

## A Study on Translation of Reduplicative Words in Children's Literature: A Case Study of *Bronze and Sunflower*

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### Abstract

The translation of Chinese reduplicative words plays a key part in the reproduction of the style of the children's literature and is a decisive factor affecting the quality of the translation. Taking *Bronze and Sunflower* as an example, the authors find that Helen Wang endeavors to preserve the rhythm and musicality of the novel by employing various translation strategies. However, due to the great disparities between Chinese and English, more than half of the reduplicative words ablate in the process of C-E translation. To remedy it, Helen Wang employs "parallel Structure" "alliteration" "-ing structure" etc. when translating the non-duplicative words. The present study is of some instruction for Chinese Children's literature "going out".

**Key words:** Children's literature; Reduplicative words; *Bronze and Sunflower*; Translation

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### 1. INTRODUCTION

Chinese reduplicative words, i.e., compound words, refer to the existence of superposition ("syllable superposition" and "morpheme superposition"), and repetition

("repetition of words") in contemporary Chinese, modern Chinese, and modern Chinese dialects. (Li Yuming 88-90). Characterized by phonetic, figurative and emotional beauty, reduplicative words are frequently-used in children's literature (Xu Derong 35-38), making children's literature interesting. Their phonetic beauty caters to children's nature and brings them aesthetic pleasure and sensory enjoyment; their figurative beauty highlights the vividness of the work, develops imagination; their affective beauty vividly expresses story scenes, enriches characters' images, and conveys the spirit of the work.

As one of Cao Wenxuan's works, *Bronze and Sunflower* has won national awards such as the "Five-One Projects" and the National Book Award, etc. Helen Wang won the PEN Award for its translation into English in 2015 and the Marsh Award for Children's Literature in Translation in 2017. As the first Chinese children's literature work introduced by a native British children's literature publisher, *Bronze and Sunflower* has sparked widespread attention, with dozens of book reviews published in media with great credibility in the English world and 894 WorldCat collections, of which public library collections account for more than 75% (Chen Xianghong and Xu Liujuan 2). Obviously, *Bronze and Sunflower* has not only successfully "going out", but also "going in". At present, the research on its English translation is focused on the textual level<sup>1</sup> and translation dissemination,<sup>2</sup> but there are few researches on the English translation of reduplicative words in the text. The

<sup>1</sup> The textual-level studies mainly based on dialogue theory, narratology, stylistic reproduction and aesthetic reproduction, etc., see Xu, Derong and Fan, Yawen (2018): 120-127; Jin, Bei (2019): 45-47, etc.

<sup>2</sup> Research on the dissemination of translations mainly focuses on the mode of translation and mediation, the dissemination and reception of translations and the analysis of the success of translations, etc. See Dong, Haiya (2017): 88-95; Sun, Ningning and Li Hui (2017): 75-80; Chen, Xianghong and Xu, Liujuan (2019): 1-6, etc.

English translation of reduplicative words affects the style of children's literature, the quality, and the dissemination and acceptance of the translation. This paper takes *Bronze and Sunflower* as an example to explore the English translation of reduplicative words in children's literature, extracting superlatives through PowerGREP4, exploring Wang Hailan's English translation strategies.

## 2. TYPES OF REDUPLICATIVE WORDS IN BRONZE AND SUNFLOWER

Using PowerGREP4 to collect reduplicative words in *Bronze and Sunflower*, the author has obtained 1000 reduplicative words after screening, with specific types including AA, ABB, AABB, AABC, ABAC, ABCC, AAB, ABCB and ABCA (see Table 1). In view of the small number of the last three types, they were omitted in the following discussion. Among the above types of reduplicative words, only AA has a certain number of repetitions. Therefore, the result reveals that reduplicative words in *Bronze and Sunflower* are not only numerous, but also rich and diverse in form. According to the ratio per 1,000 words, the average number of repetitions in *Bronze and Sunflower* is 7.92. According to the same standard, the average number of reduplicative words per 1,000 words in Cao Wenxuan's *Grass House* and Shen Shixi's *Jackal and Wolf* are 6.93 and 6.14 respectively. It is obvious that writers of children's literature prefer to use reduplicative words as a rhythmic expression to attract children's attention, stimulate their interest in reading and stimulate their thinking. The reduplicative words in *Bronze and Sunflower* take various forms and have rich connotations, such as “恶狠狠”, “圆鼓鼓”, “眼巴巴” and “慢吞吞”. If the English translation fails to convey this linguistic feature, it will certainly lead to the loss of the novel's style.

**Table 1**  
Types and proportions of reduplicative words in *Bronze and Sunflower*

Types	Example	Number	Proportion
AA	早早, 暗暗, 长长	645	64.50%
AABB	干干净净, 隐隐约约, 摇摇晃晃	132	13.20%
ABB	暖烘烘, 笑嘻嘻, 怯生生	119	11.90%
ABAC	一瘸一拐, 昏头昏脑, 糊里糊涂	61	6.10%
ABCC	大水茫茫, 银光闪闪, 泪珠滚滚	24	2.40%
AABC	哈哈大笑, 源源不断, 汨汨而来	19	1.89%

## 3. WANG HAILAN'S TRANSLATION STRATEGIES OF REDUPLICATIVE WORDS

Statistics found that in the English translation of reduplicative words, Wang Hailan mainly adopted

two major translation strategies, namely, retention and replacement (see Tables 2 and 3). There are eight types of retention strategies: plural forms, adverbs or adjectives, comprehensive methods, parallel structure, onomatopoeia, -ing structure, repetition and alliteration, accounting for 285 times (30.39%), and two types of substitution strategies, namely, free translation and deletion, accounting for 653 times (69.61%). It can be seen that in order to convey the effect of reduplicative words in *Bronze and Sunflower*, Wang made her utmost efforts to give full play to the advantages of the English and adopted various translation strategies to preserve and convey the effect of reduplicative words in the source text. However, due to the great difference between Chinese and English, the multiple forms of Chinese reduplicative words cannot be found in English, and 69.61% of them in *Bronze and Sunflower* are ablated in the process of translation, which inevitably causes losses to the phonetic, figurative and emotional beauty of the target text.

**Table 2**  
Translation Strategies of Retention

Item	Translation strategies	No.	Proportion	Example 1	Example 2
Category	Plural forms	56	5.97%	祖祖辈辈 for generations	天天 for days
	Adv. or adj.	50	5.33%	有滋有味 so delicious	水滴滴 dripped constantly 熠熠生辉
	Comprehensive methods	45	4.80%	慢吞吞 so slowly	glistening and gleaming in the sunshine
	Parallel structure	41	4.37%	又冷又硬 cold, hard	走走停停 walk and stop
	Onomatopoeia	40	4.26%	哇哇大哭 howled	哗啦啦 rustle
	-ing structure	24	2.56%	颤颤巍巍 tottering	油亮亮 glistening
	Repetition	16	1.71%	摇摇晃晃 rocked from side to side	源源不断 rained and rained, and still more
	Alliteration	13	1.39%	随时随地 wherever they went	汗津津 sweat-soaked
Total	8	285	30.39%		

**Table 3**  
Translation Strategies of Replacement

Item	Translation strategies	No.	Proportion	Example 1	Example 2
Category	Free translation	433	46.16%	文文静静 educated	瑟瑟发抖 shook in terror
	Deletion	220	23.45%	哗啦啦 无	暖洋洋 无
Total	2	653	69.61%		

### 3.1 Translation Strategies of Retention

Translation strategy of retention represents that the translator pays attention to the unique beauty of forms and phonetics of Chinese reduplicative words as well as

the similarities and differences of Chinese-English in the translation process. Giving full play to the advantages of English in the process of Chinese-English translation, the translator strives to seek expressions with similar meanings and functions as Chinese superlatives, achieves phonetic beauty and lifelike effects, and enhances the rhythm and appeal of children's literature.

### Plural forms

There is no formal variation of Chinese nouns for they are usually reflected by repeating or adding quantifiers. The singular and plural of English nouns, on the other hand, can be distinguished by formal changes. Therefore, translators sometimes translate Chinese reduplicative words that expressing the concept of plural as plural forms.

Example 1: 而且嘎鱼家是大麦地最富的人家。他家祖祖辈辈都养鸭，他家具有大麦地任何一户人家都不具备的财富。(曹文轩89)

Version: They were also the wealthiest family in the village, having raised ducks for generations. (Cao, 2017:38)

Example 2: 他就天天藏在芦苇丛后面去看两只羽毛好看的鸟轮流着孵蛋。(曹文轩48)

Version: For days afterward he hid behind the reeds and watched two birds with gorgeous plumage take turns sitting on the eggs. (Cao, p.35)

In Example 1, the AABB reduplicative word “祖祖辈辈” is used to highlight the time that Ga Yu's family has been raising ducks. Therefore, Wang Hailan translates it as “for generations”. In example 2, the word “天天” is translated as “for days”. The repeated quantifiers in Chinese are translated into the plural form, which inevitably causes a certain degree of rhythm loss, but still achieves a good effect of conveying emotion and meaning.

Adv. or adj.

Chinese reduplicative words take various forms and can serve as many kinds of sentence elements. Translators try their best to be faithful to the author and the original work in the process of translation and strive to achieve similar reading effects. In some contexts, the translator can add appropriate adverbs or adjectives to enhance the tone while preserving the meaning of Chinese reduplicative words.

Example 3: 比如，他放牛时，在一棵桑树上，发现了一窝绿莹莹的鸟蛋。(Cao, p.50)

Version: Once when he was grazing the buffalo, he found a nest full of shiny green eggs in a mulberry tree. (Cao, p. 35)

The ABB reduplicative word “绿莹莹” in example 3 brings visual enjoyment to the reader, creating a vivid image and inviting the reader to associate the color of the bird's eggs. The word “green” already conveys the color of the bird's egg, but the translator adds the adjective “shiny” to convey the transparent luster of the egg and the

surprise of Bronze when he sees the egg.

Example 4: 葵花完全无可奈何。她只能眼睁睁地看着它们大吃她家的茨菰。(曹文轩146)

Version: Sunflower watched helplessly as the ducks feasted on the family's crop. (Cao, p.102)

In Example 4, the word “眼睁睁” conveys Sunflower's helplessness at that time, and expresses her anxiety in a perfect way, which is phonetically, figuratively and meaningfully beautiful. The translator translates “眼睁睁” as “watch helplessly”, and the adverb “helplessly” vividly expresses the anxiety of the sunflower in the face of the ducks. What's more, the adverb “helplessly” presents a tense and breathtaking picture for the reader.

### Comprehensive methods

In the process of translation, the translator, aware of the differences between the two languages, intentionally uses a variety of techniques in an attempt to make use of the advantages of English and convey the similar effects of Chinese reduplicative words from the characteristics of the target language.

Example 5: 秋后的芦苇，干焦焦的，燃烧起来非常的疯狂，四下里一片噼噼啪啪的声音，像成千上万串爆竹在炸响，响得人心里慌慌的。(Cao, p.24)

Version: The dry reeds burned furiously, spitting and popping like firecrackers. (Cao, p.19)

The phrase “噼噼啪啪” not only depicts the sound of burning reeds, but also enhances the rhythm of the sentence and makes it catchy. The translator uses two onomatopoeic words, “spitting” and “popping”, to bring the picture to life and reproduce the phonetic and figurative beauty of the original text. In addition, the translation also combines the two techniques of “parallel structure” and “-ing structure”, in an effort to give the target reader a reading and aesthetic experience similar to that of the reader of the source text.

Example 6: 他常将他的那群鸭密密麻麻地堵在路上。那群鸭在前头慢吞吞地走着。嘎鱼不时回过头来，不怀好意地看一眼青铜和葵花。(Cao, p.74)

Version: There were so many of them and they waddled along so slowly. Every now and then Gayu would glance back at Bronze and Sunflower with a nasty look on his face. (Cao, p.54)

In Example 6, the ABB reduplicative word “慢吞吞” is translated as “so slowly”, using two techniques of “adding the adverb ‘so’” and “alliteration”, while “so” is also added before “many”. The “alliteration” effect caused by the use of the three words together makes up for the phonetic effect of the two superlatives “密密麻麻” and “慢吞吞” to a certain extent.

### Parallel structure

Parallel structures in English in a broad sense refer to two or more linguistic structures that belong to the same grammar level, have the same grammar function and are connected to each other by parallel conjunctions. Similar to Chinese reduplicative words, English parallel

structures are not only neat and figurative, but also catchy and phonetically beautiful. Therefore, in the English translation of Chinese superlatives, some of them are translated as English parallel structures.

Example 7: 祖祖辈辈都从事劳动的大麦地人，怎么也搞不明白这些城里人的心事：为什么不好好的、舒舒服服地待在城里，却跑到这荒凉地界上来找苦吃？(Cao, p.47)

Version: The people of Damaidi, who had been working hard -- and dreaming of not working hard -- for generation after generation, couldn't understand this. Why didn't these city people stay where it was nice and comfortable instead of moving to this bleak wilderness where life was hard? (Cao, p.33)

The AABB reduplicative word “舒舒服服” in example 7 conveys the longing for the city life of the people of Dalmaidi. Wang Hailan translates it into a parallel structure, which expresses people's aspirations and allows target readers to experience the beauty of the language in the source text as much as possible.

Example 8: 爸爸的脸，像阴沉沉的天。(Cao, p.199)

Version: Baba's face was dark and heavy. (Cao, p.137)

The source text adopts metaphor by using the ABB reduplicative word “阴沉沉” to show dad's dissatisfaction and anger when he saw Sunflower's report card, and the translator uses the words “dark” and “heavy” in parallel to bring the picture to life.

### Onomatopoeia

Onomatopoeia refers to the use of words that simulate natural sounds to convey a phonological effect similar to that of the object being described. Children's literature often uses onomatopoeia to evoke readers' empathy, making the depicted object more vivid, stimulating children's interest in reading, and also in line with children's nature to imitate sounds for fun.

Example 9: 儿子看着一河流动的水，一边死死抱住爸爸的头，一边哇哇大哭。(Cao, p.24)

Version: When the boy saw the water flowing around him, he wrapped his arms around his father's head and howled. (Cao, p.19)

The onomatopoeic word “哇哇大哭” describes young Bronze's panic when facing the spreading fire. The translator uses the onomatopoeic word “howled” to describe the sound of Bronze, which also allows the reader to associate with the vocal action and scene, and to convey the panic and helplessness of Bronze.

Example 10: 不时地会哐地长叫一声，震得树叶沙沙作响。(Cao, p.27)

Version: Every now and then it would give a deep bellow that rumbled so much it rustled the leaves on the trees. (Cao, p.72)

The source text uses the AABC reduplicative word “沙沙作响” to describe the sound of shaking leaves, which accurately portrays the image of the thick and powerful

cow's moo shaking the leaves, showing the anxiety of the cows of the Bronze family after foreseeing the disaster. The translator's use of the onomatopoeia “rustled” creates a mood that gives the reader a sense of being there, recreating the tense atmosphere before the disaster and the anxiety of the cow who want his master to be prepared for the disaster.

## 3.2 Translation Strategies of Replacement

### Free translation

The translation of reduplicative words refers to the fact that due to the difference between Chinese and English, no appropriate expression can be found in English to convey the figurative and phonetic beauty of Chinese reduplicative words, so the translator can only translate the meaning of the source text.

Example 11: 那新米有一层淡绿色的皮，亮亮的，像涂了油，煮出来的，无论是粥还是干饭，都香喷喷的。(Cao, p.212)

Version: New rice has a pale-green skin, like a luminous coating of oil, and when it is cooking, it gives off the most wonderful aroma. (Cao, p.145)

The ABB reduplicative word in the source text “香喷喷” conveys the attractive aroma of the freshly harvested rice, which is catchy and phonetically beautiful. The translator translates it as “it gives off the most wonderful aroma”, so that the target readers can feel the aroma of the new rice and feel the joyfulness of people's life in Damaidi, which is similar to the source text, but causes a certain lack of meaning.

Example 12: 葵花目送它远去后，掉头向东望去：大水茫茫。(Cao, p.17)

Version: Sunflower watched it disappear into the distance, then turned to look downstream. The water stretched as far as the horizon. (Cao, p.14)

The ABCC type of reduplicative word in the source text “大水茫茫” brings the reader an aesthetic enjoyment at the audiovisual level, which also contains a lonely atmosphere, and it is difficult to find a corresponding word in English. Therefore, the translator can only use free translation to achieve semantic communication and let the reader grasp the meaning of the original text.

### Deletion

The main reasons for deletion in the English translation of children's literature are as follows: (a) the context has already conveyed the meaning of the reduplicative words, so there is no need to repeat the translation; (b) because of the language difference between Chinese and English, it is difficult to find corresponding words in English to express the similar aesthetic experience of Chinese reduplicative words, so the translator has to delete them.

Example 13: 黑暗中，不知谁家有个孩子跌落到了水里，于是响起一片惊叫声与呼救声。夜色茫茫，哪里去寻觅这个孩子？也许他在落水后，脑袋几次冒出了水面，但却没有被人看到。(Cao, p.26).

Version: Child fell into the river. Screams of shock and cries for help rang out in the dark. But how could they find him? Even if he surfaced, no one would see him. (Cao, p.20)

The ABCC reduplicative word “夜色茫茫” not only gives the reader an aesthetic sensation, but also is picturesque. However, since “in the dark”, as previously stated, has already given a clear account of the time of the event, it is deleted here.

Example 14: 干校的人, 有时到大麦地来走一走, 孩子们见了, 就纷纷跑过来, 或站在巷子里傻呆呆地看着, 或跟着这些人。人家回头朝他们笑笑, 他们会忽地躲到草垛后面或大树后面。(Cao, p.4)

Version: When they occasionally came over to Damaidi for a stroll, the village children would run after them. They'd stop and stare, or follow them, darting behind a tree or a haystack if the Cadre School people looked back and smiled. (Cao, p.7)

The ABB-style reduplicative word “傻呆呆” depicts the shy and curious attitude of the country children when they meet the city people, and highlights the simplicity and sincerity of the people of Damaidi. The word reveals the meaning, reflecting the vividness of Chinese reduplicative words and leading the reader to imagine the scene. Since great disparities between Chinese and English, it is difficult for the translator to find words of similar structure in English to convey similar meanings, so she has no choice but to delete them. However, the deletion will, to a certain extent, affect the aesthetic experience of the readers of the translated text in the reading process.

#### 4. REMEDIES OF WANG'S TRANSLATION

Generally speaking, there are three kinds of compensation in the translation process: first, the loss of the original text is compensated by the same or basically the same compensation in the same sentence or paragraph; second, the loss of the original text is compensated by comparable literary style but different techniques in the same sentence or paragraph; third, the translation makes universal compensation for the loss of the original text by taking advantage of the language, and there is no clear correspondence between the content of the compensation, but the embellishment made is compatible with the artistic context and language style of the original text as a whole. (Sun Yingchun 11-15). In the case of the English translation of *Bronze and Sunflower*, Wang Hailan mainly adopts the latter two compensatory techniques.

The above analysis shows that, due to the great disparity between Chinese and English, Chinese reduplicative words have no counterpart in English, and more than half of them are ablated in the translation process, failing to convey the phonetic, figurative

and emotional beauty of Chinese superlatives. In fact, Wang Hailan is fully aware of the influence of rhyme in children's literature on children's reading experience, and in her correspondence with the author she pointed out that in the process of translation, especially in the process of revising the translation, she would pay attention to the rhyme and rhythm of the text by reading it aloud. Therefore, in order to make up for the regrets caused by the translation process, Wang Hailan used various compensatory means to translate some non-reduplicative structures into “parallel structures”, “alliteration” and “-ing structure” in an attempt to create an aesthetic experience similar to that of Chinese reduplicative words.

Example 15: 雨季已经结束, 多日不见的阳光, 正像清澈的流水一样, 哗啦啦漫泻于天空。一直低垂而阴沉的天空, 忽然飘飘然扶摇直上, 变得高远而明亮。(Cao, p.2)

Version: The rainy season was over, and the sky, which had hung so low and so dark, had lifted. Now it was big and bright, and the sun, which hadn't been seen for days, seeped across it like fresh water. (Cao, p.5)

In Example 15, the ABB reduplicative words “哗啦啦” and “飘飘然” make the sentences catchy. In addition, the phrases “低垂而阴沉” and “高远而明亮” that have similar meanings and the same form, showing vivid pictures and enhance the neatness of the sentences, bringing visual and aural pleasure to readers. In the English translation, the two ABB-style reduplicative words are deleted, but the translator uses various techniques to reproduce the phonetic effect of the original text, using the parallel structure “so low and so dark” to translate “低垂而阴沉”. When translating “高远而明亮”, the translator adopts alliteration and translates it as “big and bright”. In addition, “season”, “sky”, “so”, “sun” and “seen” are used in the translation, which aims to achieve phonetic beauty through alliteration, bringing readers a similar aesthetic experience and compensating for the regret caused by the deletion of reduplicative words.

Example 16: 葵花很孤独, 是那种一只鸟拥有万里天空而却看不见另外任何一只鸟的孤独。这只鸟在空阔的天空下飞翔着, 只听见翅膀划过气流时发出的寂寞声。苍苍茫茫, 无边无际。各种形状的云彩, 浮动在它的四周。有时, 天空干脆光光溜溜, 没有一丝痕迹, 像巨大的青石板。实在寂寞时, 它偶尔会鸣叫一声, 但这鸣叫声, 直衬得天空更加的空阔, 它的心更加的孤独。(Cao, p.3)

Version: She was alone, like a solitary bird in a vast blue sky with nothing for company but the sound of its own beating wings. In a sky that stretches on forever, broken occasionally by a cloud or two, but otherwise huge and unblemished, like a perfect turquoise gemstone. At moments of extreme loneliness, the bird cries out, but its cry only makes the sky seem even emptier. (Cao, p.6)

The reduplicative words “苍苍茫茫” and “光光

溜溜”和“无边无际” in the original text add to the beauty of the novel and bring readers visual enjoyment. The visual enjoyment of the novel is also brought to the reader by putting the lonely flying bird and the forlorn Sunflower together, which lively expresses the inner world of Sunflower. In the English translation, the effect of three reduplicative words cannot be retained, but the translator tries to reproduce them by other means, such as through the parallel structure “huge and unblemished”, reproducing the neatness of the sentence, using “solitary”, “sky”, “sound”, “stretch”, “stone” and “seem” to create a alliteration, and the words “cry” and “sky” create an end rhyme.

Example 17: 她现在见到了另一片大海，一片翻动着绿色波涛的大海。这片大海散发着好闻的清香。 (Cao, p.6)

Version: Here, in front of her, was another vast ocean, rippling with green waves and giving out a fresh fragrance. (Cao, p.8)

Example 17 does not have reduplicative words, but the translator uses “parallel structure” and “-ing structure” “rippling with green waves and giving out a fresh fragrance”, and two pairs of alliterations “green”, “giving” and “fresh”, “fragrance”, which creates a strong sense of rhythm in the translation, brings a good reading experience for the target readers, and makes up for the regret caused by the deletion of reduplicative words in other places.

To summarize, because Wang Hailan pays attention to the phonetics and rhythm of children's literature in the translation process and tries to create a similar reading effect through various strategies, her translations have received wide acclaim from both professional and general readers in the English world. Dozens of book reviews have been published in media with great credibility in the English-speaking world, such as the popular media *The New York Times Book Review* and *Kirkus Reviews*, as well as the children's literature magazine *The Horn Book Magazine*, recommending Wang's translation of *Bronze and Sunflower*. In particular, it is noted that the translation is consistent with the original style (Feldman 108) and retains the poetry of Wenxuan's language. It is “one of the finest translations” that I have ever read. (Bird 5) By searching WorldCat, the authors found that the English translations of *Bronze and Sunflower* are found in 894 libraries around the world, among which more than 75% are in public libraries. (Chen Xianghong and Xu Liujuan 2) Thus, it can be seen that *Bronze and Sunflower* has not only successfully “going out” but also “going in”.

## 5. CONCLUSION

This paper takes *Bronze and Sunflower* as an example to explore the strategy of English translation of reduplicative words children's

literature. The English translation of reduplicative words in children's literature seems to be simple, but it is not an easy task. Although Wang Hailan claimed in her correspondence with the author that she did not have a professional background in translation and did not consider which translation strategy to adopt in the process of translation, he only put the original author and readers in mind and did her best to translate. In fact, the study found that Wang Hailan mainly used eight different strategies to convey the rhythm of the original text, but due to the disparity between Chinese and English, more than half of the reduplicative words were ablated in the translation process, resulting in the lack of childishness and rhythm. To compensate for this deficiency, Wang Hailan translates some of the non-reduplicative word into “parallel structure”, “alliteration”, “-ing structure”, etc. to bring similar aesthetic experience to the readers of the translated text and to make up for the loss of meaning caused by the deletion of reduplicative words. It is to make up for the regret caused by the deletion of reduplicative words. Thanks to Wang Hailan's unremitting efforts, the English translation of *Bronze and Sunflower* has been a great success in the English world and has been well received by both professional and general readers, becoming a model of Chinese children's literature successfully “going out”. This paper hopes to use the analysis of the English translation of the reduplicative words in *Bronze and Sunflower* to provide some reference and inspiration for the foreign translation of Chinese children's literature.

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