

Bias and Values in Translation: The Unspoken in Roald Dahl's *Matilda* and Its Translations in Taiwan[❖]

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ABSTRACT

This is a comparative study of two translations of Roald Dahl's novel *Matilda* that were prepared respectively by He Feng-yi 何風儀 and Chang Tzu-chang 張子樟 in Taiwan. From a psychoanalytic perspective, the narrative of the source text is viewed as a manifestation of the author's unconscious based on unspoken messages that come through the gaps in the narrative. The same viewpoint is adopted for the translations, as the translators' interpretations of the source text express their unspoken biases and values. The differences in the translations represent the translators' conscious and unconscious interaction with the unspoken messages in the source text.

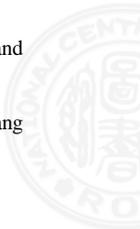
This study first offers a psychoanalytic reading of the source text to spell out Dahl's unspoken intention: he makes the rebellious Matilda submit to paternal power at the end of the story through his plot design that deprives her of her phallic form of telekinetic power against the tyrannical school principal. Then the attention moves to certain passages in the two translated texts, which render the child and adult characters' images and their relationships. The lexical and syntactic modifications to different degrees through substitution suggest the translators' different biases and values: He's innovative translation takes an empathetic attitude towards children and rejects Dahl's intention to subjugate Matilda; Chang's work, which is generally faithful to the source text and receptive to Dahl's pedagogical intentions, highlights the girl's self-agency and openly adheres to the author's treatment of the character.

This study acknowledges the source text and target texts as collaborative products that involve the efforts of the author, translators, editors, and publishers. Therefore, the study was

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conducted as text-based research, relying on paratextual information to gain insight into the narratives. The depictions of Dahl and the two Taiwanese translators should be understood in this study as discursive entities, not actual persons. The reasoning here is that no matter how unconsciously the translators render the source text, they may not be engaging, in the same way that the researcher believes they are, with the gaps in the source text that the researcher thinks reveal the unconscious intentions of the actual person Roald Dahl. The findings of this study result from the researcher's reading of the texts, which may speak of the researcher's own unconscious biases and values.

KEYWORDS: Roald Dahl, *Matilda*, translation, children's literature, bias, values, Taiwan



I. Introduction

Roald Dahl's novel *Matilda* was published in 1988, two years before the author died. It tells a story of a highly intelligent and precocious girl, who at a very young age plays tricks on her boastful and bullying father as punishments, conquers the brutal school headmistress, Miss Trunchbull, with a trick executed by telekinesis, and finally leaves her dysfunctional family behind to live with her caring teacher, Miss Honey. Many critics have noted that Dahl's novels for children generally feature the power relationships between adults and children. For example, Deborah Cogan Thacker notes that Dahl's stance towards authority "inflects all of his work with a subversive flavor, as he appears to reject the power relationships inherent in adult-child story interaction" (15); Heather Worthington observes that in Dahl's fiction for children, "a constant theme is the reversal or circumvention of normative power relations and the revenge taken by the disempowered upon the empowered" (124). Like Dahl's other novels for children, *Matilda* has a plot of a child's rebellious "struggle against tyranny" (West 90). The plot, in which the eponymous character's intelligence is completely ignored by her parents and the headmistress, also strongly delivers a message on education: caretakers and educators should learn to appreciate and cherish "children's innate potential" (Pinsent 71).

In Taiwan, where Mandarin Chinese is predominantly spoken and traditional Chinese characters are used in writing, this novel has been translated and published by different publishers for different groups of readers. The first translation was produced by He Feng-yi 何風儀¹ and published by Hann Colour 漢藝色研 for adults in 1992. The novel was translated again by Chang Tzu-chang 張子樟 in 2008 and published by The Commonwealth Publishing Group 天下遠見² as a children's book. These two translations can be taken as examples of retranslations, which, as Lawrence Venuti points out, can provide a channel to see how values are introduced and then recreated under the

¹ Due to little extant information available to determine the gender of He Feng-yi, I avoid using gender-specific pronouns when mentioning this translator. For the sake of gender equality, the same principle applies to Chang Tzu-chang even though Chang's gender is clearly understood to be male.

² The Commonwealth Publishing Group republished Chang Tzu-chang's translation in 2012 with Dahl's other novels for children translated by another translator. Chang's second edition is the same as the first for the most part, though there are slight modifications. This study mainly focuses on the first edition. When applicable, the differences between Chang's editions will be discussed in this study with the in-text citations that indicate the second edition as the source of the discussed quotations, but a comprehensive comparison of Chang's editions is not within the scope of this study.

influences of personal, institutional, and cultural factors (96-97). This study aims to focus on revealing differences in the values and biases of the translators through a comparison of their translated texts.

In addition to comparing the translations, this study includes readings of the source text, which I deem necessary as a result of my observation of information gaps in the source text. Dahl is famous for asserting authorial intentions through his narrators, as Laura Viñas Valle points out: “Be it either a first-person or a third-person omniscient narrator, they all share in various degrees the following features: they are intrusive, all-knowing and overtly in control of the narrative” (293). The dominating and manipulative character of Dahl’s narrator in *Matilda* is best illustrated by the episode in which the father tears up the book Matilda has borrowed from the local library. Before he tears it up, the text reads, “[t]here *seems* little doubt that the man felt some kind of jealousy. How dare she, he *seemed* to be saying with each rip of a page, how dare she enjoy reading books when he couldn’t? How dare she?” (Dahl 41; emphasis added). The narrator’s existence is indicated by using the word “seem.” So this passage is an inner focalization of Matilda’s father conducted by the narrator to convey that the father is, through his violent attack on the book, venting self-dissatisfaction with his inability to access the pleasure of literature. However, when Miss Honey visits him at home to inquire whether he and his wife “are both great readers” and thus teach Matilda to read extensively, he shamelessly expresses his pride in being only a reader of magazines: “Of course we read. . . . Don’t be so daft. I read the *Autocar* and the *Motor* from cover to cover every week” (96). Based on this unabashed statement, the above passage about his jealousy can be understood as a misrepresentation, as it is merely communicating the narrator’s own preference for literature. As Dahl’s fictional persona, the omniscient, omnipotent narrator never explains the causes of some events that are vital to the story’s development. For example, regarding why Matilda possesses the power of telekinesis and why she later loses it, all Dahl offers is Miss Honey’s assumption, which deviates from other clues in the story. Moreover, it is Miss Honey who presumes that the death of her father was caused by Miss Trunchbull (198), and she drops hints to Matilda about it, but Dahl never verifies it.

In Margaret Talbot’s article on Dahl’s writing for children, Dahl is quoted regarding his view on children’s experiences growing up: “I have very strong

and almost profound views on how a child has to fight its way through life and grow up” (98). Based on this statement, Talbot infers what Dahl has in his mind when writing for children: “there is evidence that he thought about childhood in a way that placed struggle and conflict at the center of things, much as psychoanalysis does” (98). Talbot does not specify in what way she thinks Dahl’s children’s novels resemble the scenarios depicted by psychoanalytic theory, but, as I see it and will show later, our understanding of Dahl’s unspoken intention in *Matilda* suggested by information gaps will benefit from a psychoanalytic reading, especially the Lacanian one, not only because the theoretical model fits the story arc, but also because the theoretical concept of transference offers an insightful perspective to understanding these gaps.

Transference, as explained by Sigmund Freud, occurs when the patient produces intense emotional responses to the analyst which parallel the patient’s relationship to an important figure of the past (“Outline” 174). Although transference is identified to take place in clinical contexts, its operation in creative writing is also suggested by Freud, who views creative output as an unconscious expression of a writer’s childhood experience: “a piece of creative writing . . . is a continuation of, and a substitute for, what was once the play of childhood” (“Creative Writers” 152). This is reflected in Dahl’s works for children in general. As Catriona Nicholson points out, Dahl’s first autobiographical book, *Boy: Tales of Childhood*, records “the often cruel and oppressive domination of the grown-ups who peopled” his childhood. It shows how the events of “the young Dahl’s life are reworked into themes and beliefs he reiterates with disturbing frequency in many of his stories” (312). From a psychoanalytic perspective, Dahl can be said to be transferring his childhood experiences to his creative writing. In my opinion, Dahl’s childhood experiences are transferred to *Matilda*, who devotes herself to battling with authoritarian adults, especially her arch enemy, Miss Trunchbull. It is worth pointing out that within this transference is Dahl’s close bond with the child, which is represented by Miss Honey, who at first seems powerless and gradually reveals her agency through her relationship with *Matilda* to resist Miss Trunchbull. How Miss Honey’s agency is conducted gives rise to information gaps, which Dahl never sufficiently explains but are enough to arouse suspicion of the existence of hidden messages.

I argue that Dahl’s *Matilda* contains information gaps as a product of transference. This claim is based on how Lacan famously declares that “the

unconscious is structured like a language” (*Four Fundamental Concepts* 149), which means that any linguistic features can designate the existence of the unconscious; as Elizabeth Wright explains, “every word indicates the absence of what it stands for” (103). Drawing on Lacanian theory, Robert Con Davis also understands the narrative of fictional works as “interpretation,” or the “manifest content,” which “displays the traces—‘gaps’ in meaning or ‘lapses’ of logic—that represent the unconscious system that produced it” (852-53). Applying these psychoanalytic principles to the text of *Matilda*, we might propose that Dahl produced the narrative without being fully aware of the influence of his unconscious, and further suppose that certain lapses or traces in details of the plot and narrative structure might be indicative of messages delivered from the unconscious. Therefore, before studying the target texts, it is necessary to read Dahl’s *Matilda* from the angle of Lacanian psychoanalytic theory in order to disclose Dahl’s unspoken intentions suggested by the information gaps.

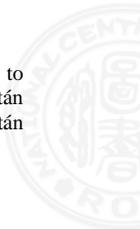
Even though the published version of *Matilda* bears Dahl’s name as the author, it underwent a substantial amount of editing by Stephen Roxburgh (Treglown, *Roald Dahl* 260-64; Sturrock 541-42). The editing not only affected the plot but also the characterization of Matilda, especially by changing Matilda’s image from that of a child “born wicked” (Sturrock 541) to one which more closely matches Dahl’s general style, as Dahl says: “When I write a book which vilifies parents or teachers, e.g. *Matilda*, children absolutely love it. . . . This is because the children shout, ‘[h]ooray, here at last is a grown-up who understands what it is like to be one of us’” (qtd. in Sturrock 547). The relay exercise from Dahl’s drafts to his editors’ reading and editing leads to a constant displacement of words, whose “presence” always bears their “past.” Lacan says that the true meaning of transference is “the presence of the past. . . . It is a presence that is a bit more than presence—it is a presence in action” (*Transference* 174). This allows the novel to implicate itself, again, in Lacan’s understanding of “the unconscious” as “structured like a language,” which diminishes the division between writing and reading, as Wright points out: “the phenomena of transference in reading become all-pervasive, the structures of desire in language turning (in the sense of affecting) reader and writer alike” (112). In this light, the issue of identifying who really “authors” *Matilda* no longer matters, because the author “Roald Dahl” registers his existence only

through his way of speaking; as Lacan puts it: “No authoritative statement has any other guarantee than its very enunciation” (“Subversion” 688).

This phenomenon equally applies to translation, which is not only “the manifestation of one reader’s interpretation of a text” but also “the final product of a creative process that may involve many stages of rereading and rewriting” (Bassnett 106). The possibility of psychoanalytic transference that operates in the practice of translation has been explored by some scholars in the field of translation studies.³ For example, Maria Paula Frota says that translators’ parapraxes are symptoms of repressed wishes because “they expand our knowledge of what goes on ‘behind the scene’ when we write and read, when we translate” (6). Anne Quinney also regards “the unconscious . . . functions in active and determining ways on the lexical, syntactical and structural choices the translator makes in the course of translating a text” (113). Accordingly, Quinney warns translators “against suppressing what the original was trying to say” (114). Problems in translation are symptomatic of the translator’s resistance, the act of repression that takes the form of adjustments to lexical elements and modifications to syntactic structures. In other words, translation is linked to psychoanalysis based on the view that the translation process is a form of psychoanalytic transference. Quinney claims that becoming conscious of this tendency is a way to prevent translation problems caused by the translator’s unconscious desires (113). In order to explain the phenomenon sufficiently, Quinney recounts her experience in translating French psychoanalyst J. B. Pontalis’s autobiography *Fenêtres*. Quinney had difficulty rendering the French sentence that argues for everyone’s tendency to look for father substitutes, and while she acknowledged the similarities between her own father and Pontalis in terms of career-related achievements, she did not realize the difficulty had arisen from her resistance to the meaning of the source text due to her affection for her father until Pontalis pointed it out (118-20).

In theorizing how the translator’s unconscious affects the translation through transference, Venuti refers to differences in translation as “remainders” (37) and divides them into two types based on the criterion of intentionality. “Intentional” remainders are caused by the translator’s decision to render the

³ Many scholars in the field of translation studies have theorized on the relationship of translation to psychoanalysis by engaging with different strands of psychoanalytic schools. Meritxell Serrano Tristán has offered a literature review of the vast array of scholarly works on this subject. See Serrano Tristán for the detailed account.



source text in order to produce a “literary effect” due to the linguistic differences between the source and target languages, while “unintentional” remainders happen “when a translator can unwittingly misconstrue a source-text lexical item or syntactical construction, and the error may reverberate with meanings that amount to a repressed interpretation of the source text” (38). Lacanian psychoanalytic theory inspires Venuti to argue that the translator endeavors to deal with a vacancy that the source text creates in his or her unconscious by rendering the text a certain way and that “[t]he translator’s desire, then, is revealed primarily in those instances where the language of the translation is dislocated or where the translation so deviates from the source text as to result in an error” (40). Later Venuti discusses an error he made while translating a story by Italian writer Dino Buzzati. The error features transference because Venuti regards it as “a false cognate,” “a translating-language word that closely resembles a source-language word in form, often because of a shared etymology, but that nonetheless signifies a very different meaning because the two languages have undergone different historical developments” (47). Venuti admits that the mistake was caused by his “repressed judgment” of the story, “an unconsciously motivated remainder that constitutes a critical commentary on Buzzati’s story” (48).⁴

In her article “Translation Studies and Psychoanalytic Transference,” Susan Ingram notes that Lacanian transference is “a manifestation of the unconscious that results from interaction between two . . . subjects” (99). Based on that, Ingram argues that “the interaction of the translating process will necessarily reveal both the unconscious of the translator and of the original” (102). Hence, translation is an exercise in which the translator transfers unspoken desires or emotions into the target text as a way of interacting with the source text. Ingram further points out that the differences, or “otherness,” in translation are expressed in the way of “metaphor [and] metonymy” (109). “Metaphor” and “metonymy” are the two linguistic terms that Jacques Lacan uses to refer to the two Freudian mental mechanisms of repression: condensation and displacement (“Instance” 425). Therefore, while expressing the translator’s unconscious wishes, the differences in a translated text contain substitution.

⁴ Venuti conducts a very meticulous analysis of his mistranslation. Due to the word limit of this study, I do not present it here in detail. For the complete analysis, see Venuti 47-49.



These studies concerning translation and psychoanalysis are my theoretical foundation for viewing the target text renditions of *Matilda* as the translators' interpretations of the source text that include manifestations of their unspoken intentions, biases, and values. However, this study is not an empirical study and does not aim to demonstrate the validity of this approach, as Quinney and Venuti do through self-analyses of their own translation processes. In fact, the value of this approach to translation *practice* is questioned by Meritxell Serrano Tristán in the conclusion of her review of the vast array of scholarly works on translation and psychoanalysis. She asks whether this psychoanalytic method can really help translation *practice*, because, after all "[t]ranslators *must* learn to decide what words mean, and choose a way to express that meaning in the target language" (82-83), even if the Lacanian notion of the incessant signifying chain implies that all translators run the risk of misinterpretation. I think that Serrano Tristán is right in questioning the usefulness of this method in translation, whose objective is to produce a target text as the end product. But, as a study of translation, this study's main objective is to examine and understand what is involved in the linguistic negotiations between the source and target texts. This study looks to contribute to this understanding by viewing these texts as literary manifestations of the author and translators' unconscious subjectivities through the lens of psychoanalysis.

Like any published novel, a published translation is usually a collaborative product that involves the efforts of translators, editors, marketers and administrators. They all participate in shaping the target text, which influences the interpretations reached by readers. This can be observed in two Taiwanese scholars' studies on the Taiwanese translations of *Matilda*. Ku Chia-yen points out that the first translation, which targets adult readers, best illustrates the cultural phenomenon of a text receiving a different and specific position assigned by the receptor's culture when it traverses cultural and national boundaries through translation (185). Ku also notes that since the publisher labeled the first translation as a fairy tale for adults, its language gives an impression of seriousness (184). In her master's thesis, Tsai Yueh-Mei provides a comparative study of certain passages in the first and second translations. Tsai argues that, for the sake of comprehension by children, the language in Chang's translation is more colloquial and syntactically less complicated than that of He's translation (96). In these two studies that use text-based research on both translators' versions, the linguistic features of the translated texts have been

interpreted according to paratextual information, such as publication information. No matter how closely the linguistic features are associated with the translators' biases and values, they reveal what Emer O'Sullivan describes as "a discursive presence . . . of the (implied) translator" (104). O'Sullivan notes that when a translator "creates the target text" to "be understood by readers in the target culture" through the use of "language, conventions, codes and references," the translator "also creates . . . *the implied reader of the translation*" (103). As the implied reader of the translation is presupposed by the translated narrative, the implied translator emerges from the text as the textual agent to produce the implied reader. In other words, the translator is as discursive as the linguistic features of the translation. O'Sullivan further indicates that as a discursive entity, "[t]he translator's voice can make itself heard on a paratextual level as that of 'the translator' and is inscribed in the narrative as . . . 'the voice of the narrator of the translation'" (108). It is for this reason that I conduct this study through a text-based approach, using paratextual information (the translators' prefaces, publication information, etc.) as sources of insight into the works. The depictions of Dahl and the two Taiwanese translators that emerge from the narratives should be understood in the study as discursive entities, not as actual persons. The reasoning here is that no matter how unconsciously the translators render the source text, they may not be engaging, in the same way that I believe they are, with the gaps in the source text that I think reveal the unconscious intentions of the actual person Roald Dahl. This reasoning is underpinned by a precaution from Peter Brooker, who also views the process of reading as transference: whether one is an analyst or a reader, his or her critical "interventions" into a text should "be subject to his [or her] suspicious attention" (13). It suffices to say that the findings of this study result from my reading of the texts, which may speak of my own unconscious biases and values.

To sum up, this study starts with a psychoanalytic reading of the source text to address Dahl's unspoken intention. That is followed by a comparison of the target texts and the source text with an aim to uncover the unspoken messages in each narrative and spell out the differences in the biases and values of the translators towards the source text. The focus of the comparative study is principally on the target text passages concerning the child-adult relationship and how they match up with the corresponding source passages. The principle aim of the study is to look for the operation of transference in these passages

because these source text passages contain Dahl's unspoken messages concerning the child-adult relationship, and they potentially prompt the translators to engage and manifest their own transferences, thereby exhibiting their biases and values.

II. Dahl's Unspoken Intention: Making Rebellious Matilda Submit to Paternal Power

The relationship between Matilda and Miss Honey has led critics to regard *Matilda* as Dahl's feminist project. For example, according to Beverley Pennell, Matilda and Miss Honey represent "the educated professional woman with the potential for economic and social independence" (113). They forge "an interpersonal relationship that argues for mutuality and reciprocity of care between adults and children," which is made manifest by "a double rescue, with each female subject rescuing the other" (115). But reading between the lines of the source text suggests that although female liberation is a rebellious campaign initiated by Matilda, Dahl eventually makes her submit to paternal power. Through Dahl's use of Miss Honey as an agent, this intention is inscribed in Matilda's subversive acts against her father and Miss Trunchbull. The whole scenario will be read with references to theoretical terms of Lacanian psychoanalytic theory, which explains how a child becomes psychically subjected to paternal law through the familial triangular relationship.⁵

Miss Honey's hint that Miss Trunchbull murdered her father makes Miss Trunchbull into an illegitimate wielder of paternal power. After the father's death, Miss Trunchbull replaces Miss Honey's father and becomes the head of Miss Honey's household. Therefore, Matilda's war with Miss Trunchbull is a gesture of challenge to paternal power. However, Matilda's fight begins much earlier, in her rejection of her father's discrimination and bullying against her. Her father always tells her that she is stupid, but "she resented being told

⁵ My adaptation of Lacanian psychoanalytic theory as the approach to Dahl's novel here may invite the criticism of taking a biased, male-centered stance. However, such criticism ironically arises from the usefulness of psychoanalytic theory in exposing the discursive operation of the patriarchal ideology. As Juliet Mitchell succinctly points out, psychoanalysis provides a way to understand "the construction of sexual difference within ideology" (xvii), which is one of the issues of feminism. In addition to Mitchell's *Psychoanalysis and Feminism*, which addresses the issue, the essay collection *Between Feminism and Psychoanalysis*, edited by Teresa Brennan, exemplifies feminist scholarly efforts to engage with psychoanalytical theory in this aspect.

constantly that she was ignorant and stupid when she knew she wasn't. The anger inside her went on boiling and boiling" (Dahl 29). This registers the split between her self-image as an able person and her understanding that she lacked control of the situation due to the fact that "she was still hardly five years old and it is not easy for somebody as small as that to score points against an all-powerful grown-up" (29). This recognition amounts to the Lacanian notion of "the fragmented body," from which "aggressive disintegration of the individual" emerges (Lacan, "Mirror Stage" 78). Accordingly, Matilda expresses this aggressiveness through a series of tricks she plays on her father to punish him.

Matilda's father is not the only person who obstructs her selfhood. Miss Trunchbull does so when she accuses Matilda of putting a newt in her glass. Before Matilda tips over the glass by telekinesis as an inadvertent act of rage, she thinks,

[s]he didn't in the least mind being accused of having done something she had actually done. She could see the justice of that. It was, however, a totally new experience for her to be accused of a crime that she definitely had not committed. She had had absolutely nothing to do with that beastly creature in the glass. By golly, she thought, that rotten Trunchbull isn't going to pin this one on me! (Dahl 162)

This thought of hers clearly implies a confession of her tricks on her father, further conveying that her hostility towards him is transferred to Miss Trunchbull, the illegitimate successor of paternal power. Her hostility towards Miss Trunchbull does not manifest its full development in the form of telekinesis until she allies herself with Miss Honey. Many critics believe that she helps Miss Honey because the latter needs to be rescued and, more importantly, because Miss Honey assumes a maternal role for her. For example, Ann Alston says that Miss Honey is a perfect single mother (94) and "keeps with an older, simpler lifestyle in terms of entertainment, food, décor and, of course, traditional concepts of motherhood" (93). In fact, by letting Matilda help her, Miss Honey actually directs the girl's aggressiveness towards Miss Trunchbull as a proper channel of catharsis, because Miss Honey assumes the role of the ego-ideal for Matilda. The ego-ideal, according to Lacan, has a

“pacifying” effect on the subject’s aggressiveness because it is a form of identification, “Oedipal identification,” with the father, “by which the subject transcends the aggressiveness constitutive of the first subjective individuation” (“Aggressiveness” 95). Meanwhile, what operates beneath this “action of identification” is transference, which works as “repression,” to quote Lacan, and “degrades, diverts, or inhibits” the individual’s aggressiveness (87-88).

This process starts when Miss Honey recites the opening of Dylan Thomas’s poem “In Country Sleep” on the way to her cottage in the company of Matilda:

Never and never, my girl riding far and near
 In the land of the hearthstone tales, and spelled asleep,
 Fear or believe that the wolf in the sheepwhite hood
 Loping and bleating roughly and blithely shall leap, my dear, my
 dear,
 Out of a lair in the flocked leaves in the dew dipped year
 To eat your heart in the house in the rosy wood. (Dahl 184)

Dahl is known to be “a great admirer of Dylan Thomas’s literary works” and to have said that “hearing [Dylan Thomas] read his own poetry was ‘the most beautiful thing you’ve ever heard’” (Price). It should thus come as no surprise that Dahl has included part of a poem by Thomas in the novel and lets Matilda voice praise for it: “It’s like music” (Dahl 185). The words present the figure of a “loving father’s deep . . . attachment to his daughter” (Balakier 21). In reality, Dahl acted as a loving father by solving problems for his daughter Lucy, who asked for help “during her troubled adolescence” (Treglown, “Fantastic Mr. Dahl” 126). Dahl’s use of the poem in the novel implies Miss Honey’s longing for fatherly love. Miss Honey’s reciting of the poem naturally strikes a chord with Matilda because the latter “longed for her parents to be good and loving and understanding and honourable and intelligent” (Dahl 49). Later Matilda’s wholehearted identification with Miss Honey is reinforced when she hears Miss Honey’s personal story of how she frees herself from the tyranny of her aunt, Miss Trunchbull, to live on her own. At that moment, “Matilda stared at her. What a marvellously brave thing Miss Honey had done. Suddenly she was a heroine in Matilda’s eyes” (203). Needless to say, the transference continues to work during this process, for Miss Honey enhances Matilda’s unconscious

desire and identification by telling a memory from her own childhood that relates Matilda's experiences to hers. Put in Lacan's words, "[i]t is in a kind of memory . . . that the chain is found which *insists* by reproducing itself in the transference" ("Instance" 431).

In order to help Miss Honey reclaim her birthright as the true heir of her father's belongings, Matilda scares Miss Trunchbull out of her wits by using her power to write messages from Miss Honey's dead father on the blackboard. The scene in which Matilda practices her trick at home is saturated with a series of bodily metaphors. First, in practice, she uses her father's cigar, an obviously phallic object. The following sentence expresses her keen intention to get hold of paternal power through control of the object: "the eyes became hot and millions of tiny invisible hands began pushing out like sparks towards the cigar" (Dahl 211). Moreover, her feeling after the act is as sensual as male ejaculation: "Matilda had enjoyed that. It was lovely doing it. It had felt as though sparks were going round and round inside her head and flashing out of her eyes. It had given her a sense of power that was almost ethereal" (212). The metaphorical resemblance to male ejaculation reaches its peak when she is about to lift the chalk to write on the blackboard effortlessly: "She had felt most wonderfully the power surging up behind her eyes, gushing like *a warm fluid* inside her skull . . . and things had come bursting out of her eye-sockets" (225; emphasis added). Most significantly, in writing with the chalk as a way of speaking with Miss Honey's father's voice, Matilda refers to herself as "Magnus," to Miss Trunchbull as "Agatha," and to Miss Honey as "My Jenny" (221-23). These were the names used in his house when he was still alive (209). In other words, Matilda, to quote Lacan, speaks "in *the name of the father*" to name herself "with the figure of the law" ("Function" 230). Operating within the perimeter of paternal law, the girl's cathartic expression of aggressiveness is also a gesture of submissive acceptance of paternal power.

Dahl's intention of making her submit achieves its aim when she loses her power and becomes a normal child after her triumph over Miss Trunchbull. Dahl's omniscient third-person narrator avoids offering any explanation for the cause of her power loss, leaving us only with Miss Honey's assumption. After the fainted Miss Trunchbull is carried out of the classroom, Miss Honey, as if complicit with the scheme, erases the writing from the blackboard and smooths things over: "Miss Honey said to the class, 'I think you'd all better go out to the playground and amuse yourselves until the next lesson.' Then she turned and

walked over to the blackboard and carefully wiped out all the chalk writing. The children began filing out of the classroom” (Dahl 226).

Dahl stages a brilliant scene in which Matilda defeats the adults, but in the end, Matilda becomes powerless and normal again, even consigning herself to Miss Honey’s guardianship. Though Matilda has been creative and rebellious, she is eventually confined within the limits set by Dahl, the adult.

III. He’s Bias and Values in Translating Dahl’s Intention

I start my discussion of He’s translation with an analysis of how the adult undertone of the source text is rendered. Dahl’s adult standpoint, which permeates the entire novel, is best exemplified by the narrator’s rather aggressive comment on some parents and children made in the beginning of the source text: “It’s a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful” (Dahl 7). This criticism of children by Dahl’s narrator in fact is “not far from the abusive language of Miss Trunchbull, the book’s child-hating head teacher” (Butler 7).

He’s translation expresses disdain for adults, which can be seen in the rendition of the novel’s opening remarks on children. As an ally of children against adults (including Dahl’s narrator), He’s rendition mitigates the level of harshness in the criticism of children:

There is a funny phenomenon about fathers and mothers. That is, no matter how unimaginably disagreeable their child is, they still consider him or her to be perfect.⁶

關於天下父母，有個現象是非常可笑的，那就是：不論他們的小孩多麼超乎想像的討人嫌，他們仍舊認為他或她是完美無缺的。(8)

In the source text, Dahl’s narrator continues to express disdain for children by imagining himself to be a teacher who “would cook up some real scorchers for

⁶ In this paper, all the English translations of the Chinese sources, including the translated versions of *Matilda* and other Chinese articles, are mine.



the children of doting parents” (Dahl 8). However, in He’s rendition of this passage, displacement is set to work as a safeguard against the criticism of children. That is, the term “parents” (父母 *fumu*) replaces the term “children” (子女 *ziniü*) as the target of the narrator’s criticism:

And if I were a teacher, I think I would make up harsh and nasty comments for the birdbrained parents that spoil their children.

而假如我是一位老師的話，我想我會捏造一些尖酸刻薄的話以饗那些頭腦昏聩、溺愛子女的父母。(8)

Another strategy in this translation that demonstrates He’s alliance with children is the increase in the intensity of the adult-child polarity followed by the representation of Matilda as an extraordinarily able child. He’s translation not only gives an intensified version of the conflict between children and adults, but also highlights the victimization of children. For example, in the source text, the passage describing Miss Trunchbull’s march through the school grounds reads: “The children drew back hastily to let her through and her progress across the asphalt was like that of Moses going through the Red Sea when the waters parted” (Dahl 112). In the source text, the status of children as the oppressed group is clear, but He’s rendition takes it to another level:

The children backed off quickly to let her through, in the way that the waters were parted from the middle when Moses went through the Red Sea.

孩子們迅速向兩旁退開好讓她穿過，就如摩西越過紅海時由中央一分為二撤退的海水。(116)

In the source text, the sentence contains two clauses whose subjects are “children” and “her progress,” respectively. But He’s rendition condenses the two clauses into one by removing “her progress,” leaving “children” as the only subject of the sentence. Thus, the focus is on the children being forced to part by the headmistress so as to amplify the image of oppression and tyranny by the latter.



Taking on the task of dealing with Dahl's intention, He's translation is produced with the operation of psychoanalytic transference that identifies oppressive adult characters as the people who have been the cause of unpleasant experiences to the translator in real life. The translator speaks of feelings of long-term disappointment and fatigue which originate from "the experiences of early childhood education in the past and adult education nowadays" (He, Preface 4). The preface (感序 Ganxu) states that adults who lack education and self-discipline are unable to teach children well (4). He's reason for translating the book was to encourage people to reflect on their own mistakes (5).

In order to make clear He's alliance with children, He's translation accentuates Matilda's image as a child prodigy. In the source text, Matilda's talent is detectable from the development of her literacy. Regarding Matilda's reading, the source text reads: "By the time she was *three*, Matilda had taught herself to read by studying newspapers and magazines that lay around the house" (Dahl 11). He's translation is as follows:

At the age of three, Matilda learned to read *by herself* the newspapers and magazines scattered in the house.

三歲時，瑪迪達**自己**學會閱讀四散在屋裡的報紙和雜誌。
(11; emphasis added)

The term "learned to read by herself" (自己學會閱讀) in He's rendition reiterates the sense of personal agency implied in Dahl's original declaration that Matilda "had taught herself to read by studying"; that she developed competence and proficiency in reading through determined application of her own aptitude and talent.

The appreciation of Matilda's extraordinary capabilities and determination exhibits He's personal alignment with children in educational contexts as described in the preface, where He gives words of encouragement to children who are struggling through tough conditions (5). This alliance with children can be seen in the way He renders the narrator's inner focalization of Matilda's thoughts when she is faced with Miss Trunchbull's accusation.

When Miss Trunchbull accuses Matilda of putting the newt in her glass, the source text reads, "[s]lowly Matilda sat down. Oh, the rottenness of it all! The unfairness! How dare they expel her for something she hadn't done!"

(Dahl 164). In He's translation, the perspective is shifted from the third person to the first:

Then Matilda sat down slowly. Oh, it is really mean and so unfair. How dare Miss Trunchbull expel me from school for a thing that I did not do!

於是瑪迪達慢慢坐下來。哦，真是太卑鄙太不公平了！唐布居然敢為了一件不是我做的事要把我趕出校門！（170-71）

Tsai comments that this modification allows readers to hear the character's lament (102). While this may be true, I think that the first-person rendition strongly suggests He's subjective identification with Matilda. It indicates that Miss Trunchbull is the specific "other" in opposition to Matilda, who is the specific subject "I." It also expresses the translator's intensification of the adult-child polarity.

Matilda's image as a gifted child is also suggested in He's rendition of the librarian, Mrs. Phelps. In the source text, like Miss Honey, Mrs. Phelps is someone who acknowledges Matilda's talent. However, unlike Miss Honey, who gets herself involved in Matilda's life, the librarian is "someone who minded her own business and had long since discovered it was seldom worthwhile to interfere with other people's children" (Dahl 18). The librarian is described in He's translation this way: "Since realizing it is not necessary to *oversee* other people's children, she had always minded her own business" (自從發現犯不著看管別人家的小孩後，她就一直關心自己的工作 [19; emphasis added]).

He's rendering suggests that Mrs. Phelps refrains from "oversee[ing]" (看管 *kanguan*) because Matilda is a child prodigy who does not require adult surveillance. In addition, this lack of overseeing reflects He's opinion on the proper attitude adults should hold towards children. Noteworthy is that "oversee" (看管) is the exact term used in He's rendition of Matilda's parents' attitude towards her. The source text tells us that Matilda's parents "told her sharply that small girls should be seen and not heard" (Dahl 11). But in He's rendition, the parents express it this way: "Small girls *should be overseen* and not listened to" (小女孩應該被看管的而不是被傾聽 [13; emphasis added]). He's translation points to the rigid notion of the concept of adult-child polarity

held by Matilda's parents. Their attitude of vigilance towards her is also consistent with the previous rendering of her image as a child genius, which seems to be a rare or dangerous type of individual in their view.

In translating Dahl's intention, He's translation largely hinges on the renditions of Miss Honey. In the source text, after Miss Trunchbull is gone, Miss Honey surmises why Matilda has her telekinetic power:

It's only a guess, but here's what I think. While you were in my class you had nothing to do, nothing to make you struggle. Your fairly enormous brain was going crazy with frustration. It was bubbling and boiling away like mad inside your head. There was tremendous energy bottled up in there with nowhere to go, and somehow or other you were able to shoot that energy out through your eyes and make objects move. (Dahl 229)

Viewing frustration as the main source of Matilda's power is not consistent with the fact that the power is spurred by Matilda's anger which arises from being falsely accused by the headmistress (164-66), nor with Matilda's own confession to Miss Honey that she "made the glass tip over" in anger (172). In other words, the telekinesis is not caused by frustration alone. The person who feels frustrated is Miss Honey. She has failed to convince the headmistress that Matilda is an intelligent child. Even her request to Matilda's parents for permission to teach their daughter extra hours is denied. It stands to reason that with all that effort having been exerted in vain, Miss Honey has a feeling of frustration, which she projects onto Matilda. In He's translation, the rendering of Miss Honey's assumption reads as follows:

When you were in my class you had nothing to do. There was nothing worth making you work hard. *Frustration* combined with the unsatisfied desire for knowledge made your brain crazy, like the *anger* built up in your brain, bubbling and boiling. A great amount of energy was concentrated there and had nowhere to vent. So suddenly, who knows why, that energy shoots from your eyes and moves things.



當妳在我班上時，沒有一件事值得妳去努力，妳幾乎是無事可做。欲求不滿的**挫折**感使妳的頭腦瘋狂，就如同堆積在妳頭腦裡的**忿怒**一樣，不斷沸騰冒泡，巨大的能量一直聚積在那裡，無處發洩。於是突然，也不知道為什麼，妳的那些能量經由眼睛射出，並且移動東西。(238-39; emphasis added)

This rendition can be considered He's projection of personal emotion onto the target text, when read in the context of He's preface, in which the translator deplores most people's loss of child innocence and passion in the pursuit of dreams and fame (4). All this is what motivated He to translate the novel (4). He's experiences coincide with Miss Honey's frustration as a teacher. Both of them transfer their feelings onto their objects: Matilda is to Miss Honey what the translated text is to He. Noticeably, the term "anger" (忿怒 *fennu*) is added to He's rendition of Miss Honey's surmise on the source of Matilda's power, whereas no English equivalent can be found in the source text. The addition of the term may be a result of the translator recalling Matilda's feelings when she is falsely accused by Miss Trunchbull earlier in the source text, or it may also be understood as an integration of the translator's experience with education.

Defiance against Dahl is also signaled by He's creative rendition of Miss Honey's physical appearance. A close look will show that He's portrayal of Miss Honey is slightly altered to signal her difference from Dahl's Miss Honey, who plays the role of a vessel in taming Matilda in the source text. This is accomplished by transferring Matilda's mother's appearance onto Miss Honey in the aspect of hair color. In the source text, Matilda's mother was "a large woman whose hair was dyed platinum blonde except where you could see the mousy-brown bits growing out from the roots" while Miss Honey's hair is "light-brown" (Dahl 27, 66). In He's translation, Matilda's mother's dyed hair is rendered as "light blonde" (淡金色 *danjinse* [57]), while Miss Honey's hair color is not brown as in the source text, instead being "blonde" (金黃色 *jinhuangse* [67]). That is to say, Miss Honey's brown hair is "dyed" blonde by He to resemble Matilda's mother's dyed blonde hair (which is actually brown). He's rendition places the two women in parallel through their hair color to infuse Miss Honey with the improper image of what a mother should be. According to Jennifer Trieu, Dahl depicts Matilda's mother as a not-so-good mother who cannot cook properly to nourish her children, and this is not the type of mother that Dahl appreciates (239-40). Based on that, a gesture of

defiance against Dahl is made in He's rendition by infusing Miss Honey with Matilda's mother's image as a poor specimen of a mother in the eyes of Dahl.

Later on in He's translation, after Matilda frightens Miss Trunchbull into a coma with her tricks, Miss Honey does not erase the writing on the blackboard, but instead leaves it as evidence of Matilda's power for all to see:

Miss Honey announced to the class, 'you can go out to the playground and amuse yourselves until the next lesson.' The children ran out of the classroom in groups.

哈妮小姐對全班宣佈：「你們可以到操場上痛快地玩到下堂上課為止。」孩子們成群結隊地跑出教室。(235)

If Miss Honey's erasure of the writing in the source text symbolizes a conspiracy to deprive Matilda of her borrowed paternal power, He's rendition constitutes defiance against Dahl's intention to make Matilda submit. Besides that, He's opposition is also revealed through the rendition that obliterates the implication of male ejaculation in the aforementioned passage of the source text:

It felt as if those sparks were going round and round inside her head and shooting out of her eyes. It had given her a fantastic power.

那些火花彷彿就在她頭腦裡繞行，然後剎那間由眼睛發射出去，帶給她一股神奇的力量。(221-22)

A glimpse of He's intention to elevate Matilda as purely a heroine can be seen in the rendition of Dylan Thomas's poem recited by Miss Honey:

Does my little girl, never running and sleeping in the land of the
 hearthstone tales,
 Fear or believe that in the sheepwhite hood is a big bad wolf?
 The girl cries and walks with heavy footsteps!
 You will joyously leap in triumph again,



leaving the den covered with dew and piled with rotten leaves
And, in the wooden hut full of hopes, forget all the sadness.

我的小女孩，不曾在滿是爐邊故事的園地裡奔馳、入睡
是恐懼？還是相信？羊白的斗篷下覆蓋的是隻大野狼
拖著沉重步伐哀哀哭泣的小女孩啊！妳會再重新雀躍起來
遠離那露水長年浸泡，腐葉成堆的巢穴
在充滿希望的小木屋裡忘卻所有的悲傷。(192)

This rendition focuses on Matilda's forthcoming rise and is consistent with He's alliance with her. The little girl in He's translation of the poem also serves as Miss Honey's self-reference to her own miserable situation, with the implication that the wolf in disguise is her aunt, Miss Trunchbull. The poem also foreshadows that Miss Honey gets the house back in the end. The poem ends with hope and exaltation, replacing the caring tone of the loving father with the accent of female self-empowerment.

IV. Chang's Values in Translating Dahl's Intention

Compared to He's renditions that work to revise the source text as a way of defiance against Dahl, Chang renders Dahl's text rather faithfully. The rendition of the poem faithfully conveys fatherly comfort to the girl, who is afraid of the wolf:

Never and never, my girl running far and near
In the kingdom of the hearthstone stories and enchanted sleep,
Be afraid or believe that the big bad wolf in the sheepskin hood,
Jogging and talking raucously and merrily, shall emerge, my love,
my love,
From a lair in the thick grass in the dew-dipped year
To eat your heart in the hut in the rosy wood.

我那在爐邊故事國度裡四處奔馳、
而且著魔入睡的小女孩，
我的愛，我的愛，
永遠、永遠不要害怕或者相信身穿羊皮斗篷、



粗暴愉快地大步慢跑、說話聲音低沉粗糙的大野狼
 會在沾露年華中濃密的草叢裡
 跳出獸窩，在玫瑰紅樹林中的屋裡吃掉妳的心。(206)

In the “Readers’ Guide” (導讀 Daodu) in Chang’s translation, Dahl’s inclusion of Thomas’s poem is said to be the emblem of love between father and daughter (7). Chang also notes that these lines of the poem are based on the fairy tale “Little Red Riding Hood,” which is said to carry the theme of absent fathers (7-8). However, it would be a bit much to jump to the conclusion that Chang endorses Dahl’s intention of making Matilda submit to paternal power. In Chang’s opinion, Dahl’s termination of Matilda’s telekinetic power merely underscores that the aspects of her good nature, such as faithfulness, sense of justice, and love for learning, are far more important than the power (8).

Like He’s translation, Chang’s deals with Dahl’s intention by focusing on the image of Matilda and the adult-child relationship. Following Dahl, Chang’s rendition emphasizes Matilda’s self-agency with the words “taught herself to read” (來教自己讀書):

When she was *three years old*, Matilda taught herself to read by studying the newspapers and magazines in the house.

到了她三歲時，瑪蒂達藉研究屋子裡的報章雜誌來教自己讀書。(13)

In rendering Miss Honey’s assumption on the source of Matilda’s power, no Chinese term equivalent to the English word “frustration” in the source text exists in Chang’s translation:

When you were in my class, you had nothing to do, nothing worth making you work hard. Your intelligence was bubbling and boiling in your brain. A great amount of energy was suppressed there and had nowhere to go. For some unknown reason, you can shoot that energy from your eyes and move objects.

妳在我班上時，妳沒事可做，沒有一件事值得妳去努力，妳的智力在腦殼裡不斷冒泡沸騰，巨大的能量一直抑制在那

裡，無處可去。不知怎麼地，妳能經由眼睛射出那種能量，並且移動東西。(259)

The absence of the word “frustration” from Chang’s rendition significantly communicates the idea that Miss Honey does not perceive Matilda as a child who will feel frustrated upon having nothing more to read or learn, because she is resourceful enough to learn on her own. Chang’s view of Matilda as a resourceful child is suggested by the rendition’s softening of the condescending attitude of Matilda’s parents toward her in the source text: “Little girls should listen obediently and not talk” (小女孩應該乖乖聽話，不要講話 [13]). In the second edition of Chang’s translation, the rendition emits an undertone that encourages the child’s self-initiative to observe the world: “Small girls should *watch more* and say less” (小女孩應該多看、少說 [*Matilda*, 2nd ed. 10; emphasis added]). Chang’s decision to soften the condescending attitude of Matilda’s parents suggests Chang’s empathy with Matilda, which Dahl shares. In the source text, the narrator’s opening criticism of overindulging parents and their spoilt children is deliberately placed to pave the way for Matilda’s introduction. After the narrator concludes the criticism by saying, “[o]ccasionally one comes across parents who take the opposite line, who show no interest at all in the children, and these of course are far worse than the doting ones” (Dahl 10), the attention turns to Matilda, who is disregarded by her parents, but actually deserves to be cherished. To achieve the same effect, Chang has rendered the opening criticism faithfully:

There is a funny thing about parents. Even when their children are the most detestable little blisters you could ever think, they still consider him or her to be wonderful.

為人父母的有件很可笑的事。即使他們的孩子是你曾料想過最令人討厭的小膿包，他們仍然認為他或她棒極了。(10)

If I were a teacher, I would make up really harsh criticism for the children of doting parents.

如果我是老師，我會替被父母溺愛的孩子編造一些真正嚴苛的批評。(11)



Therefore, as a resourceful child, Matilda rightfully emerges as a suitable candidate to face the unbalanced adult-child power relationship as portrayed in the source text and rendered accordingly in the target text. For example, in rendering the scene where Miss Trunchbull marches through the school playground, Chang's translation basically remains faithful to the source text in terms of syntactic structure and lexical use:

The children backed off quickly to let her through and her progress across the asphalt was like that of Moses going through the Red Sea when the waters were parted from the middle.

孩子們迅速向兩旁退開，好讓她穿過。她大步越過柏油路，就如同摩西越過紅海，海水由中央一分為二往兩旁撤退。
(123)

In rendering Matilda's thoughts in response to Miss Trunchbull's false accusation, Chang's translation is also faithful to the source text:

Slowly Matilda sat down. Oh, that is really mean! So unfair! How dare they expel her for a thing she did not do!

瑪蒂達緩緩的坐下。喔，真是有夠惡劣卑鄙的！太不公平了！他們怎麼敢因一件她沒做的事而開除她！（183）

Matilda's image as a child with self-initiative is closely associated with Chang's rendition of the librarian, Mrs. Phelps. As mentioned earlier, like Miss Honey, Mrs. Phelps acknowledges Matilda's talent. However, Dahl does not assign Mrs. Phelps the role of taming Matilda as he does to Miss Honey. Mrs. Phelps only shoulders the responsibility of recommending books to Matilda without further intervention. In Chang's first translation, the description of Mrs. Phelps is rendered as follows: "She is a person who minded her own business and had long since found it was not good to bother other people's children" (她是一個只管自己工作的人，很久以前就發現干擾別人的孩子沒什麼好處 [21]). Chang's second translation reads, "[s]he is a person who minded her own business and had long since found it was not good to interfere with other people's children" (她是一個只管做好自己工作的人，而且在很久以前就

發現，插手管別人的孩子沒什麼好處 [*Matilda*, 2nd ed. 20]). It is clear that Mrs. Phelps's indifference towards Matilda increases in the second translation. It is even more significant if read with Chang's rendition of Matilda as a child with self-agency. In both of Chang's translations, Mrs. Phelps treats Matilda as a proactive person at a respectful distance.

In the "Readers' Guide," Chang notes that Matilda's extensive reading of books on the list recommended by the librarian, Mrs. Phelps, reflects Dahl's personal reading habits (4). Chang's renditions, which underscore Matilda's proactivity, are coherent with the rendering of Mrs. Phelps as a person who reservedly intervenes in Matilda's reading activity. As if adopting Mrs. Phelps's attitude of guiding Matilda without much intervention, Chang gives translator's notes at the end of some chapters to provide additional information on the names or terms Dahl uses in the novel. This gesture echoes Chang's belief, as stated in the "Readers' Guide," that child readers may not be able to grasp the essence of the novel (8), and it is consistent with Chang's position that the text should be translated as faithfully as possible without much modification in order to foster children's literary appreciation. As a specialist in Anglo-American children's and young adult literature, Chang states that good translations are needed to introduce readers to foreign literature classics (*Reading* 239). Chang fulfills this duty well by not only rendering the novel faithfully but also writing the "Readers' Guide" to help child readers in general appreciate the novel.

A paradox seems to lie in the possibility that the readers' understanding of the novel in their own way may be constrained by the "Reader's Guide." This issue may be addressed, to some extent, by John V. Karavitis's reflections on the relationship between the novel and education. Karavitis points out that Matilda's tutor-guided learning experiences with both Miss Honey and Mrs. Phelps represent the educational model of progressivism, which stresses the child's readiness to learn as the basis for the tutor's instruction (100). Also, Matilda's self-conducted exploration of her limits fits the educational methodology of romanticism, which values child autonomy as the foundation of development (103). Karavitis considers *Matilda* a novel that presents "a spectrum of ideas regarding how best to provide a child's education" and concludes that "the best way to educate the young would be a judicious blend of all these approaches" (106). Based on this perspective, Chang's intention in writing the "Readers' Guide" is to provide information for the readers to

contemplate and explore and to give a brief summary of Dahl's complex idea of education in the novel.

V. Conclusion

This study offers a comparative reading of the narrative of Dahl's *Matilda* and its translations in Taiwan. The two translators' renditions are seen as revelations of their implicit opinions on and responses to the hidden messages in the source text. In the source text, the idea of taming the rebellious Matilda comes through as Miss Honey encourages Matilda to not only identify with her longing for fatherly love but also perceive Miss Trunchbull as an illegitimate wielder of paternal power. Accordingly, Matilda is urged to battle with Miss Trunchbull by using telekinetic power in a phallic form, which is not only a cathartic way of expressing her anger but also an acceptance of paternal authority. Once the task is completed, Matilda becomes a normal girl again.

In rendering the images of Matilda and Miss Honey, He's translation makes apparent the opinion on education and the adult-child relationships. He's alignment with Matilda and disagreement with the adults are forcefully actualized through innovative renditions that reject Dahl's intention to tame her. In contrast, Chang's translation, which is directed at children, emphasizes Matilda's self-agency and open-mindedly adheres to Dahl's intention to tame her.

All of the above reveal the differences in the translators' biases and values in bringing the source text to the target readers. Celebrating Matilda's image as a highly intelligent child who acts of her own accord, He's translation is a distinctive means of conveying personal opinions to adult readers. Chang, on the other hand, sticks to the source text rather faithfully and neither fully endorses nor rejects the messages hidden in the source text, instead encouraging child readers to be like Matilda and conduct self-directed learning to explore the novel with the assistance of some extra information.



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