and the closest cultural concept about schooling that one can look for in Taiwanese local culture is “street duty.” However, because of language differences, the translator has to change the nature of the phrase.

The Original English Text

When Mr. Slinger had bus duty,
Lilly stood in line even though
she didn’t ride the bus.

The Chinese Translation in English

Though Lilly didn’t ride the bus,
she stood in line, when Mr. Slinger served as street guard.

In English text, “bus duty” is a compound noun that describes what kind of work a person performs, but when it was translated into Chinese, it became a general title, “street guard,” used to call a person who performs street duty.

In the same story, a phrase, uncooperative chair, was mentioned. After Lilly found the note and a small bag of tasty snacks that Mr. Slinger put in her purse, she felt sorry for what she had done to Mr. Slinger and administered a self punishment. The punishment that she gave to herself is to sit in the uncooperative chair.

A punishment of sitting in a chair is not a kind of punishment that Chinese children will receive when they misbehave, and certainly there is no such a concept of uncooperative chair in Chinese culture. Although children in Taiwan do not take punishment sitting in a chair, one kind of punishment that they may suffer for behaving badly is to stand up for some amount of time. “Stand up punishment” is the phrase that we call this form of punishment. Therefore, the translator managed to relate the American idea of punishment, which is to sit in a chair, to “stand up punishment” and created a meaningful Chinese equivalent phrase, “sit down punishment chair” for the English phrase, uncooperative chair. Thus when readers of Chinese in Taiwan read the substitute phrase, they will associate this phrase with “stand up punishment,” and the association that they make will help them understand the meaning that the original author wanted to express.

Hugging people is a common habitual manner in American culture. Americans consider giving hug a friendly act, but people in Taiwan do not have this habit of hugging people. Even though we do hug people, we have different notion from that of Americans about what it means to hug people, when to hug people and whom we can hug.

Harry, the little boy character in *Harry's Home*, ran to his mother and gave her a big hug when his mother came to the grandfather's home to pick him up. Below the passage, an illustration shows Harry put his arms around his mother and his mother lifted him up and put her arms around him. In Chinese translation, nevertheless, this passage was changed as Harry ran fast and hard into his mother's

arms. The translator could have translated the passage in Chinese as Harry hugged his mother, but she chose to translate it as it is because first it matches to the scenario that the illustration shows and second it will eliminate the possibility of bringing a strange feeling to some readers as the other translation may do.

Basically, in Chinese language and culture, the word, hug, in relationships between parents and children or relationships between adults and children in a broader sense means more like to hold than to hug. It feels normal and natural when mothers or adults do the movement of holding children to them or embracing them, but it feels a little strange sometimes the other way around. A person will often hear adults saying, “let me hold you,” “let me hug you” to children or hear children saying, “I want you to hold me” or “hold me” in brief to adults, but hardly ever do adults say something similar to English expression “give me a hug” in meaning or children say, “I want to hold or hug you.” It makes some children feel uneasy if they are asked to take the initiative in embracing or hugging adults. The decision that the translator made is based on the fact that giving hugs is not a habit or custom in Chinese culture.

Another concern for translators is the differences in language systems. Chinese is composed of characters, and English is made up with letters. The English language concept of spelling does not exist in Chinese language. Therefore, any time when there is a passage about spelling or English letters in original English texts, translators have to make an adaptation in translation.

The Original English Text

“Eddie Lee,” I said “GO HOME. G-O H-O-M-E!”

“Ah, creeps, Christy, he can’t spell” (from *Be Good to Eddie Lee*, p. 7 and 8).

The Chinese translator made a design of presenting the English spelling G-O-M-E in Chinese phonetics in the Chinese translation, so that the translation will make sense when she later translated the sentence, “he can’t spell” as “he doesn’t understand phonetics.”

CONCLUSION

The reasons that caused translators to make problematic translations, as indicated by researchers of studies of translations, mostly are due to translators' lack of sufficient understanding of the works or of adequate language ability (Peet, 2000), or careless mistakes made by the translators or editors (Cheng, 1993). Although in this study no such a thing as so-called "mistranslations" were found, changes regarding the differences in linguistic expressions and cultural concepts were spotted when I made a comparison between the original English texts and the Chinese translation. Most changes are appropriate meaningful changes that appeared to come from an intention to make the stories more understandable and acceptable to the readers of Chinese in Taiwan.

After carefully analyzing the translations of these 13 books, I discovered that the changes were made mainly for the purposes of compromising differences between the two cultures, meeting expectations of Chinese readers, achieving higher acceptability, and incorporating local Taiwanese features. Moreover, the most frequent translating strategies included adaptation and paraphrase.

As Jobe (1990) states that it is more desirable to adapt the text to some degree for younger readers, names, cultural-bound linguistic expressions and cultural concepts were adapted with equivalent names, linguistic expressions or cultural concepts in Chinese culture. By applying adaptations, translating problems, such as untranslatability or overload translation, are solved, and acceptability is achieved. With these adaptations, stories became more acceptable to readers of Chinese. It has to be noted that no example of extreme adaptation is found, although the translators applied the translating strategy of adaptation. The strategy of paraphrase is also used by translators. When meanings cannot be expressed and understood through literal translation, the translators chose to paraphrase the meaning of the English original texts and provide comprehensible explanations to the readers of Chinese. This strategy was adopted in the situations of translating idioms or cultural concepts. No matter what strategies the translators chose, they reflected the

ideological and ethical points of views that adults hold toward children and childhood (Oittinen, 2006).

Also, there is a huge difference between translations of literary pieces and non-literary pieces (Li, 1998). According to Li, translating literary work not only needs to represent the meanings of the works but also retain the literary styles of the original works. The translators of the picture storybooks in this study managed to make appropriate translation of the literary tones and styles that the original authors chose to present in the original version of the stories and preserved those literary tones and styles in the Chinese translation. Generally speaking, the translators of these 13 picture storybooks in this study created effective Chinese translations and succeeded in appropriately incorporating local features of Taiwan into stories to create a higher degree of acceptability for Taiwanese readers to the books. In some ways, translators do more than just make translations. They also share a role with the original authors in bringing the story to their readers.

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APPENDIX

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- Anholt, Laurence. Translated by Pei Sung. Hsinex International Corporation. Originally published as *Harry's Home*. Great Britain.
- Bogart, Jo Ellen. Translated by Pei Sung. Illustrated by Laura Fernandez & Rick

- Jacobson. 3&3 International Education Institute. Originally published as *Jeremiah Learns To Read*. Australia.
- Bradby, Marie. Translated by Nai-Yu Huang. Illustrated by Chris K. Soentpiet. Yuan-Liou Publishing Co. Ltd. Originally published as *More Than Anything Else*. The United States of America.
- Cooper, Helen. Translated by Chien-Hua Ko. Heryin Develop Publishing Co. Ltd. Originally published as *Pumpkin Soup*. Great Britain.
- Ernst, Lisa Campbell. Translated by Jung-Chen Cheng. Yuan-Liou Publishing Co. Ltd. Originally published as *Stella Louella's Runaway Book*. The United States of America.
- Fleischman, Paul. Translated Chien-Hua Ko. Illustrated by Kevin Hawkes. Heryin Develop Publishing Co. Ltd. Originally published as *Weslandia*. The United States of America.
- Fleming, Virginia. Translated by Pei Sung. Illustrated by Floyd Cooper. Heryin Develop Publishing Co. Ltd. Originally published as *Be Good To Eddie Lee*. The United States of America.
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- Mckissack, Patrica. C. Translated by Pei Sung. Illustrated by Giselle Potter. Heryin Develop Publishing Co. Ltd. Originally published as *The Honest-To-Goodness Truth*. The United States of America.
- Wood, Douglas. Translated by Ching-Yen Liu. Illustrated by P. I. Lynch. Taosheng Publishing House. Originally published as *Grandad's Prayers Of The Earth*. Great Britain.
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