A corpus-based study of embellishment in translations of the Newbery Medal Awards

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Abstract – Embellishment is a stylistic feature of translated children's literature. In recent years, children's reading choices and experiences have been truly thought highly of and, today, the idea that lexical enrichment is good for children —either for their writing or reading experience— is prevailing among children's literature translators and book editors. With this in mind, a small corpus composed of translations of the Newbery Medal Awards was built to figure out whether the phenomenon of embellishment exists in English-Chinese translations of children's literature and, if so, what are the motivations for it. The corpus includes six books selected on four criteria. The study suggests that embellishment is a typical feature of selected translations of the Newbery Awards and that it can be related to both book editing and the translator's own choices.

Keywords – corpus; embellishment; translation; Newbery Medal Awards; children's literature

1. INTRODUCTION

In *The Oxford Handbook of Translation Studies*, Lathey (2011: 198) noted that the translation of children's literature was claimed to be a sub-genre of the study of translation. In China, the study of translated children's literature had been largely ignored before the 1980s, when a large amount of children's literature was introduced via translation to fill that gap. Particularly, the analysis of children's literature translations of the Newbery Medal Award has been neglected. The Newbery Medal Awards are awarded annually to the author of the best American literature for children.[1] Books that have won the award are characterised by their diversified topics, including family, love, growth, or ecology, to name just a few. The books chosen to build a corpus of English-Chinese translated children's literature in the present study —namely *The Slave Dancer* (Fox 1974), *Waterless Mountain* (Armer 1932), *Young Fu of the Upper Yangtze* (Fore 1933),

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[1] https://www.ala.org/alsc/awardsgrants/bookmedia/newbery

and *Where the Mountain Meets the Moon* (Grace 2010)— also address different topics and are set within different cultural backgrounds.

The term 'embellishment' is mentioned in an unpublished letter by Sharon Creech, the author of *The Wanderer* (2000), while her book was being translated independently by two translators whose versions were in the process of being selected by the chief editor. The letter was addressed to one of the translators, Professor Xu Bin, after he had told the translator that the editor would probably not choose his translation because of the tendency to prefer an enriched version of the original. In her letter, Creech critically used the terms 'enrichment' and 'embellishment' to refer to one of the translations of her original book and, as a result, the editor finally selected Xu's translation.

The phenomenon of embellishment may be considered a type of over-explicitation and may result from translational and editorial choices. The belief that high-quality Chinese children's literature is characterised by complex or flamboyant language may lead the translator and the editor to embellish and enrich the target text. This paper aims to answer two questions concerning the embellishment of translations. The first one is whether embellishment is a typical feature of selected translations of the Newbery Medal Awards. The second one concerns the reasons for the occurrence of embellishment, enrichment, or over-explicitation in the translations.

The paper is organised as follows. Section 2 provides information about the criteria chosen for building a parallel English-Chinese corpus and a description of the texts included in it. Section 3 offers a quantitative and qualitative analysis of the occurrence of embellishment in the corpus. Finally, Section 4 offers the conclusion.

2. BUILDING THE CORPUS

2.1. The theory of Corpus-based Translation Studies (CTS)

Baker (1993: 243) predicted that:

> the availability of large corpora of both original and translated text, together with the development of a corpus-driven methodology will enable translation scholars to uncover the nature of the translated text as a mediated communicative event.

For this reason, Baker suggested designing, building, and analysing different kinds of corpora: parallel, bilingual, multilingual, and monolingual comparable corpora. Her

proposals are often seen as the beginning of Corpus-based Translation Studies (Henceforth CTS). In 1996, the first CTS analysis was carried out at the University of Manchester Institute of Science and Technology (UMIST; Laviosa 2004).

2.2. Criteria in the selection of the texts

Works of literary fiction that have won the Newbery Medal Awards are various and include novels, poems, and short stories. For the research objectives, four criteria have been adopted for building the corpus:

1. Genre limitation: the selection of novels has been restricted to those that had won the Newbery Medal Award.
2. Availability: the novels have been published in China and both the source and the target text are available.
3. Diverse cultural backgrounds: books with different cultural backgrounds have been chosen to figure out the influence of the original texts.
4. Diverse translators: different translations of the same source text have been selected to figure out whether enrichment is influenced by the choices made by different translators.

The four novels which meet the corpus design criteria mentioned above are: 1) *Waterless Mountain* (Du 1932; Gao 1932), 2) *Young Fu of the Upper Yangtze* (Zhong 1933), 3) *The Slave Dancer* (Fu 1974; Li and Ying 1974), and *Where the Mountain Meets the Moon* (Zhang 2010). Further information about the authors, the citation, and the year of publication is provided in Table 1.

Year	Citation	Book	Author
2010	Honour	*Where the Mountain Meets the Moon*	Grace Lin
1933	Winner	*Young Fu of the Upper Yangtze*	Elizabeth Fore
1974	Winner	*The Slave Dancer*	Paula Fox
1932	Winner	*Waterless Mountain*	Laura Adams Armer

Table 1. The selected original books of the Newbery Medal Awards

Where the Mountain Meets the Moon and *Young Fu of the Upper Yangtze* are based on Chinese stories. Grace Lin, the writer of *Where the Mountain Meets the Moon*, is Chinese-American. The author of *Young Fu of the Upper Yangtze*, Elizabeth Fore, spent a long

time in China. By contrast, *The Slave Dancer* and *Waterless Mountain* are set within the background of Indian culture.

The corpus includes two versions of *The Slave Dancer* and two versions of *Waterless Mountain*. Table 2 shows the bibliographical details of the books selected. It is necessary to note that in Du's (1932) version of *Waterless Mountain* the translator is also the editor of the book. Moreover, one of the two translations of *The Slave Dancer* was carried out by two translators, Li Xinxin and Yu Ying. Both *Young Fu of the Upper Yangtze* and *Where the Mountain Meets the Moon* are set within a Chinese cultural background.

Year	English	Chinese	Translator	Publishing house
2010	*Where the mountain meets the moon*	月夜仙踪	Zhang Zizhang	Hebei education publication
1993	*Young Fu of the Upper Yangtze*	扬子江上游的小傅	Zhong Xiaoyu	Jiangsu children
1974	*The Slave Dancer*	"月光号"的沉没	Fu Dingbang	Chinese juvenile and children
1974	*The Slave Dancer*	月光之号	Li Xinxin and Yu ying	Hunan juvenile and children
1932	*Waterless Mountain*	荒泉山	Du Qingong	Tianjin people's fine arts
1932	*Waterless Mountain*	荒泉山	Gao Jie	Harbin

Table 2: Translations of the books selected in the corpus

2.3. Steps and tools

Building and designing a corpus usually involves three steps. First, scanning the original books into .txt files. Second, sampling the texts and cleaning the unrecognised codes. Third, segmenting the texts into token level or character level and POS-tagging them. In this study, the tools used for building the corpus include the website *Tmxall*[2] and software such as *TreeTagger*,[3] *NLPIR-parser*,[4] and *BFSU PowerConc*.[5] An English-Chinese parallel corpus and a reference corpus were used to analyse the phenomenon of embellishment. The latter is the *Original Chinese Children's Literature Corpus* (OCCLC; Zang 2010: 13). The former is the *English-Chinese Translational Children's Literature*

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[2] https://www.tmxmall.com
[3] https://cis.uni-muenchen.de/~schmid/tools/TreeTagger/
[4] http://www.nlpir.org/wordpress
[5] http://corpus.bfsu.edu.cn/TOOLS.htm

of the Newbery Medal Awards Corpus (TCLNC). What follows is the general description of these corpora.

OCCLC includes 14 works by six writers representing four periods. Unabridged texts are included with a total number of 265,266 Chinese characters, as shown in Table 3.

Text file	OCCLC. txt	OC1. txt	OC2. txt	OC3. txt	OC4. txt	OC5. txt	OC6. txt
File size	2,510,614	163,744	273,748	407,410	731,518	850,486	83,708
Tokens	265,226	19,096	27,986	42,986	71,511	93,586	10,101
Types	15,499	3,040	2,578	3,244	6,076	10,288	2,147
Type/Token Ratio	5.84	16	9	8	9	11	21
Standardised TTR	42.05	40.46	33.3	35.73	40.69	48.84	41.79
STTR basis	1,000	1,000	1,000	1,000	1,000	1,000	1,000

Table 3: General figures of OCCLC

TCLNC was sampled from translations of four Newbery Medal Awards books by four authors and translated by six translators. Whole samples reach around 46,1745 Chinese characters, as illustrated in Table 4.

Text file	TCLNC	*Waterless Mountain (Du Qingong)*	*Waterless Mountain (Gao Jie)*	*Young Fu of the Upper Yangtze*	*The Slave Dancer (Li and Yu)*	*The Slave Dancer (Fu Dingbang)*	*Where the Mountain Meets the Moon*
File size	1,857,406	313,326	310,072	466,740	260,068	224,492	466,740
Chinese characters	461,745	79,307	78,830	121,042	63,549	55,949	121,042
Number of Tokens	319,082	55,595	54,503	80,393	44,754	38,989	80,393
Number of Types	16,326	5,471	5,383	9,740	5,373	5,108	9,740
Type/Token Ratio	5.12	9.84	9.88	12.12	12.00	13.10	12.12
Standardised TTR	46.86	44.59	44.37	50.30	47.42	47.28	50.30
STTR basis	1,000	1,000	1,000	1,000	1,000	1,000	1,000

Table 4: General figures in TCLNC

In addition, there is the *English Children's Literature of the Newbery Medal Awards Corpus* (ECLNC), which is aligned with the TCLNC at sentence level (see Table 5 below).

Text file	ECLNC	*The Slave Dancer*	*Waterless Mountains*	*Where the Mountain Meets the Moon*	*Young Fu of the Upper Yangtze*
File size	1,054,728	221,711	269,144	236,782	327,091
Tokens	195,682	41,322	50,652	43,757	59,951
Types	10,990	4,881	4,109	4,154	5,976
Type/Token Ratio	5.62	11.82	8.11	9.50	9.97
Standardised TTR	42.59	44.94	39.61	39.75	45.57
STTR basis	1,000	1,000	1,000	1,000	1,000

Table 5: General figure of ECLNC

3. ANALYSIS OF EMBELLISHMENT IN TCLNC

Embellishment can be seen as a kind of over-explicitation at the lexical level. Translators and editors may tend to add modifiers in an originally simple sentence for various reasons, and such an addition may be a double-edged sword that can either cause misunderstanding or a better reading experience. It can be hypothesised that the number of embellishments may be influenced by the topic of the source text, the editor's choices, and the translator's choices. In this section, we aim at establishing whether embellishment occurs and, if it does, at calculating the ratio of embellishments in the first 100 sentences in each sample.

3.1. Standardised type/token ratio

Tokens are the running words in a text. The higher the number of tokens, the larger the size of a text. Type refers to any word form in a text. In other words, if the same token appears in a text repeatedly, it can only be counted as one type. The type/token ratio (TTR) can, to some degree, reveal the diversity and richness of the language used by the author or the translator (Baker 2007: 50). However, the different lengths of texts may influence the type/token ratio in different ways, therefore a standardised type/token ratio (STTR) is required.

The calculation of STTR in the two corpora shows that the total STTR of TCLNC is 46.86, which is 4.81 higher than that of OCCLC, but is lower than 42.59 in the source texts. Therefore, words are more diverse in TCLNC than in OCCLC. This is in line with Wang and Qin (2009: 105), who state that "Chinese translational texts have a richer and more diverse manner of using lexical items than Chinese original texts and their English source texts."

3.2. The phenomenon of over-translation type/token ratio

Not only does the type/token ratio reveal features of the translator's language style, but also the ratio of words or characters of target texts to source texts does so. According to Wang (2003: 415), in English-Chinese literary works, the ratio of words or characters of translated texts to source texts is 1:1.55~1:2.1, the common ratio of them is 1:1.65~1:2.1, and the intermediate value is 1.79. If the ratio is larger than the intermediate value, it can be said that the translated text has a tendency towards over-translation. Therefore, the higher the ratio is, the closer it will be to over-translation, and vice versa.

Although the size expansion of a translated text is unavoidable, the criteria provided by Wang (2003) give researchers the momentum to believe that there is a close relation between embellishment and over-translation. It can be assumed that with the rise of the text size ratio, the frequencies of embellishment might also grow. As the data in Table 6 show, one translated text exceeds the common ratio of 1:1.65~1:1.9, let alone the intermediate value of 1:1.79 postulated by Wang (2003) in the analysis of his English-Chinese literature translations corpus. We will assume that embellishment arises from the over-translation phenomenon. Thus, we could relate the embellishing phenomenon to the over-translation feature.

Book	*Waterless Mountain (Du Qingong)*	*Waterless Mountain (Gao Jie)*	*Young Fu of the Upper Yangtze*	*The Slave Dancer (Li and Yu)*	*The Slave Dancer (Fu Dingbang)*	*Where the Mountain Meets the Moon*
Ratio	1.57	1.56	2.04	1.54	1.36	1.47

Table 6: Ratio of the size of the text

3.3. Frequencies of embellishment and examples of over-translation type/token ratio

Øverås (1998) conducted a study dealing with the hypothesis about explicitation. She built bilingual corpora of English and Norwegian and analysed the first 50 sentences in 40 fictional texts (20 English translations and 20 Norwegian translations). The results showed that explicitation was more frequent in the texts translated into Norwegian than in the texts translated into English. In this section, we follow Øverås' (1998) procedure and show the ratio of embellishment of the six translated texts when compared to their source texts. Since the feature of embellishment is mainly based on lexical addition, the first 100 sentences of each text are analysed at the lexical level.

For each text, we show two typical examples and each example consists of: 1) English sentences from the source texts ([S]), 2) Chinese sentences from the target texts ([T]), and 3) English sentences of back translation ([BT]). The analysis is mainly based on TCLNC, and the frequencies of embellishment in the six texts are shown in Table 7 below.

Book	*Waterless Mountain (Du Qingong)*	*Waterless Mountain (Gao Jie)*	*Young Fu of the Upper Yangtze*	*The Slave Dancer (Li and Yu)*	*The Slave Dancer (Fu Dingbang)*	*Where the Mountain Meets the Moon*
Ratio	11	7	9	6	4	0

Table 7: Frequencies of embellishment in the texts

The comparison of the data in Tables 6 and 7 seems to suggest that a high tendency towards over-translation is not the only sign that may announce the rise of the phenomenon of embellishment and that both over-translation and embellishment do not have necessary connections. This is shown, for example, in the comparison of *Where the Mountain Meets the Moon* (Zhang) and *The Slave Dancer* (FU). Firstly, both size ratios are within the common scope of literature size ratio, with the latter being much lower than the former. Nevertheless, when it comes to the frequency of embellishment, the latter has a much higher number, while the frequency of embellishment of the former is 0.

If we compare the two translations of *Waterless Mountain* in Tables 6 and 7, it can also be concluded that second editing might cause the increase in the frequency of embellishment. Based on the data, Du Qingong, who translated and edited the translation of Gao Jie, made the text more embellished.

In examples (1)–(4) below, taken from *Waterless Mountain* (Gao) and *Waterless Mountain* (Du), the bold characters are the embellishment of the translated texts. They share the same feature, which is having no equivalent words in the source texts. In (1), the author might not mean to describe how handsome the elder brother is, but just tries to introduce the differences between a young man and a grown man. However, for unknown reasons, the translator chooses to polish the description to show how handsome he might be. It will not cause great damage to add how handsome the character might be, but when the embellishment distorts the original meaning, readers might have negative judgments of some should-be-good characters. For example, this may be the case with the uncle in (2), who always told stories in the winter, and with the father in (3), who had changed his job due to acceptable reasons. In turn, example (4) is the most confusing one. A mom

could stand at the corral with any kind of facial expression waiting for her child, but one may wonder about the addition of the phrase 'with a smile'. A possible motivation for this is that the translator or editor wanted to describe a warmer family, but such an addition might not provide evidence for what they wanted. At the same time, the addition might deprive readers of their wish to appreciate the author's original written style.

1. [S-WM] Elder Brother wore his long hair in a knot because he was a grown man.

   [T-Gao] 哥哥已经是成年人了，飞扬的长辫为他**平添了一份英气**。

   [BT-Gao] Elder Brother is a grown man now, the long hair flying on his back **has added some handsomeness to him**.
   [T-Du]哥哥已经是成年人了，飞扬的长辫看起来十分英俊。

   [BT-Du] Elder Brother is a grown man now, the long hair flying on his back **looks very handsome**.

2. [S-WM] He told stories in the wintertime while everyone sat around the fire in the middle of the hogan.

   [T-Gao] 一到冬天，大伙儿都**陆陆续续地**围坐在泥房子中间的营火旁边。每到这会儿，舅舅就**打开了话匣子，将肚子里的新鲜事儿**一件件地说给大家听。

   [BT-Gao] When winter has come, people would cuddle around by fire in the middle of the hogan **one by one**. Uncle would **open his chat box then, telling all the fresh stories** to them one after another.

   [T-Du] 冬天一到，大伙儿都**陆陆续续地**围坐在泥房子中间的营火旁边。每到这时候，舅舅就**打开了话匣子**，将肚子里的新鲜事儿**滔滔不绝地**说给大家听。

   [BT-Du] When winter has come, people would cuddle around by fire in the middle of the hogan **one by one.** Uncle would **open his chat box then, telling all the fresh stories** to them with **an unceasing flow of words**.

3. [S-WM] When he tired of making bracelets and rings, he rode about the desert to look after his cattle.

   [T-Du] 他**心血来潮**不再做打制银手镯、银戒指的工作，而**任性地**骑着马去荒漠担任了一个自在马倌的职位。

   [BT-Du] He suddenly **felt some blood wave flowing in his heart** and would not like to be making **silver** bracelets and rings, but rode about the desert to look after his cattle **petulantly**.

   [T-Gao]他心血来潮放弃了打制银手镯、银戒指的工作，而索性骑着马去荒漠担任了一个自在马倌的职位。

[BT-Gao] He suddenly **felt some blood wave flowing in his heart** and would give up making **silver** bracelets and rings, but **simply** rode about the desert to look after his cattle.

4. [S-WM] Mother met him at the corral and helped him put up the bars.

    [T-Du]妈妈**笑着**站在羊圈旁等他，接过他手上的皮鞭，替他关好羊圈

    [BT-Du] Mother waited him at the corral **with smile,** taking the rope from his hands and put up the sheep bars.

    [T-Gao]妈妈**笑呵呵地**立在羊圈旁，接过他手上的皮鞭，帮他关好羊圈。

    [BT-Gao] Mother waited him at the corral **with laughter,** taking the rope from his hands and put up the sheep bars.

The comparison of the translations of *The Slave Dancer* in Tables 6 and 7 shows that the frequency of embellishment may vary depending on the translators. The author of *The Slave Dancer* has a comparatively high ability to choose complex words and describe sceneries. It is hard not to follow the author's style and enrich the text. However, Fu Dingbang seems to have better self-control regarding embellishment than Li Xingxing and Yu Ying. Yet both show some tendency towards embellishing the text. This is illustrated in (5) and (6). In example (5), 'a garden of flowers' in the source text meant to describe the thread, while Li embellished this nominal description with verbs 'rush to bloom'.

5. [S-SD] By candlelight, the warmth of the colors made me think the thread would throw off a perfume like a garden of flowers.

    [T-Li]柔和的烛光下，暖烘烘的缤纷色彩让人觉得这些线团会散发出扑鼻的香气，仿佛满院子的花儿**争相绽放**。

    [BT-Li] By soft candlelight, the warmth of the colors made me think the thread would throw off a perfume like a garden of flowers **rush to bloom**.

    [T-Fu] 在柔和的烛光下，各种漂亮的颜色也变得暖烘烘的，仿佛正在向外散发香气，就像花园里的鲜花一样。

    [BT-Fu]By soft candlelight, **beautiful colors** turn to be warm, like a garden of flowers throw off a perfume.

6. [S-SD] I had seen damask and gauze and velvet and silk...

[T-Li] 我见过**溜滑的**缎子、**蝉翼般的**薄纱、**柔软的**天鹅绒、**轻柔光滑的**绢丝……

[BT-Li] I had seen **smooth** damask, gauze **like the wings of cicadas**, **soft** velvet, **light and smooth** silk...

[T-Fu] 上好的料子我看过很多，锦缎、薄纱、天鹅绒、丝绸都有……

[BT-Fu] I had seen many fine materials such as damask and gauze and velvet and silk ...

If, in examples (1)–(6) and example (9), the addition of modifiers is considered a form of embellishment, what is added in examples (7) and (8) are mental activities. Such a kind of embellishment is no longer confined to the lexical level, but also involves the sentence level. In example (6), the original text only lists the name of the materials. However, the target text does not only list the names, but also describes the tactile of the material. The embellishment may be able to convey the translator's knowledge and feeling about those clothes, but the description is comparatively redundant and difficult to control. In example (7), an additional sentence is added in the translation, which further explains why the mother tells them they should feel fortunate. However, this kind of embellishment seems to be redundant in both syntax and meaning.

7. [S-SD] Then my mother would mention how fortunate we were to live in New Orleans where we did not suffer the cruel extremes of temperature that prevailed in the north.

[T-Fu]**然而每每**这个时候，妈妈**却告**诫我们要对现**在**在新奥尔**良的**生活心怀感激，这里不像北方有寒冷侵袭，**更何况还经常是晴天**。

[BT-Fu] Then my mother would admonish us to be grateful for our life in New Orleans where we did not suffer the cruel extremes of temperature that prevailed in the north, **not to mention the fact that it's often sunny.**

[T-Li]每当这时，妈妈就会跟我们絮叨，说幸亏我们住在新奥尔良，不然就得忍受北方的严寒酷暑。

[BT-Li] Then my mother would say that we are lucky to live in New Orleans where we did not suffer the extremely cold winder and hot summer that prevailed in the north.

8. [S-SD] I had never heard anyone called such a name before.

[T-Fu]我对这样**一个名字念念不忘**，我从未想过有人会叫星星。

[BT-Fu] I **couldn't get such a name out of my head**, and I never thought anyone called Xingxing before.

[T-Li]以前从没有听过哪个人叫这个名字。

[BT-Li] I had never heard anyone called such a name before.

9. [S-SD] I imagined the splendid house I would live in, my gardens, my carriage and horses.

[T-Fu] 我尽情地幻想，幻想自己金碧辉煌的房子，幻想拥有自己的花园、马车还有马儿。

[BT-Fu] I imagined the splendid house I would live in, my gardens, my carriage and horses.

[T-Li]我还有一处华丽无比的住所，有**漂亮的**花园，有专属马车和马。

[BT-Li] I imagined the splendid house I would live in, my **beautiful** gardens, my exclusive carriage and horses.

The comparison of *Young Fu of the Upper Yangtze* and *When the Mountain Meets the Moon* in Tables 6 and 7 also shows that fictional background cannot determine the frequency of the embellishment in translations. Though they share the same story background of China, the frequency of embellishment differs in both texts. This difference may be noticed in the redundancy test, which refers to the size ratio in Table 6, and it is the frequency of embellishment that makes it more obvious, as illustrated in (10)–(13), below. In (10), 'told of its wonders' is translated as "*每每吹嘘起城里的奇观种种，就吐沫横飞、滔滔不绝* ('talk like waves that won't stop with their spittle flying everywhere'). Despite the translation of 'wonder', the translator extends the meaning of 'talk' into 'brag about' and adds two groups of four-character idioms *吐沫横飞* ('spittle flying everywhere') and "*滔滔不绝* ('talk like waves').

10. [S-YF] In his village men who counted it a privilege to visit this city once in a lifetime had told of its wonders.

[T-Yu]在他们村里，那些亲身到过重庆的人无不把这种经历视为**极大的殊荣**，每每吹嘘起城里的奇观种种，就**吐沫横飞、滔滔不绝**。

[BT-Yu] In their village, those who have been to Chongqing in person regard this experience as a great honor. Whenever they brag about the wonders of the city, they would **talk like waves that won't stop with their spittle flying everywhere**.

In example (11) below embellishment is illustrated in that the preposition 'in' is translated as 一窝蜂地涌到 ('in some place like a swarm of bees'), but the source text never mentions information about how they got in the theatre and tea houses. Unlike example (11), in (12) three phrases are added to the adverb 'tortuously', namely, 'winds its way' (*蜿蜒蜒蜒*), 'for hundreds and thousands of times' (*百转千回*) and 'goes on and on' (*源源不断*). In Chinese, it is common for writers to use four-character idioms to polish the text. Example (13) exhibits the same type of embellishment as examples (7)–(8) and adds a redundant explanation to the source text. In (13), 'beneath' means that Fu's mother thought wood or bamboo is doubtlessly below the plasters, therefore there were cracks and holes which made the place not suitable to live. The translator adds a redundant explanation *外面用灰泥一涂了事* ('Plasters cover the outside and everything will be finished'). This kind of embellishment enlarges the size of the target text, but does not make the text lose its original meaning. Even though the phenomenon of embellishment is not rare, the risk of twisting the original writing style still exists.

11. [S-YF] when there is time for play, enjoy themselves in handsome tea houses and theaters.

    [T-Yu]等闲下来了，就**一窝蜂地涌到**漂亮的茶馆和戏院里找乐子。

    [BT-Yu] When there is time for play, they **flock to** the beautiful teahouses and theaters like a swarm of bees for fun.

12. [S-YF]to the east, its main artery of life, the Yangtze-kiang, flowed tortuously for fifteen hundred miles before it reached Shanghai and the coast and emptied its muddy stream into the blue Pacific.

    [T-Yu]东面是重庆的生命主干道扬子江，江水**蜿蜒蜒蜒、百转千回**，连绵几千里直奔上海，把浑浊的河水**源源不断**地送入蔚蓝色的太平洋。

    [BT-Yu] To the east is the Yangtze-kiang River, the main lifeline of Chongqing. The river flows tortuously, **winds its way for hundreds and thousands of times, goes on and on for thousands of miles** before it reached Shanghai, **continuously** sending a steady stream of muddy water into the blue Pacific.

13. [S-YF] Wood or bamboo is doubtless beneath, but that will make it no better a place in which to live.

    [T-Yu]保不定这墙就是用木头或竹子做的基，**外面用灰泥一涂了事**，那可就彻底没法住人了！

[BT-Yu] Wood or bamboo is doubtless beneath. **Plasters covers the outside and everything will be finished**. But that will make it no better a place in which to live!

4. CONCLUSION

The analysis presented here shows that the phenomenon of embellishment exists in a sample of translations selected from the Newbery Medal Awards. At least in TCLNC, five out of the six books analysed contain occurrences of embellishment and enrichment. Despite the frequency of zero books, *The Slave Dancer* —translated by Du Qingong— has the highest frequency of occurrences, while *Where the Mountain Meets the Moon* — translated by Zhang Zizhang— has the lowest frequency. There is also one sample with a frequency of zero, and this is due to the samples that were selected.

This study has also contributed to a new perspective as regards the over-exploitation study of translation theory by borrowing the term 'embellishment' from the source text author. Furthermore, the data have shown that embellishment seems to have little to do with the texts' redundancy and the fiction's story background, but is rather related to the editing and the translator's own choices. The data in the study (see Tables 6 and 7) show that the text with the highest size ratio (*Young Fu of the Upper Yangtze*) does not exhibit the highest frequencies of embellishment. In the sample texts analysed here, there is no evidence that the translators' cultural background could give them the confidence to embellish the texts. However, if the language in the source texts is rich and diversified, the translated texts may unavoidably be characterised by the phenomenon of embellishment and enrichment. It seems sensible to state that translators and editors should consider both target readers and the author when it comes to book translation. Translators may be suggested to firstly make sure that they convey the basic meaning of the source text in their translations. It may be sensible to state that the number of embellishments may increase if editors or translators pay less attention to the accurate delivery of the message between the author and target readers. Embellishment may indeed improve the target reader's reading experience, but it may also have the potential of distorting the original style or intention by the author. This research, however, has only focused on applying a corpus-based methodology to analyse the phenomenon of embellishment in existing translations. Further research is required to analyse the true feeling of target readers and the motivations for the embellishment of texts by editors or even if the source text shows a simple and concise style.

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