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Translation and Reception of *The Adventures of Huckleberry Finn* in China and Its Implications

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Abstract

The Adventures of Huckleberry Finn is a unique American children's novel. Since its first Chinese translation by Zhang Duo-sheng in 1942, various Chinese versions have been emerging. Based on the reception aesthetics theory, this paper first analyzes Chinese translations of the novel in different historical periods of China, then discusses its reception among both the professional readers and the ordinary readers in China by sorting out the professional book reviews published on China professional academic databases and the general book reviews published on general websites, and finally summarizes its mode of translation and reception in China and its implications for the "going out" of Chinese children's literature.

Key words: *The Adventures of Huckleberry Finn*; Chinese translation; Reception; children's literature; Reception aesthetics theory

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INTRODUCTION

The Adventures of Huckleberry Finn, a children's novel written by Mark Twain, set in the American society around 1850. It tells a series of adventures of Huckleberry Finn and a black slave, Jim, on Mississippi River. Once

first published in America in 1884, the novel caused a heated discussion owing to its unique colloquial language and acrimonious satire. With the upsurge of the Chinese translation of foreign literature in the late Qing Dynasty, Mark Twain's works gradually became well known to the Chinese readers. *The Adventures of Huckleberry Finn* was first translated by Zhang Duo-sheng with the title of "Wan Tong Liu Lang Ji" (顽童流浪记) in 1942. Since then, its Chinese retranslations have been emerging one after another. At present, the previous studies on these versions mainly cover the following two aspects: the first is the studies that explore the differences and significance of the major Chinese versions. Yang (2011) compares the linguistic features and translation strategies of different versions regarding meaning and expression; Li, Zhang & Zhang (2006) analyze the necessity of retranslation of this novel through combing various versions; Wei & Li (2007) explore the foregrounding features of the texts by comparing the translation styles of the major versions. The second is the studies that take the Chinese versions of the novel as examples to probe the translation features from different perspectives. Wang (2018) interprets the translation style of Zhang You-song's version from the perspective of adaptation theory; Tang (2014) discusses the reproduction of aesthetic functions of dialect dialogue from the perspective of reception aesthetics; and Qu (2009) comments the accuracy of meaning transmission of the major Chinese versions of this novel from the perspective of Skopos theory.

Therefore, the previous studies on the Chinese translation of *The Adventures of Huckleberry Finn* mainly focus on the textual analysis, rarely on the specific translation and reception of the novel in China. As a successful model for the translation of foreign children's literature into China, this case will provide some references for the "going out" of the Chinese children's literature. Based on the translation of this novel in different historical periods, this paper is to discuss the Chinese translation and

reception of *The Adventures of Huckleberry Finn* in China from the perspective of reception aesthetics, and summarize its mode of translation and reception in China as well as its implications for the foreign translation of the Chinese children's literature.

1. OVERVIEW OF READERS RECEPTION THEORY

Readers reception, also known as "reception aesthetics", created by Hans Robert Jauss, a professor of literary school at the University of Constance in Germany in the late 1960s. Jauss (1982, p.45) states that: "A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence. It is much more like an orchestration that strikes ever new resonances among its readers and that frees the text from the material of the words and brings it to a contemporary existence." The core of this theory is to study literary works from the perspective of readers' reception, emphasizing that readers are not passive receivers but active creators. It pays attention to the position and the role of readers and texts in the whole literary reception activities (Hu & Hu, 2006, p.10), and puts the reception effect of readers into the process of literary creation and translation. Therefore, literary translation is not only

the translator's personal activity, but also the social activity associated with the readers. Only the translated works accepted by the readers are successful works. This requires translators to consider the readers' cultural background, acceptability and other factors in the process of translation, so that even the translations of the same work have their own characteristics in different historical periods, and the historical background of the production of the translation is closely related with the types of receivers at different periods.

2. CHINESE TRANSLATION OF THE ADVENTURES OF HUCKLEBERRY FINN IN CHINA

2.1 Before the Reform and Opening-Up

Since the first translation of *The Adventures of Huckleberry Finn* in China by Zhang Duo-sheng in 1942, various versions have come out. After the founding of the People's Republic of China, *The Adventures of Huckleberry Finn* has witnessed at least sixty versions in various forms (Li & Zhang, 2008, p.138). Based on the academic search website Duxiu, we sort out all the Chinese versions of *The Adventures of Huckleberry Finn* from 1942 to the time before the reform and opening-up (See Table 1).

Table 1
Chinese Versions of *The Adventures of Huckleberry Finn* before the Reform and Opening-Up

No.	Name	Publisher	Year of Publication	Translator
1	<i>Wan Tong Liu Lang Ji</i> (顽童流浪记)	Kwong Ming Book Store (Shanghai)	1942	Zhang Duo-sheng
2	<i>Wan Tong Liu Lang Ji</i> (顽童流浪记)	unknown	1948	Zhang Duo-sheng
3	<i>Wan Tong Liu Lang Ji</i> (顽童流浪记)	Kwong Ming Book Store (Shanghai)	1949	Zhang Duo-sheng
4	<i>Ha Ke Bei Li Fen Li Xian Ji</i> (哈克贝利·芬历险记)	Shanghai Literature and Art Associated Press	1951	Zhang Wan-li
5	<i>Ha Ke Bei Li Fen Li Xian Ji</i> (哈克贝利·芬历险记)	Shanghai Literature and Art Associated Press	1954	Zhang Wan-li
6	<i>Ha Ke Bei Li Feien Li Xian Ji</i> (哈克贝利·费恩历险记)	Shanghai New Literature and Art Press	1956	Zhang Wan-li
7	<i>Ha Ke Bei Li Fen Li Xian Ji</i> (哈克贝利·芬历险记)	China Youth Press (Beijing)	1956	Zhang You-song
8	<i>Ha Ke Bei Li Fen Li Xian Ji</i> (哈克贝利·芬历险记)	Shanghai Literature and Art Associated Press	1959	Zhang Wan-li
9	<i>Ha Ke Bei Li Feien Li Xian Ji</i> (哈克贝利·费恩历险记)	People's Literature Press (Beijing)	1959	unknown
10	<i>Ha Ke Bei Li Feien Li Xian Ji</i> (哈克贝利·费恩历险记)	People's Literature Press (Beijing)	1960	Chang Jian

It can be seen from Table 1 that from 1942 to 1960, there were three changes of the title for the Chinese translations of *The Adventures of Huckleberry Finn* from "*Wan Tong Liu Lang Ji*(顽童流浪记) to "*Ha Ke Bei Li Fen Li Xian Ji*"(哈克贝利·芬历险记), and then to "*Ha Ke Bei Li Feien Li Xian Ji*"(哈克贝利·费恩历险记). Different from Zhang Duo-sheng, Zhang Wan-li, Zhang You-song and Chang Jian all transliterate "Huckleberry Finn" in the Chinese title of the book (although there

are slight differences between Zhang Wan-li and Zhang You-song in their transliterations of the name), which has been followed by later translators. Besides, as for the translators and the year of publication, before the reform and opening-up, the translators of this novel were mainly Zhang Duo-sheng, Zhang Wan-li, Zhang You-song and Chang Jian. Before the founding of the People's Republic of China, there was only one translator Zhang Duo-sheng and one Chinese version *Wan Tong Liu Lang Ji* (顽童流

浪记), but was published three times in eight years. After the founding of the People's Republic of China, there appeared another three translators – Zhang Wan-li, Zhang You-song and Chang Jian. While after the year of 1960, the translation of this book had been interrupted, because at that time, China was undergoing “Great Leap Forward (1958-1960)” and “The Cultural Revolution (1966-1976)”. Finally, in terms of the publishers before the reform and opening-up, most of the Chinese translations of this novel were published in Beijing and Shanghai, most of which were large-scale publication institutions of that time.

It appears that there are not so many Chinese translations of *The Adventures of Huckleberry Finn* from the time around the founding of the People's Republic of China to the reform and opening-up. Although the translation of American literature in China started in the late Qing Dynasty, the time for the translation of Mark Twain's works in China was relatively late. In addition, Sino-U.S. relations were tense by the time when the People's Republic of China was founded, so that there were even fewer Chinese translations of American literature. Due to the fact that the translation of foreign literature in the early stage was always closely related to the social reality of China, politics was often the first factor considered in the selection of foreign literary works. The criticism for capitalism and imperialism in Twain's novels and his sympathy for the oppressed people have always been the center of our translation of and research on Twain after the Liberation of China (Luo, 2003, p.63). *The Adventures of Huckleberry Finn* can take a place among only a few Chinese translations of American literature, showing that it has profound social and practical significance that can arouse people's inner feeling towards the social reality and meet their reading needs at that time.

2.2 The Period From the Reform and Opening up to the End of the 20th Century

Since the reform and opening-up in 1978, the social environment of China has become more tolerant. With the reform and opening-up policy implemented by state, a more favorable condition has been provided for the Chinese translation of foreign literature. The Chinese people who have isolated themselves from the outside world for a long time are extremely eager to know other countries. By the end of 20th century, China saw another tide of Chinese translations of Western literature and a large number of translations of foreign literature were published (Wang, 2003, pp.5-6). Therefore, during the period between the time of reform and opening-up and the end of the 20th century, the Chinese translation of *The Adventures of Huckleberry Finn* also witnessed a new round of upsurge. Through the academic search website Duxiu, 43 translations of this novel were found in this period. They could be generalized as follows.

First of all, in terms of editions and purposes of retranslations, except for the general edition, the simplified edition appears for the first time, proving that its Chinese versions in this period began to aim at younger people. And the translators gradually began to take the children's cognitive needs into consideration during the process of translation, emphasizing more the literariness of the text rather than its political functions. Besides, there were also bilingual versions. Take Zang Qing-feng's version, Bookworm Oxford English-Chinese Bilingual Textbook, and Lai Shi-xiong's English-Chinese Version as examples, they were created for children of elementary level, showing that people began to realize the importance of encouraging the young kids to learn a second language.

Secondly, as for translators, during this period, Cheng Shi, Zhang You-song, Xu Ru-zhi and Zhang Wan-li were the main participants for the Chinese retranslations of *The Adventures of Huckleberry Finn*, of which Cheng Shi's and Xu Ru-zhi's translations were the most influential at that time. “In Cheng Shi's and Xu Ruzhi's translations, in order to adapt to the characters in the novel, the translators used dialect and black slang and made special marks for emphasis and correct pronunciation. From this point of view, compared with Zhang Wan-li's and Zhang you-song's versions, Cheng Shi's and Xu Ru-zhi's versions seem to be more suitable for research materials (Li, Zhang & Zhang, 2008, p.74). In addition, Zhang Wan-li's version continues to be reprinted after the time of reform and opening-up, indicating that his Chinese version of this novel is a universally accepted one at that time, which mostly attributes to his great efforts to the translation of Twain's novels. He is the greatest translator of Mark Twain's works (Li, Zhang & Zhang, 2008, p.74).

Finally, in terms of distribution of the publishers, the publication institutions have expanded from Beijing and Shanghai to the large cities in the eastern and central China, including Beijing, Shanghai, Fujian, Hangzhou, Nanchang, Haikou, Hohhot and Yanji.

It can be concluded that *The Adventures of Huckleberry Finn* has been well received in China during this period, proving that it has universal significance for almost all Chinese readers. However, owing to the backward economic situation of those cities at that time, there was no version published in the western regions of China, which also indicates that it usually takes time for people to accept the foreign literature universally.

2.3 Since the 21th Century

Since the new century, due to the increasingly mature cultural exchange mechanism between China and the United States, the translation of American literature has increasingly approached to art standard and public aesthetic (Sun, 2018, p.109). At this time, the translation of foreign literature in China was not so obviously affected by political factors. Instead, literary translation began to focus more and more on literature itself and

readers' aesthetic needs. China's foreign literature translation industry gradually became mature. Meanwhile, the retranslation of *The Adventures of Huckleberry Finn* has witnessed again a wave of upsurge with more diversified versions than ever.

The Chinese translation of this novel in this period is mainly characterized by various types of editions. In 2004, the picture edition of book was first published by Zhengzhou Haiyan Publishing House who is specialized in publishing children's books. As a special edition of children's literature (He, 2019, p.50), the picture book plays an important role in enlightening and cultivating children's cognitive development. The emergence of Chinese picture book of *The Adventures of Huckleberry Finn* indicates that it is of great significance to children's education. Huckleberry, the protagonist of this novel, sets a positive example for the Chinese children with his kind and brave image. However, due to people's limited awareness of children's cultivation in the early 20th century, the picture edition was not republished until 2015. Since 2017, people have been more aware of the importance of children's education, and the edition were published again by Jiangsu People's Publishing House, Jilin Fine Arts Publishing House and Zhejiang Children Publishing House. On the other hand, the Chinese and English bilingual edition of the novel has been published nine times since the beginning of this century, phonetic edition for primary school students eight times, teenagers' edition and illustration edition five times, and new Chinese Curriculum Standard edition six times. It can be seen that the novel's types of editions in this period have greatly enriched.

The second feature is that the places of publishing the translations are expanded to the northwest and southwest regions of China. With the promotion of the western development strategy, the culture and education in the western region are greatly improved. In 2001, Yili People's Press in Xinjiang published a bilingual version of *The Adventures of Huckleberry Finn*. Afterwards, Xinjiang Youth Publisher, Xinjiang People's Publisher, Sanqin Publisher in Xi'an, Dunhuang Literature and Art Publishing House in Lanzhou, and Sichuan Ethnic Publishing House in Chengdu have also respectively published its Chinese versions, providing the possibility of dissemination and reception of this novel in the minority areas of China. In addition, the Chinese versions of this novel were also published by many children's publishing institutions, such as Zhejiang Children's Publishing House, China Children's Publishing House, Beijing Children's Publishing House, Fujian Children's Publishing House, Jiangsu Teenagers' Publishing House, etc.

It appears that, since the 21st century, influenced by the reader-centered theory, the process of translating foreign literary works have gradually been reader-oriented. Translators turned to select those literary works that can be accepted by the general public, and began

to consider the needs of specific readers, like the young children. To accord the target text with the cognitive level of the specific readers, they even made appropriate adaptations, further widening the reading market for the Chinese translations of *The Adventures of Huckleberry Finn* in China, and thus proving that it is more and more accepted by Chinese readers.

3. RECEPTION OF THE CHINESE VERSIONS OF *THE ADVENTURES OF HUCKLEBERRY FINN*

3.1 Professional Readers' Reception

To evaluate the reception of a book among professional readers, one of the important methods is summarizing the professional book reviews related to this book published on the academic journals and books. More importantly, professional book reviews can not only directly reflect the value and status of a work, but also provide a relatively reliable way of introducing and promoting the book for other general readers. Therefore, it is of great necessity to collect the professional book reviews published on the academic journals and some related books. By searching the online databases, the professional book reviews can be summarized as follows:

Firstly, the book reviews of the Chinese version of *The Adventures of Huckleberry Finn* are mainly published on CNKI. CNKI is one of the biggest academic resources-sharing platforms in China, and many researchers here have highly approved and praised this novel, which undoubtedly helps its further promotion among the Chinese readers. Besides, the book publishing industry is an authoritative display platform for academic accomplishments, and some scholars genuinely express their acknowledgement for the value and status of the novel, which further established the position of this work among the Chinese readers. By reading the related reviews by experts and scholars, the general readers can be motivated to read the novel.

Secondly, the professional readers' evaluation on the Chinese translations of this novel mainly covers three aspects: First, they give a high appraisal to its literariness. Cheng Shi, one of the translators, and Luo Xuan-min, a famous scholar, believe that this novel is not only an immortal classic of children's literature, but also a vivid portrayal of the reality; second, they make their evaluations by comparing different Chinese versions. Some scholars high praise Zhang You-song's version, stating that his version is faithful to the original work regarding language, appearance and action; third, they make discussions about and analyses of the narrative style and characterization, arguing that the first person's narrative style is unique, and that its humorous language is also of great reflection. On the other hand, the detailed

characterization of images is quite successful, leaving a deep impression on the readers.

3.2 General Readers' Reception

The translated works that cannot attract readers are usually limited. (Sun, 2016) If the book reviews by professional readers act as a “guider”, then the book reviews by general readers is a “walker”. The acceptability of a work is finally reflected by the general readers. Therefore, in addition to sorting out the professional book reviews of the Chinese versions of *The Adventures of Huckleberry Finn*, general book reviews are equally important for assessing its reception in China. Based on Douban Book Review and Dangdang.com, we sort out a few of general readers' evaluations of its Chinese version by Cheng Shi who has the most readers among the translators of the novel.

Douban Book Review is an important reference index to evaluate the mainstream culture in China. There are 1689 lists of evaluation on Cheng Shi's version of *The Adventures Huckleberry Finn*, which was published by People's Literature Press in 2004. Its evaluation scores are as follows: (see Table 2)

Table 2
Evaluation Scores of Cheng Shi's Version

Level	Number	Percent (%)
5	563	33.3
4	791	46.8
3	309	18.3
2	25	1.5
1	1	0.1
Total	1689	100

It can be seen from Table 2 that in Douban, about 98% of the Chinese readers speak highly of Cheng Shi's version, showing that it has been well received by general Chinese readers. Their specific evaluations can be summarized as follows: (1) They give an affirmative evaluation of the positive character images, thinking that “Huckleberry” is “a hero who bravely pursues freedom and is full of adventurous spirit with children's innocence and interest”; (2) They fully approve the value and status of this novel, arguing that “it is a great American novel”; “It is an American rootless literature, representing a kind of escaping-themed literature; and “Mark Twain has written what Americans claim as the American spirit of continuous exploration”; (3) They evaluate the narration and language of the novel as saying that “a large number of dialects are used, and there are many special things in these dialects, which is typical of American narration, slightly similar to the American character of freeness and undisciplinedness”. Besides, most of the readers think that the translation is smooth and fluent, but a few of them think that the translation of the Black English is a little stiff, which to some extent has negative effect on the whole novel.

Dangdang.com is one of the most influential book purchasing websites in China. It has become an important

platform for general readers to acquire foreign literary works. Because it is a shopping website, book reviews are inevitably intended to book quality or printing problems, but after sorting, we find that some of them still have their reference value. At present, there are many Chinese versions of *The Adventures of Huckleberry Finn* for sale on Dangdang, so the evaluations made by general readers vary from reader to reader. Most readers give a full praise to this novel, and many people think that this work is “a classic work that is worth reading”. Specifically, it can be summarized as follows: (1) In terms of its content, they affirm that “its content is comprehensive”; that “the story is attractive”; and that “the plot is rich and illustrative”. (2) As for the characters, they believe that “the novel advocates Huck's kindness, bravery and persistence for freedom, and successfully creates a righteous and dignified black slave Jim”; and that “Huckleberry's desire for freedom was deeply touched me”. (3) With regard to the Chinese version itself, they make positive comments, believing that the Chinese version is “easy to understand and readable”; and that “the version is quite literary, which helps to improve my literary quality and writing skills”.

From above analysis, it can be concluded that compared with the evaluations made by professional readers, those by general readers focus more on the influence and feeling the work brings to readers. Due to the personal and subjective factors greatly influencing the readers, their evaluations tend to vary from person to person. But on the whole, the Chinese versions of *The Adventures Huckleberry Finn's* in China are very well received, showing that the Chinese readers have generally recognized the literary value and status of this work, and thus helping establish the position of Mark Twain's works in China.

4. IMPLICATIONS OF THE TRANSLATION AND RECEPTION OF *THE ADVENTURES OF HUCKLEBERRY FINN* FOR THE “GOING OUT” OF CHINESE CHILDREN'S LITERATURE

The Chinese versions of *The Adventures of Huckleberry Finn* began to be made in China before the founding of the People's Republic of China, and obtained good results. Translators in different periods devoted themselves to the retranslations of this novel in order to meet the reading and aesthetic needs of different readers. *The Adventures of Huckleberry Finn* has been widely accepted by both professional readers and general readers in China. As a successful translation model of foreign children's literature, it has its implication to the “going out” of Chinese children's literature.

4.1 Rules of Transmission and Reception of the Chinese Versions

Through analyzing the translation and reception of *The Adventures of Huckleberry Finn* in China, we find that it follows some rules.

First of all, the translation of this novel in China is closely related to the social environments of different periods in China, especially the political environment. During the time around the founding of the People's Republic of China, most of its translations emphasized political factors, and its readers were mainly a few adult intellectuals who were interested in children's literature only. After the reform and opening-up, its translators began to attach importance to the literariness of the novel. At this time, with the implementation of the Chinese policy of reform and opening up to the outside world, more and more Chinese people were receiving their better education, which provides favorable policy support and a greater readership for the translation and reception of this novel in China. Since the 21st century, with the gradual integration of China into the world, the Chinese people's demand for foreign culture has further increased, and the readership is more distinct, so that the Chinese versions of *The Adventures of Huckleberry Finn* are also more diversified.

Secondly, the successful translation of *The Adventures of Huckleberry Finn* in China also attributes to its high literary value and high-quality translations. All modern American literature comes from one of Mark Twain's novels entitled *The Adventures of Huckleberry Finn* (Hemingway, 1996, p.13). Undoubtedly, *The Adventures of Huckleberry Finn* takes a high position in the history of American literature. On the other hand, the translators including Zhang Wan-li, Zhang You-song, Cheng Shi and Xu Ru-zhi are all famous translators of high literary qualities who are very strict about the quality of their translations. "Zhang Wan-li has changed his translation drafts of this novel many times in the past 30 years for the sake of the quality of his translation, and repeatedly explored the American customs and social status in the process of translation of this novel" (Li, Zhang & Zhang, 2008, p.74); "Zhang You-song's translation of Mark Twain's works is fluent in language and faithful to the original style, and the characters' appearance, language, movements and expressions can be properly expressed in the target text." (Chen, 1989, p.401) It can be seen that many professional readers fully approve the translators and quality of their Chinese versions of *The Adventures of Huckleberry Finn*, further triggering the interest of general readers.

Finally, its successful translation in China also owes to the promotion of important publication institutions. According to the publishing situation of various translations available, most of the publication institutions where the Chinese versions of this novel were published are of provincial or professional level, who have certain

authority and influence among publishing platforms and are able to provide a good channel for bringing its Chinese versions to the public. For example, the publication of its Chinese version in Foreign Language Teaching and Research Press helps use it in classroom teaching, and become a required classic book for students, greatly promoting the popularity of the Chinese version. On the other hand, as one of children's literary works, its Chinese versions published by professional children's literature publishers are much fewer than those published by the general publishers, which, to a certain extent, has confused the boundary of readership and weakened the literariness of children's literature.

4.2 Implications for the "Going Out" of Chinese's Children Literature

At present, it is to show our "cultural self-confidence" if we could enable our children's literature to go out effectively. Therefore, if our children's literature translation is to be successful overseas, some implications could be drawn from the translation and reception of *The Adventures of Huckleberry Finn* in China.

Firstly, it is necessary to translate those works of practical significance, which requires translators to select the literary works that conform to the background of the target country and that are easy to be accepted by the target readers. The successful translation of *The Adventures of Huckleberry Finn* in China partly lies in its high literariness and great value. Mark Twain's works fully demonstrate the literary tradition of the western frontier of the United States, and vividly reveal the decadence of the bourgeois way of life and the evil of slavery from the perspective of children. His unique artistic spoken language also has a profound influence on later American writers. It is a classic book that has an enlightening significance in any age, which is also one of the reasons why *The Adventures of Huckleberry Finn* is constantly retranslated in China and widely recommended and received by Chinese readers.

Secondly, we should strengthen the relationship with foreign translators, and choose the suitable translators to improve the target texts and their reception. Xie (2014, pp.3-4) points out that "who will translate" is also a problem that we have neglected in translation when he talks about the problems of "going out" of the Chinese literature. He believes that "the vast majority of countries and nationalities in the world accept foreign literature and culture mainly through the translation of their native translators", that is to say, compared with the translations by foreign translators, readers are more likely to accept the foreign works translated by their native translators. Of course, when choosing native translators, their literary professionalism should also be taken into consideration. In the retranslation of *The Adventures of Huckleberry Finn*, most of the translators are our native translators of great accomplishment.

Moreover, appropriate channels and mechanisms are suggested to promote the dissemination of the Chinese children's literature overseas through the influential and top-ranking foreign publishers and distributors who can help the translations to enter into the mainstream distribution channels and increase its popularity among professional readers and general readers. If the Chinese versions of *The Adventure of Huckleberry Finn* were not published by some influential publishers in China, it would not be possible to reach its good reception in China.

CONCLUSION

This paper analyzes the translation and reception of *The Adventures of Huckleberry Finn* in different periods of China from the perspective of reception aesthetics theory, and finds that it has achieved a great success in China. After sorting the evaluations made by Chinese professional readers and general readers, we find that most of the readers give a high praise and approval to the artistic language, narrative style and character images of the novel as well as its Chinese versions, but due to the language differences, a few of the readers also question the translation of black slangs in the novel. Generally speaking, the Chinese versions of this novel is well received by the Chinese readers. Its successful translation in China benefits from various factors. For instance, China's improved social conditions provide the material foundation and a greater readership for its good reception; the high literariness of the original novel and the good quality of the Chinese versions contribute greatly to its recognition among the Chinese readers; the support of publishers plays an indispensable role in its promotion. Besides, the translation and reception of this novel in China follows certain rules, which is of great significance to the "going out" of Chinese children's literature.

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