



## Chinese Translation of Children’s Literature: The Late Qing Dynasty (1898-1911)

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### Abstract

The Late Qing Dynasty (1898-1911) witnessed a great number of translated works of children’s literature from around the world. The present paper, under the guidance of polysystem theory, attempts to give a synchronic study of the children’s literature translation in the Late Qing Dynasty by focusing on the network of relationship between FCLT and such systems as the canonized literature and the children’s literature in the Late Qing Dynasty. The authors of the paper hold that the change of social attitude towards children in the Late Qing Dynasty gave rise to the demand for the children’s literature and the Chinese children’s literature began to take shape, thus directly bringing about the translation of foreign children’s literature; that FCLT and the canonized literature in the Late Qing Dynasty bear a mutual influence on each other; and that FCLT had promoted the advent of children’s literature composed by domestic scholars who modeled on the translations of foreign children’s literature. In this way, FCLT in the Late Qing Dynasty not only met the need of children’s literature in the society, but also enlightened the readers of the translations.

**Key words:** Chinese translation, children’s literature; Foreign children’s literature translation (FCLT); The late Qing dynasty

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### INTRODUCTION

With children drawing increasing attention from the society, children’s literature has naturally aroused more and more interest among the scholars in China. Children’s literature is here referred to as any work including the original or the translated one that is regarded or accepted as children’s literature by any group among writers, translators, readers and publishers in a particular culture. Throughout the history of Chinese children’s literature, we can find out that foreign children’s literature translation (FCLT) made its earliest appearance in the Late Qing Dynasty (1898-1911) in which children’s literature from such countries as Britain, France, Italy and Arab were introduced in China. Given the special social background of the Late Qing Dynasty, FCLT in this period displayed its distinctive features and exerted its influence on the Chinese literary polysystem. Suppose FCLT in the Late Qing Dynasty is a system, it is then included in the children’s literature, a larger system. The latter is contained in the literary polysystem which is a branch of culture, a still larger system. And these systems keep influencing each other, thus remaining their dynamism (Even-Zohar, 1990, p.40).

However, the Chinese translation of children’s literature in the late Qing Dynasty has not been given due attention. Only a few previous researches on it are made, most of which are the general studies on children’s literature translation (Hu, 1982; Zhao, 2006; Wu, 2007; Zhang, 2008; Liu, 2009; Cai, 2010; Li, 2010) while the rest focus on certain specific aspect of FCLT (Wu, 2006;

Song, 2010; Zhao, 2013). Besides, most of the previous researchers made their descriptive analyses of the children's literature in that period, and in-depth studies, especially from the perspective of polysystem theory, on FCLT are seldom conducted. Taking this into account, the present paper, under the guidance of polysystem theory, intends to give a synchronic study of the children's literature translation in the Late Qing Dynasty by focusing on the network of relationship between FCLT and such systems as the canonized literature and the children's literature in the period.

## 1. AN OVERVIEW OF TRANSLATED WORKS OF FOREIGN CHILDREN'S LITERATURE IN THE LATE QING DYNASTY

According to *The List of Translated Works of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)* made by the present authors, the Late Qing Dynasty (1898-1911) witnessed a total number of 93 works of children's literature translated from around the world (129 translated versions in all). Table 1 lists the number of foreign children's literary works translated every year during this period. Since some of these works had been translated quite a few times by different scholars in different years, the present authors, in order to obtain the exact figure of the translated works, only take into consideration the versions that were firstly translated. From this table, we can see that the number of translated works kept increasing during this period. And the number peaked in both 1903 and 1906, each having 17 translated works.

**Table 1**  
**The Number of Translated Works of Foreign Children's Literature Each Year in the Late Qing Dynasty (1898-1911)**

<b>Year of publication</b>	1898	1899	1900	1901	1902	1903	1904	1905
<b>Number of works</b>	1	0	3	2	6	17	5	11
<b>Year of publication</b>	1906	1907	1908	1909	1910	1911		
<b>Number of works</b>	17	15	5	9	8	4		
<b>Total</b>	93							

Table 2 includes different translations of the same original work, through which we can make clear that, similar to the translated works, the number of translations of foreign children's literature had been continually increasing and peaked in 1903 with 23 translations. This indicates that the demand for children's literature had been increasing during this period.

**Table 2**  
**The Number of Translated and Retranslated Works of Foreign Children's Literature Every Year in the Late Qing Dynasty (1898-1911)**

<b>Year of publication</b>	1898	1899	1900	1901	1902	1903	1904	1905
<b>Number of works</b>	1	0	3	3	10	23	8	13
<b>Year of publication</b>	1906	1907	1908	1909	1910	1911		
<b>Number of works</b>	21	15	5	9	12	4		
<b>Total</b>	127							

Table 3 gives a clear picture of where the translated works come from. Among the 93 translated works of foreign children's literature, 56 are from Europe, accounting for about 60% of the total number, and the rest mainly come from Asia and America. In addition, Table 4 demonstrates the number of works translated from specific European countries. Most of these originals are from Britain and France, and the rest from Greece, Russia, Switzerland, Italy, Austria and Holland.

**Table 3**  
**Countries and Regions Where These Works of Foreign Children's Literature Come From**

<b>Countries and regions</b>	<b>Europe</b>	<b>Asia</b>		<b>America</b>	<b>New Zealand</b>	<b>Unknown</b>
		<b>Japan</b>	<b>Arab</b>	<b>America</b>		
Number of works	56	12	1	13	1	10
<b>Total</b>	93					

**Table 4**  
**The Number of Works of Foreign Children's Literature from European Countries**

<b>European Countries</b>	Britain	France	Russian	Switzerland	Greece
<b>Number of works</b>	26	14	4	3	2
<b>European countries</b>	Italy	Austria	Holland		
<b>Number of works</b>	2	2	1		
<b>Total</b>	56				

According to the data collected by the present authors, there are a total number of 48 institutions for publishing translations of foreign children's literature in the Late Qing Dynasty. These institutions mainly fall into three categories—9 newspapers, 14 journals and 25 publishing houses. The following table (see Table 5) is about the three categories of institutions and their subordinate bodies.

Many of these institutions were newly-established in the Late Qing Dynasty including *Xinmin Series Newspaper*, *New Fiction*, *Zhejiang Tide* and so on. And there were some institutions regarding children as their target readers such as *The Pictorial for Beginners*, *Education World*, *Tong Hua* (童话) and *Education Journal*. And these publishing

institutions are located in seven different places, including Shanghai, Wuchang, Wuxi, Hangzhou, Tokyo, Yokohama and London. In the following two tables,

the locations of these publishing institutions and the number of translations published in each location are given.

**Table 5**  
**Publication Institutions and their Subordinate Bodies for Publishing Translations of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)**

Publication institutions	Subordinate bodies
Newspapers	<i>A Review of the Times</i> (万国公报), <i>Caifeng Newspaper</i> (采风报), <i>China Press</i> (大陆报), <i>Fable Newspaper</i> (《寓言报》), <i>Chinese and Western Church News</i> (中西教会报), <i>Chun Jiang Hua Yue Bao</i> (春江花月报), <i>The Pictorial for Beginners</i> (启蒙画报), <i>Wuxi Vernacular Newspaper</i> (无锡白话报), <i>Xinmin Series Newspaper</i> (新民丛报)
Journals	<i>Education Journal</i> (《商务》教育杂志), <i>Education World</i> (教育世界), <i>Game World</i> (游戏世界), <i>Grove of Fictions</i> (小说林), <i>Illustrated Fiction</i> (绣像小说), <i>Jiangsu</i> (江苏), <i>Monthly Novel</i> (月月小说), <i>New Fiction</i> (新小说), <i>Women's World</i> (女子世界), <i>Schoolgirls</i> (女学生), <i>Tong Hua</i> (童话), <i>Zhejiang Tide</i> (浙江潮)
Publishing Houses	Biaomeng Translation Press (彪蒙译书局), Chinese Catholic Press (中国圣教书局), Commercial Press (商务印书馆), Grove of Fictions Press (小说林社), Guangyi Publishing House (广益书局), Jingshi Literary Society (经世文社), Kanda Printing Office in Tokyo (东京神田印刷所), Macmillan Publishers, Methodist Press (华美书局), Mingquan Press (明权社), New Fiction Press (新小说社), Qun Xue Press (群学社), Science Society (科学会社), Shanghai Catholic Press (上海圣教书局), Shanghai Commercial Press (上海商务印书馆), Shanghai Guangzhi Publishing House (上海广智书局), Shanghai Kaiming Publishing House (上海开明书局), Shanghai Tsinghua Press (上海清华书局), Shanghai Wenming Publishing House (上海文明出版社), The Christian Literature Society for China (广学会), Tokyo Evolutionary Society (东京进化社), Yokohama Xinmin Society (横滨新民社), Zuoxin Press (作新社)

**Table 6**  
**The Locations of the Institutions Publishing Translations of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)**

Location	Publication institutions
Shanghai	<i>A Review of the Times</i> , <i>Caifeng Newspaper</i> , <i>China Press</i> , <i>Chinese and Western Church News</i> , <i>Chun Jiang Hua Yue Bao</i> (春江花月报), <i>Education World</i> , <i>Fable Newspaper</i> , <i>Grove of Fictions</i> , <i>Illustrated Fiction</i> , <i>Tong Hua</i> (童话), <i>Women's World</i> ; Biaomeng Translation Press, Commercial Press, Groves of Fictions Press, Guangyi Publishing House, Methodist Press, The Christian Literature Society for China, Science Society, Shanghai Catholic Press, Shanghai Commercial Press, Shanghai Guangzhi Publishing House, Shanghai Kaiming Publishing House, Shanghai Tsinghua Press, Shanghai Wenming Publishing House, Zuoxin Press
Wuchang	Qun Xue Press
Wuxi	<i>Wuxi Vernacular Newspaper</i>
Hangzhou	<i>Game World</i>
Tokyo	<i>Jiangsu</i> , <i>Zhejiang Tide</i> ; Mingquan Press, Tokyo Evolutionary Society
Yokohama	<i>New Fiction</i> , <i>Xinmin Series Newspaper</i> ; New Fiction Press, Yokohama Xinmin Society
London	Macmillan Publishers

**Table 7**  
**The Number of Translations of Foreign Children's Literature Published in Each Location**

Location	Shanghai	Wuchang	Wuxi	Hangzhou
Number	107	1	1	1
Location	Tokyo	Yokohama	London	
Number	6	10	1	

According to Table 6 and Table 7, we can see that in the Late Qing Dynasty the translation center of foreign children's literature is in Shanghai. Another important place is Japan where Chinese scholars or overseas students had set up journals and press to publish literary works of various kinds in the hope of helping enlighten their country fellows. Among these institutions, some published quite a few translations of foreign children's literature, such as *Tong Hua* (童话) compiled by Sun Yuxiu, *Grove*

*of Fictions*, Christian Literature Society for China, Shanghai Commercial Press, the Commercial Press and Methodist Press. *Tong Hua* (童话) had published a total number of 7 translations of foreign children's literature in the Late Qing Dynasty, *Grove of Fictions* 11, Christian Literature Society for China 7, Shanghai Commercial Press 8, the Commercial Press 15 and Methodist Press 11.

## 2. RELATIONSHIP BETWEEN CANONIZED LITERATURE AND FCLT IN THE LATE QING DYNASTY

### 2.1 Major Features of Canonized Literature in the Late Qing Dynasty

According to Even Zohar (1990), translation may assume a periphery or central position in the target literature

and this position is determined by the situation of the canonized literature of the target literary system. In the Late Qing Dynasty, driven by the oppression from the west and Chinese people's urgent desire for saving the country, the Chinese society underwent great changes in different areas. So did the Chinese literature. Under the circumstances, the canonized literature in the Late Qing Dynasty mainly had three distinctive features—fiction revolution, vernacular movement and utilitarianism of literature, contributing a lot to the development of the Chinese modern literature.

### 2.1.1 Fiction Revolution

Before the Late Qing Dynasty, men of letters in China widely held poems, short prose and Qu in esteem while regarding novels as vulgar and unacceptable among the well-educated scholars. Ban Gu (班固), a prominent historian and writer in the Han Dynasty (206 B.C.- A.D. 220) remarked that fictionists are mostly officials in low positions and things covered in their works are but rumors and gossips on the lips of the masses (Wu, 2001, p110). In the Late Qing Dynasty, the situation began to change. Liang Qichao (梁启超) wrote in *An Preface for Translating and Publishing Political Fiction*,

Those who are literate may not read Confucius classics but they must read novels. In this way, when Confucius classics fail to educate some people, fictions may turn out to be of great use. And those events, not recorded in the official history, may be covered and quotations may be changed in the fictions. Besides, fictions can also be of great help in administering the nation together with law. (Chen & Xia, 1997, p21)

In 1908, Xu Nianci (徐念慈) also remarked in *On Fictions* that fictions play an important role in people's life and suggested that more readers should be regarded as target readers, including children, women, soldiers and so on (Chen & Xia, 1997, p.325). Under the advocacy of these scholars, in the Late Qing Dynasty fictions were produced and translated in great quantities. According to *A Catalogue of the Collection of New Books In Hanfenlou (涵芬楼) Bookstore, Hanfenlou (涵芬楼) Bookstore*, affiliated to the Commercial Press, had collected about 400 translations of foreign fictions and 120 fictions composed by domestic writers in the Late Qing Dynasty (Ah, 1996, p.1). From then on, fictions gradually went into the center of the Chinese literary polysystem.

### 2.1.2 The Vernacular Movement

Due to the well-educated scholars' appeal for educating the masses in China, in the Late Qing Dynasty, the vernacular movement was launched. As early as 1887, Huang Zunxian (黄遵宪) had advocated the consistence of speech and writing in Chinese. In 1895, in *Annals of Japan*, he said, "If Chinese speech and writing are not consistent, people capable of reading will be limited in number. Otherwise, more people will be able to read"

(Lin 1991, p21). Liang(1998, p55) also pointed out that Chinese writing had remained unchanged for thousands of years while Chinese speech underwent numerous changes during the past years and that is what leads to the inconsistency between Chinese speech and writing. People who are literate will be increasing in number if Chinese writing and speech are consistent. In 1901, Qiu Tingliang (裘廷梁) even raised the slogan of "advocating vernacular and abolishing classical Chinese" in his *On Vernacular Chinese's Being the Foundation of Chinese Reform* (Zhang & Wang, 1960, p.41).

Following these scholars's appeal came quite a number of Chinese vernacular newspapers and journals including *Wuxi Vernacular Newspaper*, *The Children's Educator*, *Beijing Vernacular Daily* and so on. Vernacular Chinese was employed not only to compose literary works but also to translate foreign works. However, despite the wide influence of vernacular movement, classic Chinese still dominated the Chinese literature in the Late Qing Dynasty. As a result, a writer may write in both vernacular and classic Chinese, and a foreign work may boast both vernacular and classic Chinese versions (Chen, 2005, p.165). In addition, other dialects such as Shanghaiese and Beijing Dialect were also adopted in writing and translating.

### 2.1.3 Utilitarianism of Literature

In the Late Qing Dynasty, scholars cherishing ardent love for the country, with Kang Youwei (康有为) and Liang Qichao as the representatives, strove to save the poverty-stricken country. After the Hundred Days' Reform in 1898 turned out to be a failure, they resorted to literature and intended to awake and enlighten the countrymen via their works, motivating them to engage themselves in the movement of saving the country.

In 1902, Liang Qichao wrote *On the Relationship Between Fictions and the Administration of the Society* that fictions may benefit the society in terms of morals, religion, politics, customs, education and so on" (An & Peng, 2010, p.1994). Also, in *On the Relationship between Fictions and Education* published in 1906, Liang Qichao said, "The only way to educate people who are out of school is to ask them to read fictions" (qtd. in Chen & Xia, 1997, p186). In another essay entitled *On the Relationship between Fictions and Society* in 1906, Liang Qichao also reinforced the significant role fictions play in improving the society and clearly pointed out the relationship between fictions and the society. According to him, fictions should present the society with science and advanced scholarship and educate the natives so as to arouse their concern about the country (qtd. in Chen & Xia, 1997, p.150).

Therefore, in the Late Qing Dynasty, literature was endowed with great importance in guiding people's behavior and benefiting the society.



## 2.2 Main Features of FCLT in the Late Qing Dynasty

### 2.2.1 Genres of the Originals Selected for Chinese Translation

The works of foreign children's literature translated in

the Late Qing Dynasty include three different genres—novels, fables as well as fairy tales. In Table 8, we can see that the novels constitute the bulk of the translated works with fables and fairy tales each only taking a small share.

**Table 8**  
The Number of Originals of Different Genres Translated in the Late Qing Dynasty (1898-1911)

Genre	Novel	Collections of fables	Collections of fairy tales	Individual fables	Individual fairy tales
Number	79	6	3	4	1

Accordingly, the translations of these works could also be classified into different categories. Table 9 is the

detailed information about the classification of these translations given by the publishing institutions.

**Table 9**  
Classification of Translations of Foreign Fictions in the Late Qing Dynasty (1898-1911)

Classification	Science fiction	Adventurous fiction	Educative fiction	Military fiction	Love fiction
Number	16	11	9	4	4
Classification	National fiction	Fable fiction	Fantasy fiction	Social fiction	Moral fiction
Number	2	2	2	2	1
Classification	Philosophical fiction	Mystery fiction	Traveling fiction	Industrial fiction	Cautionary fiction
Number	1	1	1	1	1
Classification	Historical fiction	Psychological fiction			
Number	1	1			

From this table, it is clear to see that science fictions rank first with 16 translations and is followed by adventurous fiction 11, educative fiction 9, military fiction 4, love fiction 4 and so on. In the Late Qing Dynasty, it was a goal of ultimate importance to develop the nation and “Chinese learning for fundamental principles and western learning for practical uses” was a widely-accepted viewpoint. As a result, great efforts were made in introducing the advanced technology and political system from the west. This is also reflected on FCLT. Among those categories of translations of fictions, science fiction, educative fiction, national fiction, moral fiction, the industrial fiction and cautionary fiction are covering the various aspects of society. Obviously, it is closely related to the call of the society to learn from the west during those days.

### 2.2.2 Strategies Employed in Translating Foreign Children's Literature

According to Even-Zohar (1990), translation strategies adopted by the translators depend on the role of the translation in a certain literary polysystem, a peripheral position or a central position. When in a peripheral position, principles widely accepted in the canonized literature of the target culture will be employed. While in a central position, new models will be introduced from the source culture. According to the present study, the translation of foreign children's literature in the Late Qing Dynasty boasts two characteristics. On one hand, some translators, like Lin Shu, Wu Nianci and so on, preferred to follow the stereotype of Zhanghui Style (章回体) and frequently employed the classic Chinese as in the canonized Chinese literature. According to *The List*

*of Translated Works of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)*, 14 translated works followed the stereotype of Zhanghui Style (章回体), including Qiu Yufang (裘毓芳)'s *Hai Guo Miao Yu* ([海国妙喻], *Aesop's Fables*), Xue Shaohui (薛绍徽)'s *Ba Shi Ri Huang You Ji* ([八十日环游记], *Le Tour Du Monde en Quatre Vingt Jours*), Lin Shu (林纾) and Wei Yi (魏易)'s *Hei Nu Yu Tian Lu* ([黑奴吁天录], *Uncle Tom's Cabin*), Pi Fasheng (披发生)'s *Shi Wu Xiao Hao Jie* ([十五小豪杰], *Deux Ans de Vacances*), Lu Xun (鲁迅)'s *Di Di Lv Xing* ([地底旅行], *Voyage Au Centre de la Terre*) and *Yue Jie Lv Xing* ([月界旅行], *De la Terre e a la Lune*), the Commercial Press' *Xiao Xian Yuan* ([小仙源], *The Swiss Family Robinson*) and so on. Quite a few translated works had employed classic Chinese. Among the 127 works, 56 had employed classic Chinese, accounting for 44% of all the translated works. On the other hand, other translators were inclined to employ the new vernacular Chinese as in the source culture. Among all the translated works of foreign children's literature, 22 works employed the vernacular Chinese. Furthermore, such translation strategies as adaptation, omission, amplification, addition of comments, addition of notes, change of book titles ending with such Chinese characters as Ji (记), Lu (录), Lue (略) or Zhuan (传), etc., are frequently adopted as well.

### 2.3 Relationship Between Canonized Literature and FCLT

The previous analysis indicates that the relationship between the canonized literature and FCLT in the Late Qing Dynasty mainly boasts two characteristics. On one

hand, many translations were done under the guidance of the Chinese canonized literature. On the other hand, some other translations, instead of using the patterns available in the canonized literature, introduced new elements from the source culture.

As to the first one, it is clear to see that there is a close relationship between the canonized literature and FCLT in the Late Qing Dynasty. This can be illustrated by the genres of the originals of foreign children's literature and translation strategies employed. With regard to the genres of these originals, among the 93 originals, 79 are novels, accounting for 85% of the total number. Obviously, fiction revolution during those days was closely related to this phenomenon. In addition, the classification of these novels also demonstrated the call of the society and the utilitarianism of literature during those days. Regarding the translation strategies, Zhanghui Style (章回体) and classic Chinese are commonly used. Clearly, the canonized literature had exerted a great influence on the translators and their translations. Moreover, some originals are even adapted in accordance with the Chinese culture. And omission and amplification were frequently employed so as to make the translation fluent and acceptable. The change of titles also serves for the same function. In addition, the translators' comments are added in quite a few translations. These comments not only expressed the translators' viewpoints concerning the story but also implied their intention to educate the readers. This clearly demonstrates the utilitarianism of literature in the Late Qing Dynasty. All this indicates the periphery position assumed by FCLT in the Late Qing Dynasty.

However, going against Even-Zohar's theory that "translators either follow the patterns in the canonized literature of the target culture or bring in new elements from the source culture" (Even-Zohar, 1990, p.49), FCLT in the Late Qing Dynasty, though occupying a periphery position in the literary system then, not only followed the old patterns in the target repertoire but also introduced new elements from the source culture. This can be illustrated by some previously-mentioned strategies employed by a few translators, including transliteration of proper names, addition of notes, addition of comments, adaptation, omission, amplification and change of book titles as in *Tales from Shakespeare* translated by Lin Shu and *The Happy Prince* by Zhou Zuoren (周作人) and so on. In addition, 22 translations had employed the vernacular Chinese despite the fact that the classic Chinese still dominated the canonized literature. Moreover, the first person is remained unchanged as the narrator in some translations such as *The Adventures of Robinson Crusoe* although it is seldom used in the canonized literature then.

### 3. RELATIONSHIP BETWEEN CHILDREN'S LITERATURE AND FCLT IN THE LATE QING DYNASTY

#### 3.1 Major Features of Children's Literature in the Late Qing Dynasty

In ancient China, few works were composed specially for children. As a result, quite a few scholars believe that there was no children's literature before the Late Qing Dynasty. The situation remained unchanged until the Late Qing Dynasty. Roughly speaking, the children's literature in the Late Qing Dynasty is characterized by the following aspects.

##### 3.1.1 Journals Established Particularly for Children

In the Late Qing Dynasty, a couple of journals for children started publication. Among them are *Children's Educator*, *Education World*, *The Pictorial for Beginners*, *The Education Magazine*, *Tong Hua* (童话) and so on.

In 1897, *Children's Educator* was established in Shanghai. This journal mainly serves to facilitate children's school education. Every issue contains two parts. The first part is aimed at the children aged from 5 to 8, and the second part for the children aged from 9 to 13 (Jiang, 1992, p.647). Every part covers various fields including literature, mathematics, history, poems and so on. With regard to literature, it mainly includes the works adapted from Chinese classics, news, the translated children's literature of foreign countries as well as poems composed by domestic writers.

In 1901, *Education World* was set up in Shanghai. Similar to *Children's Educator*, it is also attempted to function as a way to improve children's education (Sun, 2006, p.65). It mainly carried the education-related comments, investigations and so on both at home and abroad. Translations of foreign children's literature were also published in this journal.

In 1902, *The Pictorial for Beginners* was established in Beijing. As one of the first vernacular journals in China, it is targeted at children so as to enlighten them (Qi, 2000, p.553). Different from other journals, it mainly carries pictures illustrated with simple words. These pictures cover a wide area, including ethics, botany, mathematics and so on.

In 1909, the Commercial Press initiated *The Education Magazine* which mainly published regulations, investigations, comments, and news about education both at home and abroad (Shi, Feng & Tian, 2005, p.252). In addition, it also carries translations of foreign children's literature.

In 1909, Sun Yuxiu (孙毓修) edited *Tong Hua* (童话) which is the first journal centering on children's literature (Xie, 2011, p.131). This journal mainly included translations of foreign children's literature and works adapted from the Chinese classics by Sun Yuxiu.

Besides, others include *Children's World* established in 1903 (Zhang, 2001, p.1762), and the first newspaper for children—the *Pictorials for Children* in 1908 (Qi, 2000, p.553) and so on.

### 3.1.2 Works Composed Specially for Children

In the Late Qing Dynasty, assuming a new attitude towards children's literature, writers began to compose works particularly for children. These works consist of different categories including novels, works adapted from fairy tales and folk tales of ancient times, and short funny stories.

As for novels, in 1903, *Gua Fen Can Huo Yu Yan Ji* (瓜分惨祸预言记) was published, depicting the experiences of a child. In 1907, *Fu Ru Zhong* (妇孺钟) written by Li Huan (荔浣) came out. Adopting the vernacular Chinese, this novel is categorized as the family education novel by the publishing institution.

With regard to the works adapted from fairy tales and folk tales of ancient times, in 1906, Chen Chunsheng (陈春生) had his *Dong Fang Yi Shuo* (东方伊索) published. According to the preface of this book, it collected the tales recorded in the Chinese classics and had them rewritten in the vernacular Chinese in the hope that it may function as a tool to educate and enlighten the readers (Anonymous, 1906, p.1). In 1906, Chen had his translation *Aesop's Fables* published. Obviously, this translation, to some extent, promoted his desire to compose *Dong Fang Yi Shuo* (东方伊索). The influence of *Aesop's Fables* on this book can also be illustrated by the title *Dong Fang Yi Shuo* (东方伊索) which means "Aesop in the East".

In addition, Sun Yuxiu also adapted some stories from the Chinese classics in vernacular Chinese and had them published in *Tong Hua*. Among those works are *Ye Guang Bi* (夜光璧) in 1909 and *Nv Jun Ren* (女军人) in 1910. The former is based on the well-known story *Wan Bi Gui Zhao* (完璧归赵) and the latter is about Hua Mulan (花木兰), a servicewoman who pretended to be a man and joined the army for his father. *Children's Educator* also published a lot of works of this kind.

### 3.1.3 Enlightening People

To answer the call of the society, the children's literature in the Late Qing Dynasty tended to be educative (Zhao, 2013, p.64). Take *Dong Fang Yi Shuo* (东方伊索) as an example. In the preface of the book, the author hopes that it may function as *Aesop's Fables* and guide people in their daily life. Another case in point is *Gua Fen Can Huo Yu Yan Ji* (瓜分惨祸预言记). Although the writer claimed that this book was a translation, later it is proved to be composed by himself, vividly presenting the situation of a country colonized by foreign invaders from different countries. In this way, the writer attempted to warn the Chinese readers to improve themselves and prevent China from repeating the same disaster. Moreover, those works adapted from the Chinese classics also tended to serve the same target.

For example, *Chui Yu Jian Chu* (吹竿见黜) published in *The Children's Educator* in 1901 is widely accepted as a story encouraging people to be honest.

## 3.2 Main Features of FCLT in the Late Qing Dynasty

### 3.2.1 Motivations for FCLT in the Late Qing Dynasty

As a literary system in the Late Qing Dynasty in China, FCLT displays its distinctive features. Firstly, in terms of motivation for doing the translation, roughly, there are three kinds of motivations. First is the translators' desire to illuminate and educate the Chinese people so that they may engage themselves into the movement of resisting the oppression from foreign countries. The translators adopting a viewpoint like this were usually patriotic scholars, including Liang Qichao and Lin Shu. Take for example Lin Shu's Chinese version *Ai Guo Er Tong Zi Zhuan* ([爱国二童子传], *Le Tour de la France par Deux Enfants* written by G. Bruno) in 1907. According to Wikipedia, this book was a widely accepted school book enjoying great popularity in France. However, Lin Shu regarded it as a novel highlighting the importance of industry. In the preface for his own Chinese version, Lin emphasized that, by reading this book, readers could realize that China had to develop the industry which was key to Chinese prosperity in the future and train talents specializing in this field. In this way, he, in the hope of revitalizing the poverty-stricken country, urged the adolescents who might have read this book to form a sense of patriotism and commit themselves to the development of national industry (Chen, 1997, p. 268).

The second motivation to translate these literary works is spreading religion, especially Christianity in China. Obviously, this mission was usually undertaken by the numerous western priests coming to China. These priests, with an attempt to have Christianity widely spread in China, had come up with various strategies, among which is that of translating western children's books by centering on cultivating a sense of Christianity in children. This task was mainly carried out by such priests as Donald Mac Gillivray, Immanuel Gottlieb Genahr, Margaret S. Gatty and Young John Ellen. Often, they did the translation with the aid of a Chinese scholar. In this way, these priests had translated quite a few works of this kind, such as *You Nv Yu Nan De Jiu Ji* ([幼女遇难得救记], *Wide Wide World*), *Ji Ke You Fu* ([饥渴有福], *Hungering and Thirsting*) and *You Nv Dan Li Yi Fan Zhuan* ([幼女诞礼遗范传], *Charity's Birthday Text*) all translated by Mrs. Donald Mac Gillivray in 1902.

Third is the motivation to translate the literary works particularly for the Chinese children readers in the Late Qing Dynasty, including both those regarded as children's literature in the source culture and those not. According to the data collected by the present authors, there were altogether 40 translations of this kind and the number was increasing year by year and peaked in 1910 with 12



translations. A guide written for *Xiao Xian Yuan* ([小仙源], *The Swiss Family Robinson*), a children's book from Switzerland in 1903, reads that this story vividly presents the experiences of a family, displaying the persistence and courage of the characters and may illuminate and help educate the children in China (Chen, 1997, p.119). These literary works also include both the original works and their translated ones by Sun Yuxiu—*King John with the Abbot* (*San Wen Da* [三问答]), *The Wonderful Adventures of Tom Thumb* (*Da Mu Zhi* [大拇指]), *The Society of the Speechless* (*Ya Kou Hui*[哑口会]), *Friends and Helpers* (*Yi Gou Zhuan* [义狗传]), *The Story of a Donkey* (*Lü Shi* [驴史]) and so on.

The appearance of these literary works formed a new role in the complicated literary system of the Late Qing Dynasty and functioned via its complex relationship with other systems.

### 3.2.2 Chinese Translators of Foreign Children's Literature

In the Late Qing Dynasty, there were quite a number of translators engaged in translating foreign children's literary works. According to the way they did their translation, the translators could roughly fall into three categories: individual translators, cooperative translators and translation institutions, among which the first dominates. Regardless of the 7 translations by unknown translators, there are altogether 66 translators/scholars and 1 institution participating in translating the foreign children's literature in the Late Qing Dynasty. Among these translators, 40 had done their translation on their own and the rest mainly cooperated with other scholars. As for the translation institution, in those days there was only one—Translating Bureau of the Commercial Press—undertaking the translation of foreign children's literature (see Table 10).

**Table 10**  
**Three Categories of Translators of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)**

Categories of translators	Names of translators and institutions
Individual translators	Bao Tianxiao (包天笑), Chen Chunsheng, Chen Hongbi (陈鸿璧), Chen Jinghan (陈景韩), Chen Yiru (陈绎如), Chinese Kuxuesheng(中国之苦学生), Cong Xi (从龛), Da Lu Shao Nian (大陆少年), Dai Zan (戴赞), Fang Qingzhou (方庆周), Hai Tian Du Xiao Zi (海天独啸子), Hai Wai Shan Ren (海外山人), Huang Hai Zhi (黄海之), Li Boyuan (李伯元), Liang Qichao, Lu Xun, Mrs. Donald Mac Gillivray, Mo Xi (摩西), Nakashiima Bata (中岛端), Nan He Lu Ji Dong (南海卢籍东), Nan Ye Bai Huan Zi (南野浣白子), Pi Fasheng, Qian Kai (钱楷), Qiu Yu Fang, Shen Hairuo (沈海若), Shen Zu Fen (沈祖芬), Sun Yuxiu, Wang Guowei (王国维), Xi Ruo (奚若), Xie Xin (谢忻), Xu Nianci, Xue Shaohui, Yang Desen (杨德森), Yu Ze (雨泽), Yunjian Lulong Shuo (云间陆龙朔), Zhou Guisheng (周桂笙), Zhou Zuoren, Zhu Shuren (朱树人)
Cooperative translators	Jin Shi (金石) and Chu Jiayou (褚嘉猷); Laura M. White (亮乐月) and Chen Chunsheng; Liang Qichao and Luo Pu (罗普); Lin Shu and Li Shizhong (李世中); Lin Shu and Wei Yi; Lin Shu and Zeng Zonggong (曾宗巩); Lin Shu, Yan Peinan (严培南) and Yan Ju (严璩); Ren Moyuan (任墨缘) and Xu Nianci; Xu Bolin (徐博霖) and Lu Ji (陆基); Young John Ellen (林乐知) and Wu Tingxu (伍廷旭)
Translation Institutions	The Translating Bureau of Commercial Press

In addition, in terms of their nationality, the translators happened to fall into three categories: Chinese scholars, western priests (Mrs. Donald Mac Gillivray, Laura M. White, Mrs. Donald Mac Gillivray, Young John Ellen) and a Japanese scholar (Nakashiima Bata), among whom the first category takes a lion's share, as can also be seen from Table 10. Among the translated versions available, 98 were translated by Chinese scholars, 21 by western

priests and 1 by the Japanese scholar. Besides, some of these translators, as a matter of fact, had translated quite a few works of foreign children's literature during this period, such as Bao Tianxiao, Sun Yuxiu, Lin Shu, Zhou Guisheng and Mrs. Donald Mac Gillivray. Bao Tianxiao had translated 8 works, Lin Shu 11, Sun Yuxiu 11, Zhou Guisheng 8 and Mrs. Donald Mac Gillivray 6 (see Table 11).

**Table 11**  
**Major Translators and their Translations of Foreign Children's Literature in the Late Qing Dynasty (1898-1911)**

Translators	Translations
Biao Tianxiao	<i>Er Tong Xiu Shen Zhi Gan Qing</i> ([儿童修身之感情], <i>Cuore</i> ), <i>Mai Shi Qi Shi Ji</i> ([埋石弃石记], <i>The Stories of a Teacher</i> ), <i>Nv Lv Shi</i> ([女律师], <i>The Merchant of Venice</i> ), <i>Qian Nian Hou Zhi Shi Jie</i> ([千年后之世界], <i>The World After One Thousand Years</i> ), <i>Shi Jie Mo Ri Ji</i> ([世界末日记], <i>La Fin du Monde</i> ), <i>Tie Shi Jie</i> ([铁世界], <i>Les Cinq Cents Millions de la Begum</i> ), <i>Wu Ming Zhi Ying Xiong</i> ([无名之英雄], <i>The Unsung Heroes</i> ), <i>Xin Er Jiu Xue Ji</i> ([馨儿就学记], <i>Cuore</i> )
Lin Shu	<i>Ai Guo Er Tong Zi Zhuan</i> ([爱国二童子传], <i>Le Tour de la France par Deux Enfants</i> ), <i>Fu Zhang Lu</i> ([拊掌录], <i>The Sketch Book of Geoffery Crayon</i> ), <i>Hai Wai Xuan Qu Lu</i> ([海外轩渠录], <i>Gulliver's Travels</i> ), <i>Hei Nu Yu Tian Lu</i> ([黑奴吁天录], <i>Uncle Tom's Cabin</i> ), <i>Kuai Ruo Yu Sheng Shu Qian Bian</i> ([块肉余生述前编](上下卷), <i>David Copperfield</i> ), <i>Lu Bin Xun Piao Liu Ji</i> ([鲁滨逊漂流记](上下卷), <i>Life and Strange Surprising Adventures of Robinson Crusoe</i> ), <i>Man Huang Zhi Yi</i> ([蛮荒志异], <i>Black Heart and White Heart and Other Stories</i> ), <i>Sa Ke Xun Qie Hou Ying Xiong Lue</i> ([撒克逊劫后英雄略], <i>Ivanhoe</i> ), <i>Yi Suo Yu Yan</i> ([伊索寓言], <i>Aesop's Fables</i> ), <i>Yin Bian Yan Yu</i> ([吟边燕语], <i>Tales from Shakespeare</i> ), <i>Zei Shi</i> ([贼史](上下册), <i>Oliver Twist</i> )

To be continued



Continued

Translators	Translations
Sun Yuxiu	<i>Da Mu Zhi</i> ([大拇指], <i>The Wonderful Adventures of Tom Thumb</i> ), <i>Da Ren Guo</i> ([大人国], <i>Gulliver's Travels (A Voyage of Brodingnag)</i> ), <i>Jue Dao Piao Liu</i> ([绝岛漂流], <i>The Adventures of Robinson Crusoe</i> ), <i>Lü Shi</i> ([驴史], <i>The Story of a Donkey</i> ), <i>Meng You Di Qiu</i> ([梦游地球](上册), <i>A Wonderful Voyage</i> ), <i>San Wen Da</i> ([三问答], <i>King John with the Abbot</i> ), <i>Wu Mao Guo</i> ([无猫国], <i>A Country Without a Cat</i> ), <i>Xiao Ren Guo</i> ([小人国], <i>Gulliver's Travels (A Voyage of Lilliput)</i> ), <i>Xiao Wang Zi</i> ([小王子], <i>Lepetit Prince</i> ), <i>Ya Kou Hui</i> ([哑口会], <i>The Society of the Speechless</i> ), <i>Yi Gou Zhuan</i> ([义狗传], <i>Rover and His Friends</i> )
Zhou Guisheng	<i>Di Xin Lv You</i> ([地心旅行], <i>Voyage au Centre de la Terre</i> ), <i>Dian Shu Qi Tan</i> ([电术奇谈], <i>Electrification Yarn</i> ), <i>Fei Fang Mu Xing</i> ([飞访木星], <i>A Visit To The Jupiter</i> ), <i>Guo Wang Shan Lu Ya Er Ji Xiong Di De Gu Shi</i> ([国王山鲁亚尔及兄弟的故事], <i>Aesop's Fables</i> ), <i>Han Yuan Hua</i> ([含冤花], <i>The Aggrieved Flowers</i> ), <i>Shui Di Du Jie</i> ([水底渡节], <i>Underwater Adventures</i> ), <i>Xin An Xie Yi</i> ([新庵谐译]上下2卷, <i>The Arabian Nights</i> ), <i>Yu Fu</i> ([渔夫], <i>Aesop's Fables</i> )
Mrs. Donald Mac Gillivray	<i>Ji Ke You Fu</i> ([饥渴有福], <i>Hungering and Thirsting</i> ), <i>Sheng Chu Ba Gong Ji</i> ([牲畜罢工记], <i>The Strike at Shane's</i> ), <i>Xi Chu Xin Bian</i> ([惜畜新编], <i>Beautiful Joe</i> ), <i>You Nv Dan Li Yi Fan Zhuan</i> ([幼女诞礼遗范传], <i>Charity's Birthday Text</i> ), <i>You Nv Yu Nan De Jiu Ji</i> ([幼女遇难得救记], <i>Wide Wide World</i> ), <i>Yu Yan Cong Tan</i> ([喻言丛谈], <i>Parables from Nature</i> )

As for Translating Bureau of the Commercial Press, it has made 8 translations of foreign children's literature such as *Huan Ying Zhi Xian* ([环瀛志险], *Adventures Round the World*), two different versions of *Huan You Yue Qiu* ([环游月球], *A Trip round the Moon*), *Man Zou Fen Ji Ji* ([蛮陬奋迹记], *A Story of Struggle in the South*) and *Xi La Shen Hua* ([希腊神话], *Greek Myths*), *Shi Jie Yi Zhou* ([世界一周], *Around the World*), *Hang Hai Shao Nian* ([航海少年], *Jack Manly: His Adventures by Sea and Land*) and *Xin Fei Ting* ([新飞艇], *The New Airship*).

### 3.2.3 Target Readers of the Chinese Translations of Children's Literature

Although more than 100 translated works of foreign children's literature were published in the Late Qing Dynasty, when doing their translation, the translators did not always regard children as their target readers. Seen from the prefaces and comments written for their translated versions, there are mainly three different types of target readers -- the Chinese people as a whole, adolescents and children.

The first type of target readers is the Chinese people as a whole. As has been previously mentioned, in the Late Qing Dynasty, the Chinese people suffered a lot from the oppression of western countries. As a result, the whole nation regarded resisting the oppression as a mission of great importance to all the Chinese people. So were the translators of foreign children's literary works. Many translators did their translation in the hope of arousing a sense of patriotism among the Chinese people and motivating them to commit themselves in the movement of revitalizing their motherland. Apparently, to these translators, their target readers are the Chinese people as a whole. A case in point is Lin Shu's *Hei Nu Yu Tian Lu* ([黑奴吁天录], *Uncle Tom's Cabin*). In the postscript written for his version, Lin Shu clearly expressed his expectation of educating the Chinese people through this book (Chen & Xia 1997: 28). The same is true of Lin Shu's another Chinese version *Kuai Ruo Yu Sheng Shu* ([块肉余生述], *David Copperfield*). In a preface for this version, he also extended the same hope by saying that if this book can help the natives engage themselves in developing

the society his efforts would not be in vain (Chen & Xia, 1997, p.339).

The second is adolescents. Different from the first one, some translators treated the Chinese adolescents or students, a comparatively small group as their target readers. However, they all had the same ultimate goal of helping rejuvenate the oppressed country. In a short essay written for his translation *Ai Guo Er Tong Zi Zhuan* ([爱国二童子传], *Le Tour de la France par Deux Enfants*), Lin Shu writes: "I hope that the adolescents may develop a great concern for the country, thus undertaking to contribute to her well-being. This is the great motivation that drives me to translate this book" (Chen, 1997, p.268).

The third is children. Different from the common sense that in the Late Qing Dynasty, children were hardly regarded as target readers of literary works, some translators of foreign children's literary works, however, indeed perceived them as the target readers of their translations. Among these translators were Sun Yuxiu who had compiled *Tong Hua*, a journal for children, Bao Tianxiao, Lin Shu and so on. The Commercial Press translated *Xiao Xian Yuan* ([小仙源], *The Swiss Family Robinson*), a children's book from Switzerland in 1903. A guide written for this book reads that this story vividly presents the experiences of a family, displaying the persistence and courage of the characters, and may enlighten and help educate children (Ah, 1960, p.119). Lin Shu also says in a short essay about *Aesop's Fables* translated by him together with Yan Peinan and Yan Qu, that he translated this book with an attempt to delight and educate the children (Ah, 1960, p.200).

### 3.3 Relationship Between Children's Literature and FCLT

Even Zohar (1990, p.46) holds that when translation occupies a central position in the target literary system, it will not follow the traditional patterns but introduce new elements from the source literary repertoire. Otherwise, the long-existing models in the target literature will be employed. However, the relationship between FCLT and the children's literature in the Late Qing Dynasty becomes neither of the situations.

To begin with, the translations of foreign children's literature constituted an important source of children's literature in the Late Qing Dynasty and exerted its great influence on the children's literature in the Late Qing Dynasty. Having no patterns available to follow, writers began to compose their works for children under the guidance of the translations of foreign children's literature. This is fully illustrated by the large number of works adapted from the Chinese classics and those composed specially for children. As is previously mentioned, among all the works of foreign children's literature translated in the Late Qing Dynasty, *Aesop's Fables* is one of the most frequently translated works which, to some extent, may urge the Chinese writers to compose works of this kind. In addition, translated novels in this period took a lion's share among all the translations, which could possibly result from the advent of novels produced by the Chinese writers for children.

Besides, similar to the translations of foreign children's literature, the works composed by domestic writers also served to educate or enlighten the Chinese children, and both classic Chinese and vernacular Chinese are employed in these works as well.

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## CONCLUSION

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As can be seen from the above analysis, the change of social attitude towards children in the Late Qing Dynasty gave rise to the demand for children's literature in the society. For the first time in the Chinese history, the Chinese writers began to compose works for children. Just as Xu Nianci pointed out in his article *On Novels*, "Writers should create novels particularly for children readers." (Chen, 1997, p.327) And the Chinese children's literature began to take shape, which directly brought about the translation of foreign children's literature. Some of the foreign children's literary works were translated by some patriotic Chinese scholars with a view to arousing a sense of patriotism in the Chinese people as a whole, some were translated by western priests in the hope of spreading Christianity among the Chinese children, and others were translated to entertain and educate the Chinese children. In other words, the translators did the translation with different motivations and target readers in mind. FCLT in the Late Qing Dynasty not only met the children's need for reading but also served as a means to save the country and spread Christianity.

According to Even-Zohar (1990, p.2), the literary polysystem is dynamic and remains its development via the constant conflict among its various systems, and with the passage of time, the traditional canonized system may be replaced by the new one. FCLT and canonized literature in the Late Qing Dynasty, however, bear a mutual influence on each other, ensuring the dynamism of both systems. On one hand, the fiction revolution of

canonized literature contributed to the selection of works to be translated. On the other hand, many translators followed the old patterns available in the canonized literature such as Zhanghui Style, classic Chinese and titles ending with Chinese characters like "Ji" (记), "Lu" (录), "Lue" (略) and "Zhuan" (传). Furthermore, the translation strategies such as adaption, omission, amplification and addition of comments were frequently adopted in these translations so as to cater to the reading habits of the Chinese readers. Despite the fact that the old patterns in the canonized literature were often followed, some new elements were also introduced from the source literature via these translations, such as the transliterated proper names, use of vernacular Chinese, addition of notes and adoption of the first person as the narrator. This firmly confirms the mutual influence between FCLT and the canonized literature in the Late Qing Dynasty, which does not seem to be quite in line with Even-Zohar's theory that translators either follow the patterns in the canonized literature of the target culture or bring in new elements from the source culture (Even-Zohar, 1990, p.49).

The absence of children's literature before the Late Qing Dynasty determined the one-way influence between the two systems—FCLT and the children's literature in the Late Qing Dynasty. Being a dispensable component of children's literature, the translations had promoted the advent of works composed by domestic scholars for children, like novels, fables adapted from fairy tales and folk tales of ancient times as well as short funny stories published in children's journals. Moreover, having no patterns of domestic children's literature to follow, the scholars composed their works by modeling on the translations of foreign children's literature. A case in point is *Dong Fang Yi Shuo* (东方伊索) composed by Chen Chunsheng following the example of *Aesop's Fables* which was frequently translated in the Late Qing Dynasty. In this way, FCLT in the Late Qing Dynasty not only met the need of children's literature in the society, but also enlightened the readers of the translations.

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