

Between Two Mediating Texts: Chinese Translations of The Adventures of Pinocchio in the 20th Century

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The main purpose of my research is to examine indirect Chinese translations of *The Adventures of Pinocchio* (*Le avventure di Pinocchio*) in the 20th Century. As one of the most translated children's books in the world, this Italian story, written by Carlo Collodi (1826-1890) in 1883, was first translated into a Chinese version by Xu Tiaofu (1901-1981) based on two English translations: one by Mary Alice Murray (1875-1938) and the other by Walter S. Cramp (1867-1932). Xu's Chinese translation was originally a serial in nine issues of the journal *Short Story Monthly* (*Xiaoshuo yuebao*) in 1927 and then as a book by the publisher *Kaiming shudian* in 1928. After that, the story of *Pinocchio* was published again and again, either as a direct translation or as an indirect one. I plan to scrutinize some of those indirect Chinese translations, mainly translated from two mediating texts, and the selected translations include renditions by well-known translators, versions with specific functions (e.g. language learning), or editions with many reprints. Xu's Chinese translation is researched as a pilot study. Through close reading and textual comparison, I observe this indirect translation and investigate how Xu made decisions when he was faced with differences between the two mediating texts. His decisions, such as choosing to translate the less violent description between the two mediating texts or adding explanation to make the target text more explicit, will be explored, and the textual comparison will be complemented with contextual analysis. In a word, this study aims to observe the translator's decisions, relate them to possible contextual factors, and then analyze the implicit ideology that translators usually had and may still have when translating for child readers and when doing compilative indirect translation.

Keywords: *Pinocchio*, Xu Tiaofu, mediating text, indirect translation, ideology