ABSTRACT
Many Newbery award books have been translated into Chinese, Japanese and Korean as an essential tool for higher academic achievements of children. The purpose of this study is to examine how Newbery award books have been translated and transformed in China, Japan, South Korea and Taiwan. Bibliographical data for translated titles were collected via national OPACs in the countries and online bookstores. Physical copies were also obtained for further physical examination of transformation. We found that among 91 Newbery medal books, from 1922 to 2012, more than 70% have been translated in this region. We also found that many titles have been transformed in terms of their cover images, content illustrations, sizes and the number of volumes in their translated editions in those countries. Marketing consideration and cultural differences are thought to be major reasons for the transformation. We concluded that books are literally judged by their covers.

Keywords
Children’s literature, Newbery award books, translation, transformation, book cover

INTRODUCTION
The English idiom "don't judge a book by its cover" is a metaphorical phrase which means "you shouldn't prejudge the worth or value of something by its outward appearance alone". However, its literal meaning is still a long distance from the reality. According to Greco and others (2014), book covers or blurbs are among major reasons readers buy their books. Matthews and Moody (2007) even published an edited scholarly monograph of which articles directly focused on the issue of book covers in terms of marketing.

Values of Children's Literature in Translation
Children’s books are translated to enhance the children’s literature of the target language and to introduce children to foreign cultures but foreign elements themselves tend to be eliminated from translations which are adapted to their target culture (O’Sullivan, 2003). Joels (1999) emphasized the importance of translation of good literature in quality to advance children’s literary works and proposed “translation” of good children’s literary works in order to improve children’s literature. Puutinen (1995) considered that translating for children varies from culture to culture.
Furthermore, she emphasized that the translator must consider the needs of the target audience, the status of the source text, its special characteristics and the culture-specific norms regulating translation.

Goldsmith (2008) discussed the importance of translation for young readers for intellectual, literary and pedagogical reasons. Moreover, she emphasized that sharing current books through translation helps promote the “books as bridges” philosophy of cross-cultural understanding and ensure the globalization.

Issues of Translation in Children’s Literature
The translation of children’s literature has suffered from problems of low status, poor public perception and low prestige (O’Connell, 2007). This low status, along with publishers’ economic interests, causes low quality translation (Mdallel, 2003).

Ideology has played a big role in translation of children’s literature. Stolze (2003) emphasized translators should consider the problems arising from translation for children and reflect on the formulation decisions on coherence, style and ideology. Lefebvre (2013) observed that the textual transformations in children’s literature have not been the exception but the norm and emphasized the importance of the issue about the textual transformations, considering generic, pedagogical and ideological foundations in children’s literature.

Stolt (1978) discussed the issue of faithful translation of children’s book and provided three sources that may impact the faithfulness of the translator to the original text negatively: educational intentions, sentimentalization and prettifying and preconceived opinions of adults about child readers. Oittinen (2006) pointed out an issue of translating as reading and suggested that translators should make live texts to be read aloud for children and adults including intonation, tone, tempo, pauses, stress, rhythm and duration. Pascua-Febles (2006) and Yamazaki (2002) discussed the issue of translation of names in children’s literature.

METHODOLOGY

Ninety one Newbery Medal books, excluding honor books, from 1922 to 2012 were identified at the Newbery Medal home page of Association Library Service to Children (ALSC). Translated versions of those 91 titles in China, Japan, Korea and Taiwan were searched. Taiwan and China were separated because many more titles were translated in Taiwan than in China, although several titles were co-published in both. The bibliographical information of the translated versions and their cover images were obtained via the national libraries’ OPAC and OCLC Worldcat along with online bookstores in those countries. Some missing cover images were retrieved via Google Image Search.

For the books translated in China, Amazon China and OCLC Worldcat advanced search were used. For Japanese versions, the OPAC of the International Library of Children’s Literature (ILCL) of National Diet Library was used. For Korean versions, the OPAC of the National Library for Children and Young Adults (NLCY) in Korea was used along with Yes24, an online book store, and Worldcat. For the titles translated in Taiwan, OCLC Worldcat was primarily used. For the physical examination of transformation, copies of those translated books were purchased as well, although the collected set is far from complete.

FINDINGS

Translation Status of Newbery Award Books
We found that Taiwan has translated the most Newbery books (68 out of 91). Next is Japan (66) and South Korea (64). China had 41 translated titles as of data collection time. Table 1 shows the recent Newbery award books’ translation list by country, while Figure 1 shows the total number of translated titles by country.

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>China</th>
<th>Japan</th>
<th>Korea</th>
<th>Taiwan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dead End in Norvelt</td>
<td>2012</td>
<td></td>
<td></td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>Moon over Manifest</td>
<td>2011</td>
<td></td>
<td>●</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When You Reach Me</td>
<td>2010</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td></td>
</tr>
<tr>
<td>The Graveyard Book</td>
<td>2009</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Good Masters! Sweet Ladies! Voices from a Medieval Village</td>
<td>2008</td>
<td></td>
<td></td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>The Higher Power of Lucky</td>
<td>2007</td>
<td></td>
<td></td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>Criss Cross</td>
<td>2006</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td></td>
</tr>
<tr>
<td>Kira Kira</td>
<td>2005</td>
<td></td>
<td></td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>The Tale of Despereaux</td>
<td>2004</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Crispin: The Cross of Lead</td>
<td>2003</td>
<td></td>
<td></td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>A Single Shard</td>
<td>2002</td>
<td>●</td>
<td>●</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>A Year Down Yonder</td>
<td>2001</td>
<td>●</td>
<td>●</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>Bud, Not Buddy</td>
<td>2000</td>
<td>●</td>
<td>●</td>
<td></td>
<td>●</td>
</tr>
</tbody>
</table>

Table 1. Translation status by country (2000-2012)

Transformation of Titles
According to Stolt (1978), the change of titles results when people underestimate “what can be expected of children, of their imagination, of their intuitive grasp of matters, of their
willingness to concern themselves with what is new, strange, and difficult”.

![Number of Translated Newbery Winners](image)

**Figure 1. Total number of translated titles by country**

We found many examples of changed titles in the translated versions. A distinctive aspect of the changes is the tendency of including additional information about the content so that a translated title can tell what the book is about. For instance, the title of “The Giver” was transformed with the additional word “memory” in front of “giver” in all 4 countries, so the new titles explicitly show that the content is about a giver of memory. In another example of “Missing May”, “Aunt” was added in front of “May” in Japan and Korea to make sure that “May” is a personal name. However, while the other versions used a transliterated version of “May,” the Taiwanese version used the word for the name of month literally so that it may confuse potential readers.

Further transformation of titles includes using childish target language terms instead of equivalent counterpart, adding additional explanation and deleting some parts of original titles.

**Transformation of Cover Images**

Changes in cover image are commonly found. For example, Figure 2 shows different cover images of “The Graveyard Book” in different translations.

**Transformation of Size and Volumes**

It is also interesting to see that the sizes of translated titles often change. Translated books in the four countries tend to have bigger sizes than the original one. For example, the original size of “The Higher Power of Lucky” is 13 x 18.8 cm, but its Chinese version is 14 x 20 cm, Taiwanese 15 x 21.5cm and Korean 15.8 x 23cm respectively. The original size of “Tale of Despereaux” is 13.7 x 19.5 cm, while its Taiwanese version is 15x21.5 cm, Japanese 15.4 x 21 cm and Korean 16 x 21.7cm.

Some translated books transformed from a single volume to multiple volumes. For instance, the titles of “Crispin: The Cross of Lead” (2003 Newbery Winner) and “A Single Shard” (2002 Newbery Winner) were originally published in one volume. However, their Korean versions were published in a two-volume set.

**Figure 2. Cover Images for “The Graveyard Book”**

**Transformation of Content Illustration**

Changes in content illustrations have been the interests of translation researchers in children’s literature, but this study reveals more extreme cases. For instance, “A Single Shard” has no illustrations in the original publication, but has a lot of illustrations in its Korean version. Another example is “Number the Stars”, of which the Korean version has illustrations while the original one has none. Meanwhile, the Taiwanese version of “From the Mixed-up Files of Mrs. Basil E. Frankweiler” added some illustrations in the content. On the contrary, “The Graveyard Book” has illustrations in the original version but has no illustration in the Taiwanese version. The change of content illustration affects not only number of pages but also transformation of volumes as in the Korean version of “A Single Shard.”

**DISCUSSION**

**Popularity of Newbery Award Books in East Asia**

Up to more than 70% of Newbery award books have been translated in East Asia, according to our data, which indicates the popularity of those books in the area. In fact, in East Asia, Newbery books were considered or promoted as an essential element to improve children’s cultural knowledge, literacy and academic ability (Jang; 2006; Huang and Chen; 2012) due to the “education fever” of Asian parents. Economic prosperity of East Asia is also considered as a major factor in the active translation of Newbery award books.
Reasons for Not-being Translated
Some Newbery award books have never been translated in East Asia. We speculated that the difficulty of translation of forms such as poetry and unfamiliar context of history or culture, particularly for older books, might have influenced the negative decisions.

Changes of Cover Images by Original Publishers
The original book covers provide certain information and insight about their contents. However, even in the U.S., the original publishers have also changed their book covers over time. It is not reasonable to say the cover image change in East Asia is unique. However, it is still interesting to see how much difference we find among the cover images of different translations.

Reasons for Transformation
The changes of cover images and titles are thought to be tools to draw more attention from potential readers. It is reasonable to connect the transformation to sales of those books. Inflating volumes by added illustrations can also be understood in this context.

Cultural consideration also plays a role in the transformation. Certain words or images, including shapes and colors, may not be easily acceptable in a culture. For examples, bright colors are preferred in East Asia for children’s book covers.

In positive perspectives, some transformation might have been derived from the desire to provide a better reading experience. For example, bigger sizes of translated version can be explained by the requirement of bigger spaces for East Asian scripts for easier reading. Adding illustration can make young readers’ reading experience more comfortable.

CONCLUSION
This study provided information not only on how many Newbery award books have been translated in China, Japan, Korea and Taiwan but also on the transformation of titles, cover images, sizes, volumes and content illustrations when those books were translated. Various aspects of these translation and transformation were discussed as well. From our data, we may say, as Matthews and Moody (2007) indicated, we are literally “Judging a Book by Its Cover.”

REFERENCES


