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A Paratextual Analysis of Translations of Sally Rooney's Novels in Taiwan

莎莉•魯尼小說譯本之副文本分析

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摘要

本論文旨在探討愛爾蘭作家莎莉・魯尼小說——《聊天記錄》及《正常人》之譯本副文本，以瞭解台灣出版商如何推廣這兩本小說，以及台灣讀者對這兩本小說的看法。本研究採用傑哈・簡奈特（Gérard Genette）的副文本理論，分析小說的內文本（書籍封面、註腳、推薦文、與作者的訪談）及外文本（網路書商提供的資訊、誠品書店製作的《正常人》網路廣播、讀者的線上回饋）。由於魯尼的小說在西方被譽為「千禧世代的小說」，本研究也試圖瞭解台灣出版社如何藉由副文本「翻譯」這類文本給台灣讀者。研究發現，出版社在副文本中減弱了小說的異國和愛爾蘭特色，強調千禧世代面對的焦慮和不安，卻未提及這些焦慮實際上是愛爾蘭社會背景所致。從出版社宣傳小說的策略也能看出，出版社深受西方評論家的影響，包括一再強調西方媒體如何推崇魯尼的小說、以及使用在台灣並不常見的「千禧世代」一詞作為宣傳點。從讀者在網路上的回饋來看，他們也傾向於關注書中人物的情感掙扎，與出版社的宣傳方式一致。這表明出版社提供的副文本可能對讀者如何解讀小說造成影響。

關鍵字：副文本、傑哈・簡奈特、千禧世代的小說、愛爾蘭文學

Abstract

This research aims to explore the paratexts of the translated Sally Rooney's novels, *Conversations with Friends* and *Normal People*, in order to understand how the Irish author's novels are promoted by the Taiwanese publisher, and the reception of her novels in Taiwan. Based on Gérard Genette's paratext theory, this research examined both the peritexts (the book covers, footnotes, several articles included in the novels by the publisher) and the epitexts (website information provided by booksellers, a podcast on *Normal People* made by Eslite Bookstore, and several online reviews by readers). Since Rooney's works are hailed as millennial novels in the West, this research seeks to understand how the idea of millennial novels is translated to the Taiwanese reader through the paratexts. It is found that in the paratexts, the publisher minimized the foreignness and Irishness of the novels and emphasized the emotional struggles faced by the millennials, without further explaining how the Irish society results in these issues. From the strategy the publisher uses to promote the novels, it can be noticed that the publisher is greatly influenced by the Western critics' evaluation, including quoting acclaim made by the Western critics, and using the millennials as a selling point of the novels, even though the Chinese term is not often used in Taiwan. The online reviews given by the reader show that they tend to focus on the emotional struggles of young people, which is very much in line with how the publishers promote Rooney's works. This suggests that the publisher's paratext may have a great influence on how the reader receives the works.

Keyword: paratexts, Gérard Genette, millennial novels, Irish literature

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Chapter 1 Introduction

When browsing a bookshop in Taiwan, either online or physical, one may notice there is always a section named perhaps "Translated Literatures (翻譯文學)" or "World Literature (世界文學)." Flipping through novels under this section, readers in Taiwan have a chance to glimpse into completely different worlds and learn more about foreign cultures. One can peek at the struggles of Okonkwo in the changing society in Nigeria (Chinua Achebe's *Things Fall Apart*) or immerse oneself in the exciting balls in Jane Austen's novels. For monolingual readers, it is translation that makes this possible.

Though the history of translation can be traced back to 3rd century BCE, it was not until the mid-20th century that theorists began to work on systematic studies of translation. From concepts of equivalence to the cultural turn, there is no doubt that Translation Studies has continued to flourish. While translated texts have gained most of the attention, works around the translated text, that is, paratexts, have arouse some scholars' interest.

Gérard Genette, a French literary theorist, conducts an extensive study of paratexts in his work *Seuils* (1987), which was translated as *Paratexts: Thresholds of Interpretation* in 1997. According to Genette, a paratext is "what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (1). Paratextual elements can include an author's name, book covers, blurbs, notes, prefaces and so on. As Genette puts it, a paratext serves as "a threshold" or "a vestibule" for the public to choose whether to read the text or to put it away (2). In other words, a paratext helps present a text to the public and influences how a text is received.

Different paratexts have different functions, such as advertising, attracting readers' attention, and assisting readers in understanding the text.

The relationship between ideology and translation has been constantly discussed in the field of translation studies. Urpo Kovala is a pioneer in exploring how ideological manipulation not only influences the translated text itself, but also effects paratexts surrounding a translation. He analyzes how paratexts were used in publishing translations Anglo-American literature in Finland in 1890-1939 and how they contributed to ideological closure during that period (121). He suggests that paratexts are interesting to study because of "their special role as mediators between the text and the reader and their potential influence on the reader's reading and reception of the works in question. When studying this role, it is necessary to study the historical and cultural context of this process of mediation as well" (120).

Paratextual elements are also important for researchers to understand translation activity in a certain culture or a certain period. Tahir-Gürçağlar acknowledges the importance of paratexts for historical translation research in his article "What Texts Don't Tell." Instead of focusing on the link between paratexts and ideology, he deals with how paratexts "can be used in detecting a culture's divergent definitions of translation and original" (47). He states that the study of paratexts "may offer useful clues not only about how translation was defined, but also about the conditions under which translations were produced and consumed" (59).

Above studies show that paratexts may provide clues about how publishers or translators can mediate them to fit the cultural, political or social context in the area where the translated books are published. Therefore, it is expected that paratextual elements of Salley Rooney's translated novels can show how Rooney and her works are being framed, mediated and introduced to readers from a completely different culture.

Genette's concept of paratext was developed in an era when most people were still buying physical books from physical bookstores. In today's digital world, more and more readers prefer to buy books through online bookstores, or even read digital books online. In 2020, Eslite Bookstore, one of the largest bookstore chains in Taiwan, closed nine of its stores, with their spokesperson declared that the company would "strengthen its online presence."[1] This shows that online marketing has gained increasing attention from bookstores. Besides, not only the publisher's or bookstores' comments on the novels can be searched through the internet, readers' response to the novels can also be found online within just a few clicks. Thus, questions such as how Genette's idea of paratext fits in today's media, and how Taiwanese publishers or bookstores promote Rooney's novels through paratexts in media will be investigated in this research.

In this research, the paratexts of two Sally Rooney's novels translation will be analyzed using Genette's framework of paratext, aiming to discuss how this Irish novelist's works are introduced in Taiwan. In this chapter, a brief introduction to paratext and a detailed introduction to Sally Rooney and her works are given. Since Rooney is often labelled as a "millennial novelist" and her works represent the "millennial novels," the idea and characteristic of millennial novels will be discussed based on online articles in recent years. Then, research motivation and research questions will be clarified, and a brief outline of this research will be given.

[1] The Covid-19 pandemic was one of the reasons for the company's reorganization. (Source: Strong, Matthew. "Taiwan Bookstore Chain Eslite to Close 3 More Locations Before End of 2020." *Taiwan News*, 19 Aug. 2020, www.taiwannews.com.tw/en/news/3990483. Accessed 3 Jun. 2022.)

1.1 Introduction to Sally Rooney and Her Novels

Sally Rooney is an Irish author born in 1991. She published poems in *The Stinging Flies*, an Irish literary magazine, and her essays can be found in *The Dublin Review*, *London Review of Books* and *The New Yorker*. Yet, what made her well-known outside Ireland were her novels.

Her debut novel, *Conversations with Friends* (hereafter CwF) was published in 2017. Set in Ireland, the novel portrays a complex relationship between four people: a former lesbian couple and current best friends, Frances and Bobbi, and a married couple, Nick and Melissa. Their story begins after Melissa invites them to her house. While Bobbi and Melissa are flirting with each other, Frances is drawn by Nick and eventually has a secret affair with him. The novel received positive reviews from critics. Alexandra Schwartz praises the author in an article in *The New Yorker*, stating that "[Rooney] writes with a rare, thrilling confidence, in a lucid and exacting style uncluttered with the sort of steroidal imagery and strobe flashes of figurative language that so many dutifully literary novelists employ."[2] *The Guardian* compliments Rooney's writing, saying that "Rooney writes so well of the condition of being a young, gifted but self-destructive woman, both the mentality and physicality of it. She is alert to the invisible bars imprisoning the apparently free."[3]

Rooney's second novel, *Normal People* (hereafter NP), was released in 2018. NP explores love and friendship between two young people, Connell and Marianne. Connell is popular and well-liked in high school, while Marianne is unpopular and friendless. They weave in and out of each other's lives from high school to college, crushed by their insecurities and struggling to grow

[2] Schwartz writes reviews on books, musicals and drama. (Source: "A New Kind of Adultery Novel." *The New Yorker*, 24 Jul. 2017, www.newyorker.com/magazine/2017/07/31/a-new-kind-of-adultery-novel. Accessed 9 May 2022.)
[3] This comment was made by Claire Kilroy, a contemporary Irish author. (Source: Kilroy, Claire. "Conversations with Friends by Sally Rooney Review – Young, Gifted and Self-destructive." *The Guardian*, 1 Jun. 2017, www.theguardian.com/books/2017/jun/01/conversations-with-friends-by-sally-rooney-review. Accessed 9 May 2022.)

up. After the novel was published, the author's name and the book title were trending on social media platforms, and reading Rooney's works "became a status symbol."[4] Some celebrities, including Taylor Swift and Lena Dunham, also shared their love for the novel. *The Guardian* describes it as "a future classic,"[5] and includes the book on its list of "The 100 Best Books of the 21st Century."[6] The novel was longlisted for the 2018 Man Booker Prize and won the 2019 British Book Award for Book of the Year.

Both CwF and NP were adapted for television. An Emmy nominated television adaptation of NP was released in 2020, receiving critical acclaim. It has gained a 91% rating on Rotten Tomatoes, with a critical consensus that the drama is "at once intimate and illuminating, beautifully translating the nuances of its source material."[7] The television adaptation of CwF was released in May 2022, receiving mixed reviews from critics and gaining a 59% rating on Rotten Tomatoes. Though the adaptation of CwF did not provoke much discussion and wasn't as successful as the adaptation of NP, the fact that two Rooney's novels were adapted for television has shown how popular and influential the novels and their author are.

Rooney's third novel, *Beautiful World, Where Are You*, was published in 2021. Again, the novel explores themes of love and friendship. The novel has received mixed reviews from critics. *The Guardian* gives positive reviews, indicating that "[t]he last third of *Beautiful World, Where Are You*, when the four characters meet and connect, is a tour de force. The dialogue never falters,

[4] The novel was greatly shared and recommended by readers on Instagram. (Source: Grady, Constance. "The Cult of Sally Rooney." *Vox*, 3 Sep. 2019, https://www.vox.com/culture/2019/9/3/20807728/sally-rooney-normal-people-conversations-with-friends. Accessed 10 Jun. 2022.)

[5] Rooney's works were compared with works of Rosamond Lehmann and Barbara Trapido. (Source: Clanchy, Kate. "Normal People by Sally Rooney Review – A Future Classic." *The Guardian*, 1 Sep. 2018, www.theguardian.com/books/2018/sep/01/normal-people-sally-rooney-review. Accessed 9 May 2022.)

[6] NP was ranked 25th on the list. (Source: "The 100 Best Books of the 21st Century." *The Guardian*, 21 Sep. 2018, www.theguardian.com/books/2019/sep/21/best-books-of-the-21st-century. Accessed 9 May 2022.)

[7] Normal People is a "Certified Fresh movie," a distinction given to the best-reviewed movies and TV shows. (Source: *Rotten Tomatoes.* https://www.rottentomatoes.com/tv/normal_people/s01. Accessed 6 Jun. 2022.)

and the prose burns up the page."[8] While the *Los Angeles Times* criticizes that the novel "tries new structural gambits, but these (especially a lame, inadvisable coda) feel painstakingly collaged — unsuccessful breaks for freedom."[9] Since this work haven't been translated into Chinese as of May 2022, it is not included in the materials of study in this paper.

When introducing Rooney and her works, the Western critics often mention three keywords in their articles: Ireland, Marxist and millennials. The first keyword is easy to understand, since Rooney is an Irish writer and her novels are all set in Ireland and portray the lives of Irish people: Marianne and Connell participating the Debs in their final year of secondary school (NP 56); people in Marianne's hometown gathering at a country nightclub for New Year's (NP 268); the enforced Mass trip Frances and Marianne attends on Sundays (CwF 167, NP 34). Additionally, street views described in her novels offer a glimpse of Ireland to the readers, such as "The DART went past on our left and I could see the Poolbeg towers out the car window" (CwF 49) and "I waited at the lights, to cross over to St. Stephen's Green. The headlamps of cars flashed past and at the top of Grafton Street some buskers were singing 'Fairytale of New York'" (CwF 301).

The Irish scenes in Rooney's novels sometimes reflect problems faced by the contemporary Irish society. In NP, Connell shows Marianne an abandoned housing construction site: "The houses were huge, with bare concrete facades and overgrown front lawns. Some of the empty window holes were covered over in plastic sheeting … The place was filthy" (35). When Connell asks why the constructor does not give the houses away if they cannot sell them, Marianne replies, "It's

[8] This review was made by an Irish writer whose work won the 2007 Booker Prize. (Source: Enright, Anne. "Beautiful World, Where Are You by Sally Rooney Review – The Problem of Success." *The Guardian*, 2 Sep. 2021, www.theguardian.com/books/2021/sep/02/beautiful-world-where-are-you-by-sally-rooney-the. Accessed 8 Jun. 2022.)

[9] The author gives Rooney's previous works positive reviews in the same article. (Source: Kelly, Hillary. "Review: In Sally Rooney's New Novel, the Millennial Darling Bursts Her Own Bubble." The *Los Angeles Times*, 2 Sep. 2021, https://www.latimes.com/entertainment-arts/books/story/2021-09-02/cant-wait-for-sally-rooney-but-also-a-little-sick-of-her-her-new-novel-knows-how-you-feel. Accessed 8 Jun. 2022.)

something to do with capitalism" (36). This scene and dialogue refer to the collapse of the Irish property bubble in 2007, which contributed to the post-2008 Irish economic downturn (Barros-Del Río 6).

The second keyword, Marxist, can also be easily found in articles introducing Rooney and her works. *The New York Times* states that "[Rooney] identified as a Marxist by her teens"[10], *the New Yorker* describes Rooney as a "lifelong Marxist"[11], and the *Irish Independent* states that Rooney is a "self-possessed Marxist."[12]

Main characters in her novels share her political view and are interested in social and international issues. NP depicts conflicts between social classes through Connell's story. Born in a working-class, Connell needs to get part-time jobs while his rich college friends are throwing parties. When Connell loses his part-time job, Marianne's rich friends will introduce him other jobs to do. The narrator suggests, "[r]ich people look out for each other, and being Marianne's best friend and suspected sexual partner has elevated Connell to the status of rich-adjacent" (102). Social class inequality is one of the struggles the Irish young people experience due to the post-2008 Irish financial crisis. Other challenges, such as financial insecurity, dysfunctional family, depression and so on, are also discussed in Rooney's novels, which contributes to her being labelled as a "millennial novelist."

The New York Times suggests that after the Irish voted to overturn the abortion ban in 2018, "Ms. Rooney felt something unusual, that she was part of a coherent group of people who shared

[10] Source: Barry, Ellen. "Greeted as the First Great Millennial Author, and Wary of the Attention." *The New York Times*, 31 Aug. 2018, www.nytimes.com/2018/08/31/world/europe/sally-rooney-ireland.html. Accessed 6 Jun. 2022
[11] Source: Collins, Lauren. "Sally Rooney Gets in Your Head." *The New Yorker*, 31 Dec. 2018, https://www.newyorker.com/magazine/2019/01/07/sally-rooney-gets-in-your-head. Accessed 8 Feb. 2023.)
[12] Source: Sheahan, Fionnán. "It's Marianne's Fault We Can't Get a Gorvernment to Satisfy Normal People". *Irish Independent*, 23 May 2020, https://www.independent.ie/opinion/comment/its-mariannes-fault-we-cant-get-a-government-to-satisfy-normal-people-39228105.html. Accessed 8 Feb. 2023.)

a set of ideas."[13] The relation between Rooney and "the millennials" is thus established. The article then comments that Rooney's "voice has been greeted as something identifiably new: the arrival of millennial fiction." Since then, other media and critics has started to mention the phrases "millennial novels" or "millennial novelist" whenever they introduce Rooney or review on her works. In an article that introduces top ten millennial heroines in fiction, *Guardian* presents Marianne from NP, pointing out that "[a] list of millennial heroines would be incomplete without mention of at least one of Rooney's."[14] To understand why Rooney's works have sparked discussion in the West, the idea of millennial novel will be discussed in the next section.

As mentioned before, critics from the West have often described Rooney as Marxist and her works as Irish and millennial novels. These labels constantly mentioned in the paratexts of the source texts have more or less helped promoting Rooney's works and fame. By analyzing the paratexts of the translations of Rooney's works in Taiwan, it can be understood how the Taiwanese publisher promotes her works in a country with a different cultural background. Does the Taiwanese publisher promote Rooney's work as the Western critics have described it? Do the Taiwanese critics express similar opinions with the Western critics? These are some questions this research seeks to explore.

Both NP and CwF are translated by Jingyi Li and published by China Times Publishing Company, Taiwan. The translator's other translation works include Khaled Hosseini's *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed*. The Chinese translation of NP was published in 2020 with the title 《正常人》 (*zhèng cháng rén*), a direct translation from

[13] It was *the New York Times* that gave Rooney this distinction. See footnote 10.
[14] Other millennial heroines mentioned come from *Detransition, Baby*, *Pizza Girl*, *Severance* and so on. (Source: Austin, Emily. "Top 10 Millennial Heroines in Fiction." The Guardian, 4 Aug. 2021, www.theguardian.com/books/2021/aug/04/top-10-millennial-heroines-in-fiction-emily-austin-everyone-in-this-room-will-someday-be-dead. Accessed 6 Jun. 2022.)

"normal person" or "regular person." NP was listed as "recommended books" by Taiwanese bookstores including Eslite and Cite Bookstore. The Chinese translation of CwF was published in 2021, with the title 《聊天記錄》(*liáo tiān jì lù*), meaning "chat history."

1.2 Millennial Novels

Millennial Generation

Before the discussion of millennial novels, the definition of the millennial generation should be first clarified. A generation can be classified as a group of people with similar ages who go through certain historical processes together in their young age (Mannheim 290). In addition, these historical events will shape their thoughts and how they feel towards the world (298).

According to Cambridge dictionary, a millennial refers to one "born around the year 2000." In 1991, researchers who coined the term millennial, William Strauss and Neil Howe, defines this generation as those born from 1982 to or just beyond 2000 (335). Two decades later, Pew Research Center defines millennials as anyone who was born between 1981 and 1996, stating that they set this period "for a number of reasons, including key political, economic and social factors that define the Millennial generation's formative years."[15] Pew's definition has been cited by various

[15] The research center has been studying the millennial generation since 2007. (Source: Dimock, Michael. "Defining generations: Where Millennials end and Generation Z begins." Pew Research Center, Washington, D.C., 17 Jan. 2019, www.pewresearch.org/fact-tank/2019/01/17/where-millennials-end-and-generation-z-begins/. Accessed 9 May 2022.)

news media, such as *BBC*[16], *TIME*[17] and *Forbes*[18], just to name a few. The US Library of Congress also cites Pew's definition but stating that "[d]efining 'generations' is not an exact science."[19] Taiwan's National Academy for Educational Research also defines millennials as a generation born between 1981 and 1996.[20] Yet, different institutions may have different definitions of "millennial." For instance, Statistics Canada defines millennials as those born between 1982 and 1991.[21]

Though there is no rigid definition of the millennial generation, there is a consensus that the social events took place during their formative years include the 9/11 terrorist attacks, the Great Recession, the Internet explosion and widespread globalization. These events have shaped this generation to some extent, and some related topics can be discovered in Rooney's novels, including class and capitalism, communications on emails and texts, global surveillance and so on.

Characteristics of Millennial Novels

[16] According to this article, the millennial generation is often portrayed as narcissists, lazy and spoiled people. (Source: Clark, Ashley. "The Films Defending the Demonised Millennial Generation." *BBC*, 19 Jun. 2019, www.bbc.com/culture/article/20190718-the-films-defending-the-demonised-millennial-generation. Accessed 9 May 2022.)

[17] This article suggests that millennial generation is "more radically diverse" and "more socially progressive" than the previous generations. (Source: Alter, Charlotte. "How Millennial Leaders Will Change America." *TIME*, 23 Jan. 2020, time.com/magazine/us/5770116/february-3rd-2020-vol-195-no-3-u-s/. Accessed 9 Jun. 2022.)

[18] This article points out that the millennial generation uses technology differently and is environmentally conscious. (Source: Sucich, Kathy. "How Millennial Trends Impact Marketers." *Forbes*, 12 Nov. 2021, www.forbes.com/sites/forbescommunicationscouncil/2021/11/12/how-millennial-trends-impact-marketers/?sh=40178de6fb6b. Accessed 9 Jun. 2022.)

[19] Definitions of other generations are also provided in this source. (Source: "Generations - Doing Consumer Research: A Resource Guide." Congress.gov, Library of Congress, guides.loc.gov/consumer-research/market-segments/generations. Accessed 9 May 2022.)

[20] The Chinese definitions are 千禧世代;1981-1996 出生的世代;Y 世代. (Source: "Millennials." *National Academy for Educational Research*, terms.naer.edu.tw/detail/12019413/. Accessed 9 May 2022.)

[21] This report suggests that millennials were better off but had higher debt levels than the generation x. (Source: Heisz, Andrew, and Elizabeth Richards. "Economic Well-being Across Generations of Young Canadians." *Statistics Canada*, 18 Apr. 2019, www150.statcan.gc.ca/n1/pub/11-626-x/11-626-x2019006-eng.htm. Accessed 9 May 2022.)

The term "millennial novel" is ambiguous in its meaning. Are they novels written by millennials or are they novels that portray millennial lives? There is no theory nor fixed definition regarding this category. The concept of this term may be different from it was ten years ago, thus the researcher will focus only on what the term means in today's media, and how Salley Rooney's novels fit into this category.

Some critics reject the label of "millennial novels," stating that this "may simply be a marketing issue" (Temple). Yet, in her article "Darkly funny, desperate and full of rage: what makes a millennial novel?", published on *Guardian*, writer Olivia Sudjic responds to the criticism by pointing out that millennial novels have something in common. She explains that recent works labelled as millennial novels have the following features:

> [They] depict a rootless, anxious life: a rat race whose illusory prize for sacrificing your soul is a bare minimum of **social acceptance and financial security**. Their protagonists tend to be navigating or avoiding adulthood, usually **desperate, disenfranchised, displaced, ironic, full of rage or grim humour that covers unbearable shame and sadness** … they tend toward **self-sabotage** or perform cheeriness under constant surveillance while slowly dying inside (bold added).

In the article "Sally Rooney and the Art of the Millennial Novel" on *TIME*, several critics share their thoughts on millennial novels. Eliana Dockterman suggests that many novels dealing with existential dread used to "focus on straight, white men realizing the world is broken, spinning out in their personal lives and leaving destruction in their wake." Millennial novels are different from those as "**more female, queer and BIPOC[22] characters get to confront the impending collapse of society**" (bold added). Annabel Gutterman finds that millennial

[22] Stands for Black, Indigenous, and People of Color.

novels address **issues regarding money and class**, with their characters facing economic anxiety. Cady Lang points out that for her, millennial novels are "[w]orks that capture the ephemeral and ever-changing **ways we communicate in our digital world**" (bold added).

Brandon Taylor, whose debut novel, *Real Life*, was shortlisted for the 2020 Booker Prize, also shares his thoughts on millennial novels in a blog post. He points out that millennial novels include elements of "**icy detached** narrators, restrained prose that flares from time to time into lyricism, **ennui**, **social alienation**, overdetermined answers to questions about **the nature of work and capitalism**, new idioms to describe our increasing **entanglement with technology** as the environment suffers" (bold added).

From these articles, a vague idea of what millennial novels are can be formed. They are novels trying to explore socio-economic inequalities and social alienation; often characterized by negativity and anxiety; portraying modern ways of communication through technology; and their characters are more or less dissatisfied with the current social norms.

Whether the tag "millennial novel" or "millennial writer" is a marketing strategy or not, it is noticeable that millennial novels are getting more attention as a kind of genre, and Rooney is not the only author labeled in this category. Other millennial novels include Ling Ma's *Severance* (2018), Raven Leilani's *Luster* (2020), Ottessa Mohfegh's *My Year of Rest and Relaxation* (2018) and so on. Loïc Bourdeau, an associate professor of French and Francophone Studies in University of California, is currently collecting works examining millennial novels for an edited collection, aiming to "theorize and contextualize transnational manifestations of the 'millennial novel'."[23]

[23] Final chapters will be due on September 2022. (Source: "The Millennial Novel (Edited Collection)." *Fabula*, 10 Apr. 2021, www.fabula.org/actualites/the-millennial-novel-edited-collection_101311.php. Accessed 9 May 2022.)

Sally Rooney's Novels as Millennial Novels

The features of millennial novels can be found in Rooney's novels. In a journal article, María Barros-Del Río discusses how Rooney's works portray the new generation's lives under the impact of post-Celtic crisis in Ireland. Ireland was known as the Celtic Tiger in the mid 1990s, but experienced a sudden economic downturn in 2008. The post-2008 Irish financial crisis has transformed the once stable, disciplined and coherent society into a "transient and flexible one," and has caused the country to "stuck in a period of permanent vacuum, a liminal state from which it seemed unable to emerge" (1). Barros-Del Río suggests that Rooney's novels depict the transition of the new Irish generation from adolescence to adulthood, dealing with problems such as "job insecurity, exorbitant rents, instant messaging and casual sex coexist with different forms of physical violence, conflictive family relationships, a strong sense of not belonging, class and privilege" (3).

The issues of socio-economic inequalities and criticism of capitalism in NP, which are slightly mentioned before, are shown through Connell, who comes from a working-class family, and Marianne, who comes from a wealthy family. Connell struggles to pay his rent after he went to Dublin for university (127), and after he won academic scholarship, he travels around Europe, realizing that "[t]hat's money, the substance that makes the world real" (166). He also experiences alienation when he finds out his course mates, mostly wealthy people, are not like him, thinking that "[t]hey just move through the world in a different way, and he'll probably never really understand them, and he knows they will never understand him, or even try" (71). In CwF, Frances talks about her disapproval of the capitalism system: "I certainly never fantasized about a radiant future where I was paid to perform an economic role. Sometimes this felt like a failure to take an

interest in my own life, which depressed me. On the other hand, I felt that my disinterest in wealth was ideologically healthy" (22).

Like millennials and others in this digital age, conversations in CwF are often made through emails and texts, which were carefully designed in style according to the senders' feelings at that moment. When Melissa discovers Frances is having an affair with her husband, she sends Frances a four-page long email without splitting the text into paragraphs. Frances thought Melissa done it on purpose to want her to "look at the tide of emotion that has swept over [Melissa]." (228) Emailing and texting is not only a way of communication for the characters, but also a way to reflect the power dynamic between the characters, just as Frances finds "[i]t was easy to write to Nick, but also competitive and thrilling, like a game of table tennis" (42). When Frances' feelings are hurt by Nick, she decides not to reply to his emails, which leads to more misunderstandings between them. Rooney's novels show how the millennials communicate using technology and the problems this may bring.

CwF also deals with sexual fluidity, exploring the complicated love-friend relationship between the four main characters. Bobbi identifies herself as "gay" (6), Frances admits she is "kind of an omnivore" (37) when Bobbi says she is bisexual, and Melissa replies that she is also bisexual (37). At the end of the novel, Nick accidentally calls Frances after they stop seeing each other. When Nick tells Frances that he heard she and Bobbi were back together, Frances replies, "Well, she is not my girlfriend as such. We're sleeping together, but I think that's a way of testing the limits of best friendship. I actually don't know what we're doing. It seems to be working okay"

(300). Rooney's work challenges the line between heterosexuality and homosexuality, which the author herself suggests that it was not accepted only until recent years.[24]

These millennials concerns depicted in the novels may be one reason why Rooney's works have caught great public attention. Her works reflect how the new Irish generation strives to fit into society and to construct their own identity. For the US and the UK readers who like Rooney's novels, they also mainly focus on the emotional portrayal of the novels, giving recognition to the author's ability in capturing young adults' emotions.[25]

However, when the Western critics introduce Rooney's novels, they still mention the Irish settings and problems the Irish society faces in reality. For example, *the New York Times* mentions the repeal of the abortion laws in Ireland, *the Guardian* points out that the novel is set in "an Ireland where Catholicism no longer mattered" and that CwF is almost a post-Irish novel where "that great stalwart of Irish writing, the alcoholic father, is present."[26] In other words, most American and British critics still pay attention to the Irish context of the novels even though the relationships between the fictional characters may occur in any country in the world.

In Genette's idea of paratexts, a paratext is "to *make present,* to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book" (Italics in original, 1). Thus, it can be argued that online reviews are also paratexts, since they help presenting authors and their works to readers, influencing how readers receive their works. As mentioned before, critics have often presented NP and CwF as millennial novels, examining issues faced by millennials in the novels. In the 2020 Hogarth Trade Paperback Edition of NP, the

[24] Rooney shares this view in an interview with *Vogue*. (Source: Thompson, Isobel. "Sally Rooney Sees Right Through You." *Vogue*, 28 Jul. 2107, https://www.vogue.com/article/sally-rooney-conversations-with-friends. Accessed 30 Nov. 2022.)

[25] NP gains a 4.2 out of 5 on Amazon. (Source: "Normal People: A Novel." *Amazon*, https://www.amazon.com/Normal-People-Novel-Sally-Rooney/dp/1984822179/ref=cm_cr_arp_d_bdcrb_top?ie=UTF8. Accessed 11 Dec. 2022.)

[26] See footnotes 3,5 and 10.

publisher included some positive reviews of the novel on the very first page, among which is a review from *Elle* magazine appraising the novel: "Rooney's second novel, *Normal People*, tackles **millennial concerns** with nineteenth-century wit…. **The millennial generation** would no doubt be happy to accept her as its spokesperson were she so inclined" (bold added). It is no doubt that "millennial" is an important and special element in Rooney's novels, which critics in the West have closely analyzed.

The Chinese translation of NP also mentions the word "千禧世代(millennial)" several times in the book. On the back flap of the book, there is a description of the book suggesting, "Sally Rooney, a writer born in 1991, has been recognized by the literary world for capturing the insecurities and class consciousness of the millennial generation, which has struck a chord with many young readers."[27] Li-ling Tseng, whose critical essay is included in NP, comments that "by using precise words similar to microchip that can drive digital computing, NP shows a microcosm of romance in the millennium and the new 'normal' of social interaction."[28] Since Taiwanese critics also introduces the novel as millennial novel, it would be interesting to see how they may mediate and "translate" the idea of millennial novels to the Taiwanese reader who grew up in a different culture.

1.3 Irish Literature in Taiwan

As postcolonial theories have gained prominence in the literary field, the study of New Literatures in English has gradually gained attention by Taiwanese scholars. In 1995-1998,

[27] Translated by the researcher. The source text is: 1991 年出生的作家莎莉·魯尼被文壇肯定，在於她捕捉到千禧世代的脆弱不安和階級意識，引發無數年輕讀者的強烈共鳴。

[28] Translated by the researcher. The source text is: 那麼《正常人》則以能驅動數位運算微晶片般的精準筆觸，微顯像了千禧世紀愛情與社交的新「正常」。(336)

Professor Ying-Hsiung Chou led an integrated project of New Literatures in English, conducting the first systematic research on literatures in English beyond the British and American classics in Taiwan, focusing on the literature of Canada, Australia, South Asia, South Africa, Ireland and other regions (Chiu viii, Feng 41). Since then, Ireland and Irish literature has been paid more attention in Taiwan.

Taiwanese scholars have compared Ireland and Taiwan, pointing out that the two countries have a lot in common. The greatest commonality between the two island countries is that they shared the experiences of being colonized by foreign powers. Similar to Ireland, which was treated as a geographical fragment of England, Taiwan has been treated as a part of China for a long time. As a result, similar issues such as identity perplexed, struggles for sovereignty and calls for national consciousness can be found in both Irish and Taiwanese literatures. In her paper, Pei-Chen Wu studies how the 19th century Gaelic Revival helped build national consciousness in Taiwan, including Chi-chao Liang's encouraging Taiwanese people by citing the Irish experience, and Kikuchi Kan's representation of the Tapani Incident through adapting the Irish dramatist Lady Gregory's play (40). Jia-Hui Wu likewise compared Lai Ho's and William Butler Yeats' achievements in building up national consciousness through literary works (3).

In 2015, "Irish Studies Association Taiwan" was established, allowing students and scholars who are interested in Irish literature engage in discussions of Irish Studies and literature. In its official website, the organization states that the foreign language departments of Taiwan's universities tend to focus on British and American classic writers, resulting in students' inability to distinguish that many of the writers studied in the English literature courses are actually native Irishmen.[29] As a result, teachers and students unconsciously "internalize politically incorrect

[29] Source: "The Foundation." *Irish Studies Association Taiwan*, https://sites.google.com/site/irishstudiesassociationtaiwan/home/establishment. Accessed 15 Nov. 2022.

imperialist tastes" (不自覺地內化了政治不正確的帝國主義品味). Pin-chia Feng also suggests that though recent Taiwanese scholars are studying New Literatures in English, but the university curriculum is still dominated by canonical writers (46). From these statements, it can be realized that English literatures in Taiwan still focus hugely on British and American literatures, and Irish literature, though being paid attention by some scholars, remains in a marginal position.

Apart from the academic field, works written by canonical Irish writers such as Yeats, James Joyce, Oscar Wilde can be easily found in bookshops. Yet, contemporary Irish literature remains a minor category compared to contemporary American and British literatures. This is shown in the 2021 Taiwan Book Publishing Status and Trends Report[30] provided by the National Central Library. According to the report, translated books published in 2021 are categorized into five groups: Japan (57.31%), the US (21.39%), the UK (7.69%), Korea (5.20%) and others (8.40%). The fact that Irish literature is listed under the group "others," which only accounts for 8.40%, indicates that the general Taiwanese reader may be unfamiliar to Irish literature.

By exploring the paratexts of NP and CwF, it can be understood how the publisher and the booksellers advertise and promote Irish literature to the general Taiwanese reader. Since the Taiwanese reader is unfamiliar to this category, the publisher may either promote the foreignness of the novels to attract the potential readers or downplay the foreignness to convince the reader that they may relate to the story.

[30] Source: Tseng, Shu-hsien. *The 2021 Taiwan Book Publishing Status and Trends Report*. National Central Library, 2022, https://nclfile.ncl.edu.tw/files/202205/d9ae6f36-3993-4d8b-9261-de148bf24aa9.pdf. Accessed 29 Nov. 2022.

1.4 Research Motivation and Questions

In recent years, there have been a handful of theses conducting paratextual analysis of translated novels in Taiwan, and most of them focus on classical works. For example, Yang-hsuan Lin carries out a paratextual analysis to find out how Virginia Woolf's works are introduced to Taiwan's readers, Yu-liang Lin explores the paratexts of the Chinese versions of *Pride and Prejudice*, and Yueh-ti Huang studies the paratexts of the translations of Henry David Thoreau's *Walden*. The study on the paratexts of contemporary novels remains a fertile ground to be worked on. By exploring the paratexts of the Chinese translation of two Sally Rooney's novels, *Conversations with Friends* and *Normal People,* this research aims to understand how the novels are presented in Taiwan. Three research questions are proposed:

1. What do the publisher, translator and editor expect the reader to gain from Sally Rooney's novels?

2. How are Sally Rooney's novels advertised in Taiwan?

3. How does the Taiwanese reader respond to Sally Rooney's novels?

Question 1 aims to learn how the publisher, translator and editor communicate to the reader and how the Irish novels are presented to the Taiwanese reader by examining what information is provided in five of the peritexts: (1) the book cover and flap (2) footnotes, (3) an interview with the author, and (4) book recommendations. Question 2 investigates how the novel is promoted by booksellers in Taiwan through its epitexts, including website information and a podcast regarding NP. Question 3 seeks to understand whether the themes Rooney tries to explore in her novels (that is, the millennial concerns mentioned in the previous section) have been conveyed to the Taiwanese reader, and this can be achieved by looking at readers' comments on the novels.

1.5 Outline of the Thesis

This thesis consists of five chapters. Chapter 1 gives a brief introduction to the studies of paratexts, followed by a detail introduction to Salley Rooney and her novels. Then, the concept of millennial novel and why Rooney's novels are being labelled as millennial novels are discussed. Research motivations and three research questions are also stated in this chapter. In chapter 2, studies on paratexts, particularly Genette's concept of paratext, is presented. After Genette's theory is fully discussed, debates on the theory and recent researches on paratexts is reviewed.

Chapter 3 shows the analysis of the peritexts of the Chinese translation of two Sally Rooney's novels. Materials analyzed are covers and flaps, footnotes, an interview with the author and two reviews by Taiwanese critics. Chapter 4 explores the epitexts of the translated novels, including website information provided by bookseller, a podcast on *Normal People* made by Eslite Bookstore, and several online reviews by readers. The final chapter provides a summary of this thesis, the limitations of this research and suggestions for further researches regarding paratextual studies.

Chapter 2 Literature Review

This research aims to explore the paratexts of the Chinese translation of two Sally Rooney's novels, *Conversations with Friends* and *Normal People*, in order to find out how the publisher introduces and advertises these Irish novels, and whether the themes Rooney tries to explore in her novels have been successfully conveyed to the Taiwanese reader.

In this chapter, French literary theorist Gérard Genette's concept of paratexts will be introduced. Two main ideas within his concept that spark debate among scholars, namely associating paratexts with authorial intention and viewing translations as paratexts, will be discussed. Following that is the introduction to how paratextual analyses are used in the studies of translation, particularly after the cultural turn.

As mentioned in the previous chapter, Genette's concept of paratext was developed before the rapid growth of technology. Therefore, the third section will investigate how Genette's idea of paratext fits in today's media, and understand how online reviews and commentaries can be viewed as paratexts. Since this research tries to explore how foreign novels are presented to the Taiwanese reader, relevant recent research concerning paratexts of translated novels in Taiwan will be discussed. It should be mentioned that currently, there are neither studies on Sally Rooney's work nor the translation of her work in Taiwan, probably because her translated work was only introduced to Taiwan two years ago.

2.1 Genette's Concept of Paratexts

At the very beginning of *Paratexts: Thresholds of Interpretation*, Genette suggests that "the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (1). To be more specific, a paratext is a production surrounding a text, aiming "to *make present,* to ensure the text's presence in the world" (1, italics in original). A paratext, described by Genette as a "threshold" (2), a "vestibule" (2), an "undefined zone between the inside and the outside" (2), will influence how readers or the public receive the text (2). Genette claims that a paratext is "always the conveyor of a commentary that is authorial or more or less legitimated by the author" (2). However, Kathryn Batchelor finds that this statement has often been omitted by scholars in translation studies since it problematizes the concept for translation studies (28). This issue will be further discussed in the next section. As mentioned before, this research paper aims to explore how publishers present the Irish novels to the Taiwanese reader, and this can be achieved through the analysis of their paratextual elements.

Genette proposes five features that help define the status of a paratext, namely spatial, temporal, substantial, pragmatic, and functional characteristics (4). When defining paratextual elements according to their locations, paratexts can be divided into two categories: peritexts and epitexts. Peritexts are paratexts physically attached to a book, such as a title, a book cover design, an author's name, a preface and so on. On the other hand, epitexts are those located "outside" of a book, including interviews, author's letters or diaries. (5) When discussing epitexts in detail, Genette points out that "the epitext - in contrast to the peritext - consists of a group of discourses whose function is not always basically paratextual (that is, to present and comment on the text), whereas the more or less unchanging regime of the peritext is constitutively and exclusively

inseparable from its paratextual function" (345-6). In other words, an epitext can only be considered as a paratext when it is presenting or commenting on the text. To avoid any misunderstanding, it should be clarified that "epitext" in this research refers to elements located outside the physical novels, and aiming to present and review the works.

The temporal characteristic of a paratext refers to the date of the paratext's publication compared to the date of the text's publication (5). If a paratext comes out before its text, it is considered as *prior* paratexts, which includes prospectuses and announcements of approaching publications (5). *Original* paratexts are those published at the same time with the text, such as prefaces, book cover designs, blurbs and so on. Paratexts that appear later than the text are called *later* paratexts or *delayed* paratexts; the former are published for a second edition, and the latter for a more remotely new edition (5-6). There are also *posthumous* paratexts, which emerge after the author's death, and *anthumous* paratexts, which are produced during the author's lifetime (6). Paratexts may also disappear or be edited due to the author's or publisher's decision, or a third party's intervention, or simply disappear with time (6).

The substantial characteristic of a paratext shows in what form the paratext is presented. Most paratexts like titles, prefaces and notes are *textual*, while some like illustrations and book cover designs are *iconic* (7). There are also *material* paratexts, which are elements related to the "typographical choices that go into the making of a book" (7), and *factual* paratexts, which are factual information that influences how a text is received (7), such as the sex of an author or awards won by an author.

The pragmatic aspect of a paratext is defined by "its situation of communication": the identity of the sender of a paratext, the addressee of a paratext and the degree of authority of the

sender (8). The sender of a paratext can be the author (*authorial* paratext: prefaces, notes, etc.), the publisher (*publisher's* paratext: blurbs, author's introduction, etc.) and a third party accepted by the author (*allographic* paratext: interviews with the author) (9). The addressee of a paratext is usually the public (*public* paratext: titles, prefaces), but can also be ordinary individuals (*private* paratext: private letters) and the author himself (*intimate* paratext: diary). Genette states that "something is not a paratext unless the author or one of his associates accepts responsibility for it" (9) though the degree of authority may differ. *Official* paratexts are those produced by the author and/or publisher, while *unofficial* (or *semiofficial*) paratexts are most of the authorial peritexts, including interviews or conversations, and allographic prefaces.

Finally, Genette suggests that the functional characteristic of a paratext "cannot be described theoretically" (12). This is because a paratext may have several functions, which "constitute a highly empirical and highly diversified object that must be brought into focus inductively, genre by genre and often species by species" (13). A paratextual element can be aimed at informing, manifesting an intention, conveying a decision, indicating a commitment and giving advice or command (11).

Paratexts, Authorial Intention and Translation

When concluding the book, he admits that his view to link paratexts and the author's purpose may seem "excessive and methodologically very naive" (408). Yet, he points out that the relevance is imposed by his subject, "whose entire functioning is based - even if this is sometimes

denied - on the simple postulate that the author 'knows best' what we should think about his work" (408).

Despite Genette's insistence, scholar Kathryn Batchelor argues that this relevance may expose certain inconsistencies within Genette's concepts of paratexts (14). First, the relation between paratexts and authorial intention runs counter to the idea suggested by Genette that any factual information, such as the sex or age of the author, may be considered as paratexts (7). Batchelor states that it is hard to see how the author or his allies control this factual information (14). Second, Genette's statement that peritexts are all paratextual is incompatible with the criterion of responsibility of the author, for in practice, there are peritexts that are not authorized by the author or that even go against his wishes (14). Genette himself also acknowledges that the author and publisher may not always reach a consensus, resulting in peritexts without the author's intention but with the publisher's intention. For instance, when discussing the title, Genette points out that "the title is always shared by the author and the publisher. It is shared in actual fact, of course, save when there has been a complete and forceful takeover" (74).

The relation between paratexts and authorial intention may reveal several nuances, and complicate matters for scholars to apply Genette's concept of paratext in digital contexts. In today's digital culture, readers often buy books online, share their book reviews online and read other readers' commentaries or reviews before buying a book. In other words, online reviews or commentaries on the website that sells the book may more or less affect potential readers whether to read it or not. Hence, the question is, can online reviews created by readers be considered paratexts? Though it is clear that online reviews have a certain influence on how readers receive a

book, one cannot explain the relationship between the reviews and the authorial intention. This issue will be further explored when discussing digital paratexts later in this chapter.

As mentioned before, the authorial intention is largely omitted in translation studies because it is hard to prove authorial intention in paratexts of translations (Batchelor, 28). This notion is even more problematic when combining Genette's statement to view translations as paratexts. In the conclusion to his studies on paratexts, Genette mentions that he has omitted three aspects of paratextuality that seems to him "undeniable" but investigating them may require huge effort (405). These types of materials are translations, serial publications and illustrations (405). Some scholars argue that considering translations as paratexts may result in several problems.

Tahir-Gürçağlar notes that regarding translations as Genette's definition of paratexts results in a hierarchy between the source and the target text (46). For Genette, "the paratextual element is always subordinate to 'its' text, and this functionality determines the essence of its appeal and its existence" (Genette 12). This idea leaves the target reader, the target literary system and the translator inferior to the original text and conflicts with existing theory that translations can be initiated by the target culture to fulfill a need (Tahir-Gürçağlar 46). Furthermore, recognizing translations as paratexts will restrict the scope of current translation studies because pseudotranslations would be excluded as translations since they do not have a source (Tahir-Gürçağlar 47).

Kathryn Batchelor suggests that if a translation serves only its original and is a commentary on its source text, then readers of a translation text should perceive the differences between the translation and its source text (20). In addition, readers should also be aware of the potential translations that the translator decided not to use, because if a translation acts as commentary, it

should disclose decision-making processes (20). This may be a challenging task for readers and not every reader acquires this skill.

As highlighted before, Genette claims that a paratext is "always the conveyor of a commentary that is authorial or more or less legitimated by the author" (2). Therefore, regarding translations as paratexts would require the translator to work closely together with the author (Batchelor 20). This is rather difficult to accomplish for monolingual authors or authors who do not know the target language of their translated texts. For instance, most English writers do not understand Chinese, and thus, it is impractical to require them to work with or give opinion on the Chinese translation of their text.

The problems mentioned above can be solved by considering translated text as text, having its own paratexts (Batchelor 20). Batchelor states that Genette himself hints this idea by providing examples from translated text while discussing book cover design: "In Genette's discussion, the cover of the translated text is not treated any differently to the cover of non-translated text; both are considered to be part of the paratext, conveying certain messages about the content of the book" (20). To avoid any ambiguities, it should be clarified that in this research, translation is considered as a text with its own paratexts since viewing translation as paratext may narrow the scope of translation studies.

2.2 Paratexts and Translation Studies

In the 1990s, translation studies underwent a "cultural turn" when scholars in this field began to analyze translation from a cultural studies perspective. Susan Bassnett and André

Lefevere's collection of essays, *Translation, History and Culture*, marks the beginning of this shift. In their introduction to the collection, they state that for a long time, scholars in translation studies have focused on linguistic theories, emphasizing equivalence and focusing on the word as the unit of translation, and that "[l]ater linguists have moved from word to text as a unit, but not beyond" (4). Instead, what is being studied in the collection is no longer the word and text alone, but "the text embedded within its network of both source and target cultural signs" (12). In other words, the collection studies translation from a cultural aspect, focusing on "the larger issues of context, history and convention" (11).

As scholars began to focus on culture, the exercise of power and manipulation in the process of translation also began to catch attention: how translators or their patrons manipulate the original text to fit their own ideology, how social and ideological norms affect translations, how the status of the text influences translators' decisions, etc. (Bassnett and Lefevere 6). Studying translation from a cultural perspective allows scholars to be aware of the constraints that come into play during the process of translating (Bassnett and Lefevere 12) and considering the translation process and the reception of the target text can explain how one culture views another (Bassnett 85).

Since the cultural turn, translation studies have often been associated with other fields such as translation and gender, translation and colonization, and translation and censorship, to name a few. With translation studies began to flourish, some scholars have begun to examine translated work's socio-cultural context, gender or other issues not through the text itself, but through its paratexts, that is to say, Genette's paratexts framework has been applied to study translation from a cultural approach. As the French literary theorist suggests, paratexts help present a text to the

public and influence how a text is received (2). Thus, it can be expected that paratexts of translated texts may show clues about the translation process, the reception of the target readers, the demands that the translated text seeks to meet, and so on. In short, paratexts may help researchers to study translations from a cultural aspect, just as scholar Urpo Kovala puts it, paratext "provides a useful tool for approaching the publication process of translations as well as literature in general" (140).

Urpo Kovala is one of the first scholars to apply Genette's concept in translation studies. Since the publication of his essay, more than 100 articles linking paratext and translation have been published (Batchelor 25). He concludes that ideological manipulation not only influences the translated text itself, but also affects the paratexts surrounding a translation. He finds that the paratexts of Anglo-American literature translated and published in Finland in 1890-1939 tend to reflect the religious-conservative ideology during that period in that country (137). The paratexts, particularly the prefaces, put emphasis on the impact of the works on readers and "the thought content of the works" (138). Kovala emphasizes that in the publication process, there are three main means for mediating between the text and the reader: through paratexts, the selection of to-be-translated works, and the modification of the text itself (140-41). Hence, the paper demonstrates that manipulations occur not only within the translated text per se, but also within the paratexts — the productions surrounding the text, the "threshold" of the text.

In his article exploring the use of paratexts in historical translation research, Tahir-Gürçağlar compares the paratexts of two kinds of translations in Turkey: translations commissioned by the state-sponsored Translation Bureau and translations published by private publishers. The former gives prominence to the "conventional" definition of translation held by the Translation Bureau, emphasizing the source text and its author, restricting the translator's

visibility, and clarifying the educational function of the works (59). The prefaces of works commissioned by the Translation Bureau introduce "an ideological angle, placing the text within the general project of modernization … making [the reader] feel a part of the cultural modernization of the country" (52). On the other hand, works published by private publishers often position themselves "in a grey area between translation and original writing" (56), and their paratexts have no function other than to attract the reader (57).

Tahir-Gürçağlar urges researchers to expand their material to general statements on translation and the paratexts of translated texts (58). He stresses the importance of paratexts in translation studies as they can "offer clues about a culture's definition of translation and enable the researcher to ask questions that trigger further thinking and exploration" (47).

In addition to applying paratextual analysis in historical translation research and ideological manipulation research, paratexts are also where translators have a chance to express and present themselves. Theo Hermans points out that the reader often assumes there is only one voice in the translated text they read, and that voice belongs to the source text's author, not the translator (24). Yet, the translator's voice is overtly present "when it breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject" (27). Paratexts such as a translator's note remind the reader that they are not reading the original but a translated text (29).

Since the cultural turn, there has been growing interdisciplinary research in translation studies, including gender, post-colonialism, and ideology. The above studies have shown that not only the translated text itself has been analyzed in translation studies, but paratexts have also

played a pivotal role in enabling researchers to understand the translated text within the general cultural system. Therefore, paratextual analysis is applied in this research to explore how Sally Rooney's novels are presented and promoted to the Taiwanese reader and the reception of the foreign works.

2.3 Digital Paratexts

Genette's concept of paratext was developed in an era when print culture and physical books were dominant. Though advances and developments in digital media have challenged some conventions established by Genette in *Seuils*, his concept of paratexts remains a crucial tool for interpreting and receiving a text. Ellen McCracken, for example, points out that

> [t]he concepts of 'epitext' and 'peritext' continue to be useful for the analysis of digital literature on portable electronic devices but need expansion as categories … Rather than attempting to fit all of the new paratextual practices into his categories ... it is more useful to employ them as guidelines for analysis and models that can be expanded (105).

To ensure the concept of paratext is feasible for the digital era, scholars have revised and reevaluated Genette's theory.

As highlighted in the previous section, Genette emphasizes in his book that paratexts are always authorial or "more or less legitimated by the author" (2). In their edited book discussing the expansions of paratextual theory in digital culture, Nadine Desrochers and Daniel Apollon see this notion, the status and function of the author, as "perhaps the thorniest element of Genette's theory, especially in digital culture" (xxii).

To deal with this issue, Marcello Vitali-Rosati proposes to replace the authorial function with editorialization in his essay found in Desrochers and Apollon's volume (125). Editorialization, he explains, is "the set of devices and practices which makes a text accessible and determines its context," (113) including links, algorithms, code, etc. Based on Genette's analysis, Vitali-Rosati identifies the two main functions of the author: to legitimate the text (or to take responsibility for the text) and to "produce the uniqueness of the text" (115). He argues that on the web, it is editorialization that carries out the authorial function, "making a text accessible and trustworthy and thus allowing its readability" (125) and that the digital culture has allowed us to have a new way of reading and writing "in which the author is increasingly less central" (124).

Another way to tackle the authorial intention issue is to replace it with authorization. Amy Nottingham-Martin points out that the author's responsibility also brings up the question of whether contents created by the audience can be considered as a paratext of a transmedia project (295). He indicates that "the nature of a transmedia project 'authorizes' readers to contribute to the narrative in an active way, which implicitly also 'authorizes' readers in the sense of granting them a kind of authorial and authoritative status. From this perspective, audience-created content forms an 'authorized' part of the paratext of a transmedia narrative" (296). McCracken also expresses a similar view when applying Genette's concept of paratext on e-books. He states that platforms, like Amazon, encourage readers to write reviews or comments as a new tool of marketing, maintaining that these strategies are "expanded versions of some of the epitexts Genette analyzes" (109).

While the aforementioned researchers seek to apply Genette's concept of paratext on e-books or digital work, reasoning that digital elements surrounding an e-book can serve as their

paratexts, their arguments may also answer the question whether online reviews or commentaries on a text can be considered as its paratexts.

In his article discussing digital paratexts, Patrick Symth asserts that if epitexts refer to those materials placed outside the book but have a direct influence on the reception of the book, then the websites, like Amazon or Eslite, selling e-books must also be considered epitext since they not only sell the book, but also "frame" it (318). He states that "Amazon's epitext, including innovations such as reader reviews, has become indispensable to both publishers and readers" (319). For publishers, reader reviews help promote a book and collect readers' feedback, while for readers, reviews from other fellow readers help them determine whether a book may suit their taste. From this point of view, this researcher argues that audience-created content, like online reviews, blogs and commentaries, are also "authorized" paratexts of a book, in the sense that they help an author and the publisher present a book, and may influence readers whether to read it.

In a report from the US National Bureau of Economic Research, Chevalier and Mayzlin conducts empirical research on the sales data from two online booksellers, Amazon and Barnes & Noble, to understand whether a book sales' is influenced by the customers' comments posted on the booksellers' sites. It is found that the sales of books on both online booksellers increase with the number of the "stars" online reviewers rewarded to the books (23). The researchers thus suggest that the word-of-mouth reviews has an impact on consumers' purchasing behavior. Hence, online reviews on booksellers' sites can be viewed as a paratext that helps present a book and influence the reader's decision on whether to buy a book, which is why this research includes digital paratext for analysis.

Speaking of digital epitexts, one cannot ignore the influence of online reviews on Rooney's works. Kathryn Lindsay suggests that it is thanks to social media platforms such as Instagram that Rooney and her works gained rapid success.[31] According to the article, with celebrities, including writer Lena Dumham, model Emily Ratajkowski and actress Camila Morrone, recommending Rooney's novels on Twitter and Instagram, her novels have become "the perfect Instagram cool-girl symbol." As of January 2020, before the TV series of NP was aired, the tag "normalpeople" on Instagram reached an impressive 47,300 posts.[32] The widespread attention Rooney's novels caught on the social media has more or less attract readers to buy and read the books.

To sum up, Genette's insistence on linking authorial intentions with paratexts does not fit in today's world where the internet provides readers the opportunity to act as a critic or to express their opinion on a book or an author. Online book reviews, websites selling the book and other audience-created materials help present a book to the world, and reflect the reception of the book, and thus, they act similarly with peritexts, providing valuable information about social or ideological norms of a culture. For this reason, this researcher believes that Genette's concept of paratext needs to be revised in order to achieve the purpose of this research, to understand whether the themes Sally Rooney tries to explore in her have been successfully conveyed to the Taiwanese reader. Therefore, this research will adopt a definition of paratext proposed by Batchelor, which is primarily functional: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (142). Under this definition, online

[31] Source: Linsay, Kathryn. "Is Carrying a Sally Rooney Book the New Instagram Status Symbol?" *Refinery 29*, 16 Apr. 2019, https://www.refinery29.com/en-us/2019/04/230058/sally-rooney-normal-people-popularity-instagram. Accessed 8 Feb. 2023.
[32] Source: Walton, Julia M. "'Does It Have to Be Complicated?': Technologically Mediated Romance and Identity in Sally Rooney's 'Conversations with Friends' and 'Normal People.'" The Foundationalist, 2020.

reviews and commentaries are considered part of the epitexts of the novels, and translated text is viewed in its own right, with its own paratexts.

2.4 Review on Recent Research

Since this research seeks to understand how Sally Rooney's works are advertised in Taiwan and the reception of the Taiwanese reader, several research which may be related to this research will be discussed in this section, including paratexts and image-formation, paratexts and socio-cultural contexts, and paratextual analyses of translated novels in Taiwan.

Authorial function, as Foucault suggests, is a discursive category constructed to characterized the production, circulation and operation of texts within a society (19). Authorial function has been studied in Translation Studies to explore how authorial image is constructed differently in the source and translated texts through paratexts. For example, Stella Linn (2003) studies the images of Federico García Lorca through paratexts of his translated works in different culture, and Caroline Summers (2013) investigates the authorial image of Christa Wolf constructed by translators, publishers and reviewers through translation paratexts. Linn argues that authorial image formed by the reader more or less influences the reception of a work, and in the case of translation, the target reader is inclined to depend on external information to learn more about the author, thus the role of literary professionals becomes bigger in this process of image shaping (57). The construction of authorial image can also be explored through the paratexts of two Rooney's translated novels.

In his study of paratextual elements of the US translations of a Caribbean Literature, *Cahier d'un retour au pays natal*, Richard Watts finds that the paratexts serve as an instrument of cultural translation controlled by the publisher (31). He suggests that to attract and reassure readers who are unfamiliar with the source text's social context, the publisher tends to reduce the cultural particularity of the source text (in that case, the Caribbean context) through the paratexts (39). The paratexts can be a place where the publisher can step in to influence the reception of the translation in the target culture.

Szu-Wen Kung's study finds out that in the US translations of Taiwan literary work, the paratexts of the book represent a "stereotypical representation of foreignness or even Orientalism" (62) although the translation of the text greatly reduces the foreignness of the Taiwanese culture items. Kung suggests by representing oriental elements on the book covers, it may not only trigger the reader to relate to the content, but also evoke the exoticism of the source culture and attract the potential reader to buy the book (63). Hence, by studying the paratexts of the translated Rooney's novels produced by the publisher and the epitexts produced by the reader, this research can explore whether the publisher use paratexts to manipulate readers' reception of the translated novels and whether the reader's interpretation of the novels is shaped by the paratext.

As this research aims to study the paratexts of translated novels and to understand how they are used to present and promote the novels, the following section will give a brief overview of recent research that analyzes the paratexts of translated novels in Taiwan.

When entering “副文本” or “附文本” (paratext) in the search box on the National Digital Library of Theses and Dissertations in Taiwan’s website[33], one can get a total of 14 results, ten of which are paratextual analyses of translated work. It is obvious that there is still much to investigate in studying the paratexts of translated work. Among ten of the theses mentioned, seven of them conduct research on foreign novels translated into Taiwan, and most of them focus on classic novels or early literature. In other words, the paratexts of contemporary translated novels remain a field that lacks exploration.

Yueh-ti Huang studies the changes in paratexts over the years in Taiwan by analyzing the paratexts of four Chinese translations of Henry David Thoreau's *Walden*. Huang finds that paratexts of the translated novels have become more target-oriented, meaning that publishers and translators have become more aware of the target readers, providing them with publishing goals as to entertaining or educating them (102), visual aids to attract their attention (102) and more notes of quotation sources and comments from the translators to help them understand the text (103). The researcher suggests that the proposal of the *skopos* theory and the increasingly competitive publishing industry may have caused the publishers to take target readers into consideration during the publishing process (102).

Chi Lin studies the book covers of three translated fantasy novels, aiming to identify the changes in this genre between the early and republished editions. The researcher suggests that the illustrations on the book cover design have changed from concrete images to abstract symbols since the target readers have been familiar with fantasy literature over the years (93). Moreover,

[33] Searched on 22nd August 2022.

content-related paratexts, such as plot summaries, have become longer and more detailed (93). From the promotional texts on the book covers, the researcher finds that different publishers come up with different marketing strategies when promoting the same novel series and suggests that the publishers have a significant influence on book cover designs (94).

Yang-hsuan Lin looks at three paratexts, namely information provided on the Internet, book cover design and the foreword, of Virginia Woolf's translated works to understand how the author and her works are introduced to Taiwan's readers. Lin concludes that Woolf's works have been published with more detailed information on the author and her works throughout the years (70). The book covers of Woolf's works usually feature a female figure, possibly referring to the author, or because the author is famous for her feminist works (70). The forewords frequently provide an introduction to the author and the work, and usually provide an analysis of the work if the novel is a stream-of-consciousness work (70).

Kirsten Klitsch explores the use of paratexts in promoting *Wetlands*, a feminist novel by the German author Charlotte Roche. In terms of advertising the novel, peritext in the German publication focuses on the author's authorial image, the British publication sarcastically and humorously domesticates the political content and theme of the story, while the Taiwanese publication emphasizes the politically polarized content of the novel, and domesticates the author's authorial image to the Taiwanese reader (132). The researcher argues that the paratexts are adjusted to comply with the cultural and ideological norms in the target culture and concludes that "[p]aratextual study provides valuable insights into the cultural and ideological norms represented by the producing agents as well as the target context in which it circulates" (135).

Overall, the above research has shown that in Taiwan, the paratexts of translated novels at present tend to be target-oriented, such as providing analyses of work, detailed information of the work and its author or any information that the publishers think will help the target-reader take in the text. Moreover, the paratexts may be modified by the publishers to promote the novels in a way that meets the cultural and ideological norms in Taiwan. Hence, it can be expected that the paratexts of Rooney's translated novels may also show features of these.

Chapter 3 Peritext

To understand how Sally Rooney's novels are promoted in Taiwan, this chapter will analyze the peritexts of the Chinese translation of two Sally Rooney's novels, sometimes by comparing them with their English original. Since peritexts are paratexts physically attached to a book, they are created by the publisher and may reflect certain ideology or custom held by the publisher. Materials analyzed in this chapter are covers and flaps, footnotes, four reviews by Taiwanese critics and an interview with the author.

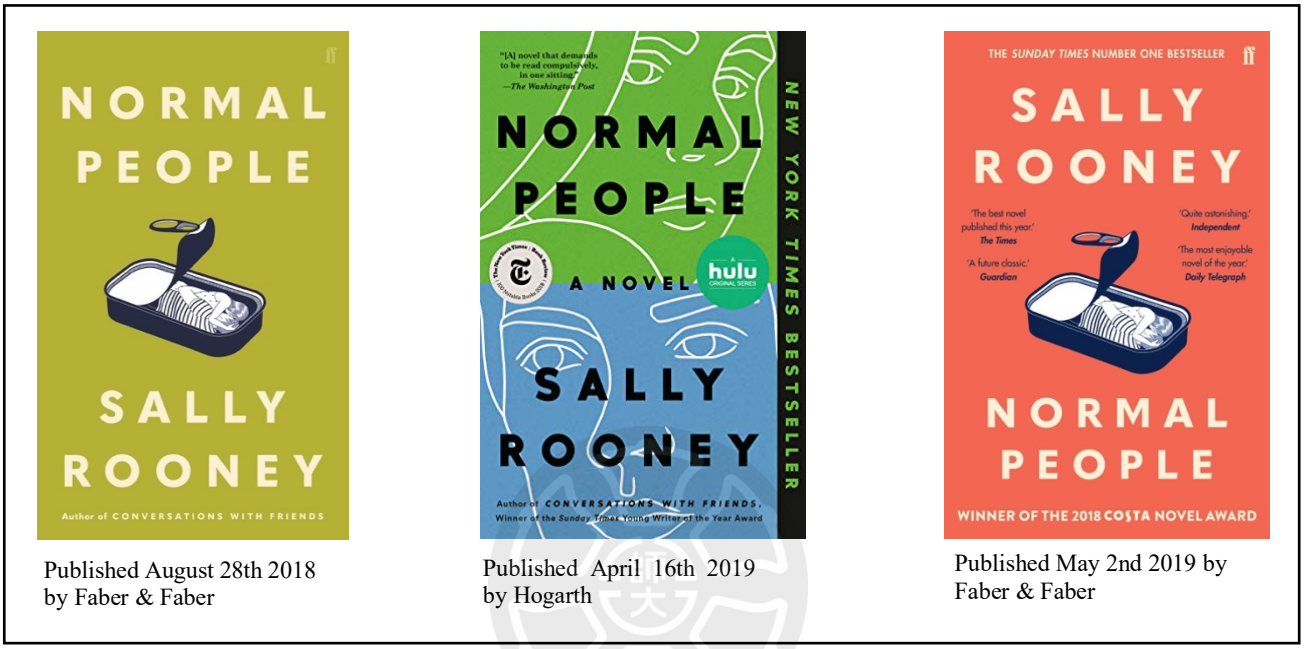
Since the two novels are produced by the same publisher, editor and translator, it will be interesting to explore whether changes were made when the producer published the second piece of Rooney's work in Taiwan. Although CwF was originally published before NP, in Taiwan, it is the translated NP that was published first, in July 2020. The translated CwF was published ten months later, in April 2021. Therefore, the paratexts of the translated NP will be discussed before the translated CwF in order to explore whether changes are made.

3.1 Covers and Flaps

A book cover usually creates the first impression on its potential readers, designed to draw the attention of its potential readers and to convince them to discover more about the book (Sonzogni, 11). A book cover may carry three functions: (1) to provide a visual information of the book's content, enabling prospective readers to decide whether to read it (2) to inform the reader by providing the title and the author, and by summarizing the text by images and words (3) to remind the reader of what they already know of the text (Sonzogni, 16). Overall, the ultimate aim of a book cover is to attract readers to read it.

3.1.1 Cover and Flaps of NP

NP has several versions of book cover, depending on its publishers and publishing years:



Published August 28th 2018 by Faber & Faber

Published April 16th 2019 by Hogarth

Published May 2nd 2019 by Faber & Faber

Fig. 1. Front Covers of Different English Versions of NP; "Editions of Normal People by Sally Rooney"; *Goodreads*, https://www.goodreads.com/work/editions/59141209-normal-people. Accessed 14 Sep. 2022.

The 2018 Faber & Faber edition is rather simple, providing only little information. The cover is in a shade of yellow-green, with the book title (written in large San Serif fonts) placed at the top of the cover, and the author's name (font size and style same as the book title) placed at the bottom of the page. Between the title and the author's name is an illustration, picturing a man and a woman clinging to each other in a rectangular can. Under the author's name is a line mentioning the author's previous work.

Both 2019 editions of NP provide more information than its first edition, presenting the awards won by the novel and critics' acclaims for the novel. The 2019 Hogarth edition has a

different cover design, split into two colors: green on the top, with a line drawing of a woman, and blue on the bottom, with a line drawing of a man. The 2019 Faber & Faber edition continues to use the illustration of its first edition, but in this edition, the author's name is placed at the top of the cover, while the title is placed at the bottom. This swap in position is interesting since the reading order in English is usually left to right, top to bottom, and thus, important messages are usually placed at the top. The reason why the author's name is changed to the top is probably because the success of NP has earned the author great fame, to a degree that the author's name has become more marketable than her work.

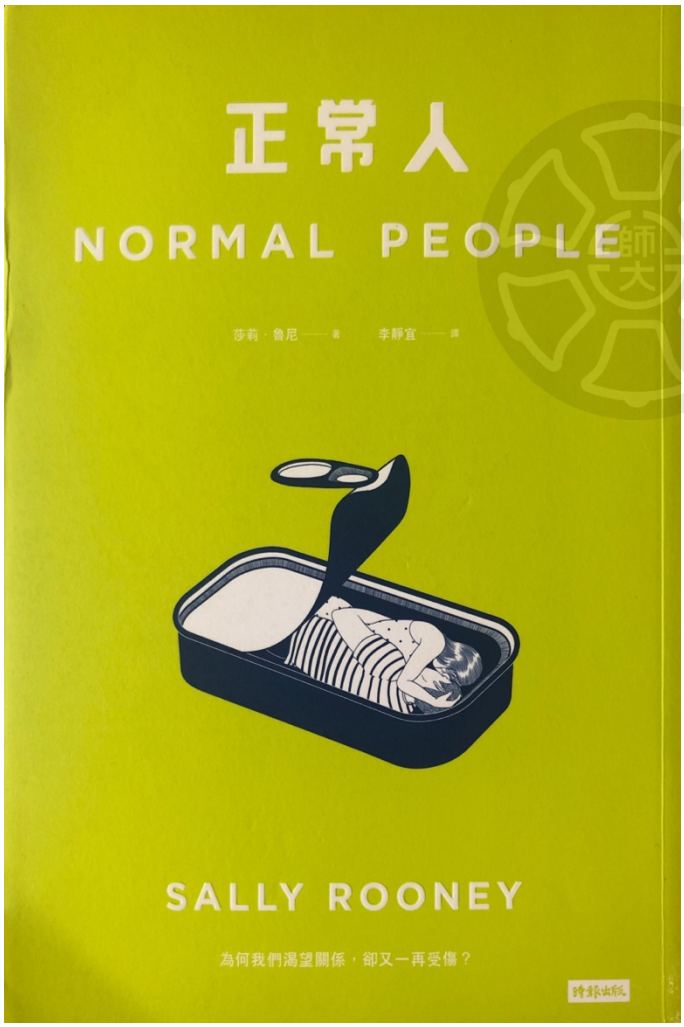


Fig. 2. Front Cover of the Chinese Translated Version of NP.

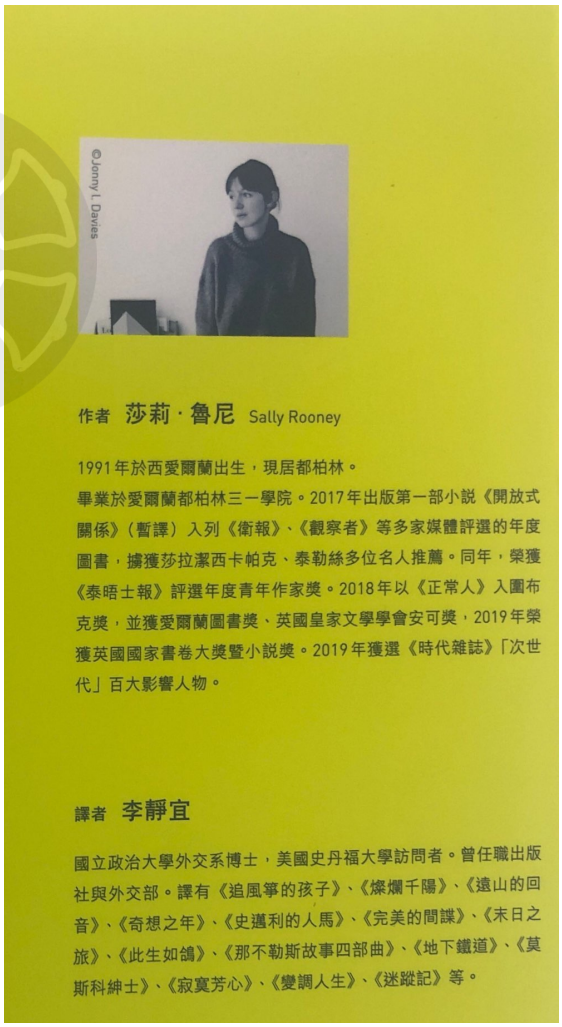


Fig. 3. Front Flap of the Chinese Translated Version of NP.

The translated NP's front cover is similar to the 2018 Faber & Faber edition: yellow-green background, the exact illustration of an embracing couple in a rectangular tin, and providing little information. At the top of the cover is the translated title 正常人 (*zhèng cháng rén*), and underneath it is the English title *Normal People*, printed in a slightly smaller font than the Chinese title. The reason for adding the English title perhaps is to inform prospective readers that they are looking at a translated novel. The author's and translator's names are located below the title: 莎莉·魯尼——著 (written by Sally Rooney) and 李靜宜——譯 (translated by Jingyi Li). Both names are printed in small, white font, which are difficult to read on the bright green background. The author's English name is printed in a larger font, almost the same size as the title, at the bottom of the cover. Underneath the author's English name, there is a question that hints at the theme of the novel: "Why do we long for relationships, but get hurt over and over again?",[34] which suggests this is a novel about relationships, and serves as a hook to catch the potential readers' attention.

In "The Translator's voice in Translated Narrative", Hermans links paratextual practices with the translator's visibility, pointing out that the translator's voice tends to be erased, which can be shown "on the strength of the hierarchy implied by the order (and, more often than not, the size) of the names on the title page" (26). In the case of the Chinese version of NP, although the translator's name is rather inconspicuous, it is placed on the same line rather than hierarchically and in the same font size with the author's transliterated name. However, the author's name appears twice, not to mention that the font size of her English name is almost as large as the English

[34] Translated by this researcher. The source text is: 為何我們渴望關係，卻又一再受傷？

title. Therefore, it can be argued that though the translator is credited for her work, she remains in a marginalized position.

The information of the author and the translator can also be found on the front flap. At the top, a photo of the author is presented, followed by her name and background information, including birth place, place of residence, education, other works, awards won by her and her works. Below that is the information of the translator, which contains less background information. The introduction of the translator includes information about her education, early career and a list of translated novels by her. Again, compared with the author, the translator is given less attention.

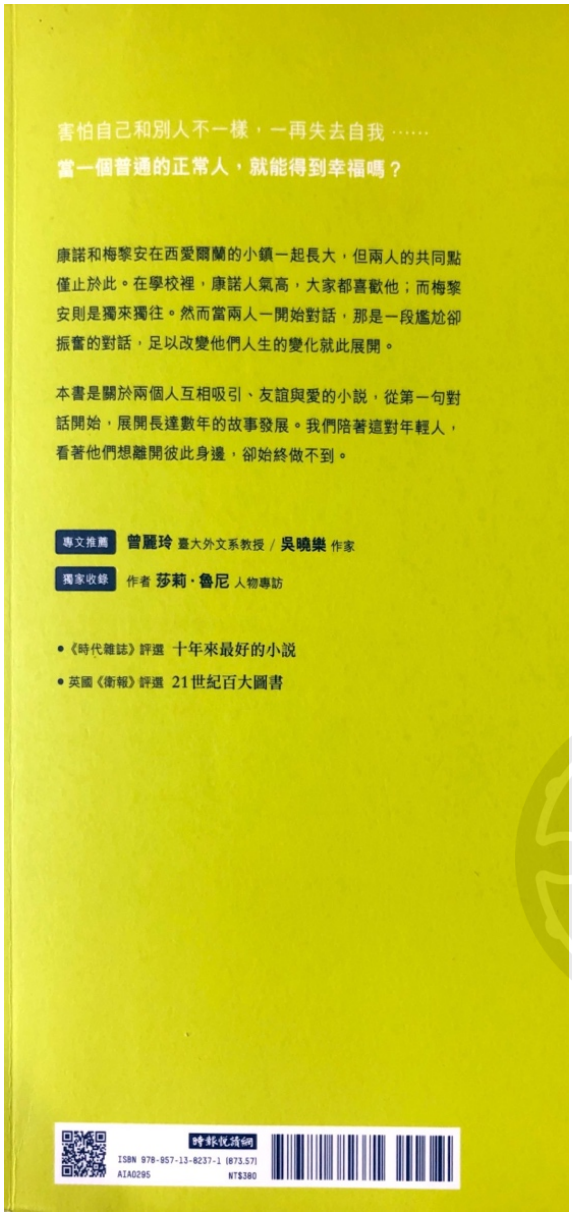


Fig. 4. Back Cover of the Chinese Translated Version of NP.

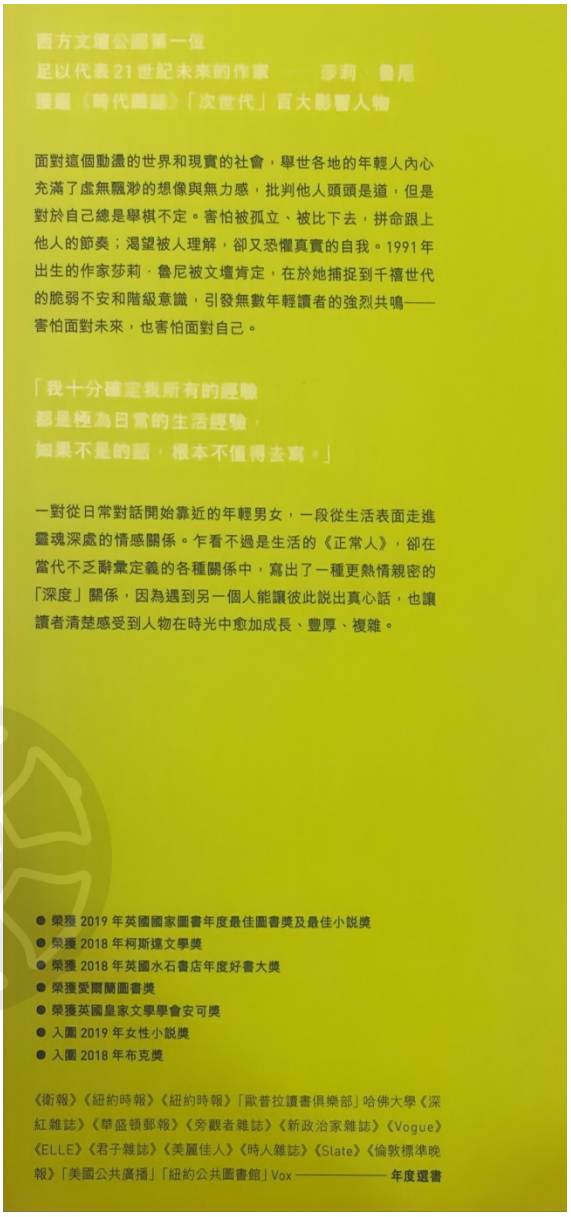


Fig. 5. Back Flap of the Chinese Translated Version of NP.

At the top of the novel's back cover, the theme of the novel is once more summarized into a statement ("Fear of being different from others and continue to lose myself…")[35] and a question

[35] Translated by this researcher. The source text is: 害怕和别人不一樣，一再失去自我……

("Does being ordinary, normal people bring about happiness?")[36] that point directly to the title of the novel. The blurb is translated from the English novel's blurb and can be divided into two sections. The first section is a summary of the novel, introducing the main characters, Connell and Marianne; while the second section introduces the themes of the novel, stating that it is a story of mutual fascination, friendship and love. Following that, three articles included in the book are listed: an article recommending the book by Li-ling Tseng, professor of the Department of Foreign Languages and Literature, National Taiwan University, an article recommending the book by Xiao-le Wu, author, and an exclusive interview with the author, Salley Rooney. It can be noticed that the names of the authors who wrote the articles of recommendation are accompanied with professional attributes (professor and author), perhaps to make it more convincing that this novel is recommended by professional critics and is worth reading.

Moving down, acclaims from two media are listed at the lower half of the back cover. It states that the novel is selected by *The Guardian* as one of the 100 best books of the 21st century and by *TIME* as the best novel of the decade. Finally, information about the book and the publisher is printed at the bottom of the cover: QR code of the publisher's Facebook page, ISBN, price, a book code issued by the publisher. More awards won by the novel can also be found at the bottom of the back flap, including the British Book Award for Book of the Year, the Costa Book Awards for Best Novel and the Waterstones Book of the Year. The list is followed by a list of British and American media that have listed the novel as one of the best books of the year, such as *the Guardian*, *The New York Times*, *The Washington Post*, *The Spectator* and so on.

[36] Translated by this researcher. The source text is: 當一個普通的正常人，就能得到幸福嗎？

The reason of listing the awards won and inviting famous or professional people to write recommendation articles for the book is probably because Sally Rooney is a newly debut foreign author who the Taiwanese reader is unfamiliar with. Therefore, by informing prospective readers how popular or successful this novel is in the west (mostly the UK and the US) the publisher tries to convince them that this novel is worth reading. The fact that the publisher listing out all these western media or critics' evaluations for the book shows that they believe this is a key selling point of a book. In fact, Western reviewers' comments on a book may largely determine whether the publisher will buy and translate it into Taiwan. This can be noticed from the publisher's other books in the same category, "the Blue Novel" (藍小說), as NP.

On the book spine of NP, the genre and category of the book is stated through the label the Blue Novel, a category of translated novels from various countries published by China Times Publishing Company. Though the series include translated novels from non-mainstream literatures, such as Turkish (Mehmet Murat Somer's *The Prophet Murders*), Romanian (Eugen Chirovici's *The Book of Mirrors*), and Burmese (Nu Nu Yi's *Smile as They Bow)*, the most translated ones are still American and Japanese literatures. The researcher collected a total of 100 novels from the Blue Novel series listed on the company's website.[37] Excluding works by the same authors, there is a total of 53 authors, 25 of whom are from the United States, 11 from Japan, 3 from Canada, 2 each from France and the UK, and the rest from other countries. This figure accords with the report given by the National Central Library, which suggests that translated works published in Taiwan

[37] Source: *China Times Publishing Company*, http://www.readingtimes.com.tw/ReadingTimes/ProductPage.aspx?gp=productlist&cid=rtai(SellItems). Accessed 30 Nov. 2022.

are mainly from Japan and the US. Rooney is the only Irish author among these 53 authors, which again shows that Irish literature is not a major literary category in Taiwan.

Similar to NP, books under the Blue Novel series are mostly bestsellers or award-winning novels in the West. Take the above-mentioned novels as examples, Mehmet Murat Somer's *The Prophet Murders* is a bestseller in the UK[38], Eugen Chirovici's *The Book of Mirrors* received critical acclaims from *The Times*, *The Sun*, *Kirkus Reviews*, etc.[39], and Nu Nu Yi's *Smile as They Bow* was nominated for the 2007 Man Asian Literary Prize.[40] When promoting these books, the publisher also highlights these achievements won by the works. From these examples and how the publisher emphasizes on the awards or critical acclaims received by NP, it can be argued that when deciding whether to publish a novel, the publisher often refers to the comments and evaluation made by critics from the West, mainly from the US and the UK. The more attention a work gain in the West, the more likely it is translated into Taiwan. This also suggests that Western's receptions on a work may influence the general Taiwanese reader's decision to read it.

As mentioned in the first chapter, NP is a book about the relationship between a young couple, and Western critics have acknowledged Rooney's effort to portray the millennial generation and described her as a millennial writer. The blurb on the back flap brings up what may be described as "millennial concerns": young people all over the world are full of void imagination and helplessness in the face of this turbulent world; they criticize others, but are always uncertain about themselves; they are afraid of being isolated and being compared to others, trying

[38] Source: "The Prophet Murders." *China Times Publishing Company*, http://www.readingtimes.com.tw/ReadingTimes/ProductPage.aspx?gp=productdetail&cid=mcak(SellItems)&id=AIA0261. Accessed 30 Nov. 2022.
[39] Source: "The Book of Mirrors." *Books.com.tw*, https://www.books.com.tw/products/0010767949. Accessed 30 Nov. 2022.
[40] Source: "Nu Nu Yi." *Wikipedia, The Free Encyclopedia*, 14 Jul. 2022, https://en.wikipedia.org/wiki/Nu_Nu_Yi. Accessed 30 Nov. 2022.

desperately to keep up with others; they long to be understood, but afraid of their true selves. These are also some issues tackled in the novel.

In Rooney's novels, her characters are the new Irish generation who grew up in the post-Celtic Ireland, struggling to fit into a society where problems such as class and privilege, dysfunctional family relationship, and feelings of alienation exist. Interestingly, the paratext seems to assume that the young Taiwanese people or "young people all over the world" share the same concerns with the young Irish people, though they all grew up in different cultures. The paratext erases the Irish history and social structure that causes the protagonists' anxieties or struggles, but suggests that all young people share these emotional struggles when socializing or understanding their true selves; it is not about being Irish or Taiwanese, it is something universal.

One reason for generalizing the millennial concerns may be that the publisher thinks Taiwan has a similar social structure to Ireland, which many Taiwanese scholars have also suggested. In this sense, it implies that the young Taiwanese people also suffer from capitalism, dysfunctional families, socio-economic inequalities and similar issues that the young Irish people face, and as a result, they can easily relate to the characters even though they grew up in different nations. Yet, there must still be some differences between the millennials of the two countries. For instance, the Irish protagonists in the novel often throw parties and do not seem to have any academic pressure, but it is the contrary for the Taiwanese millennial generation. By downplaying the differences between the young people in the two countries, the publisher may be trying to bring the book closer to the reader and to persuade them this is a novel they can relate to. This paratext or the way of advertising can be seen as an act of domestication, where the foreignness of the setting is minimized.

3.1.2 Cover and Flaps of CwF

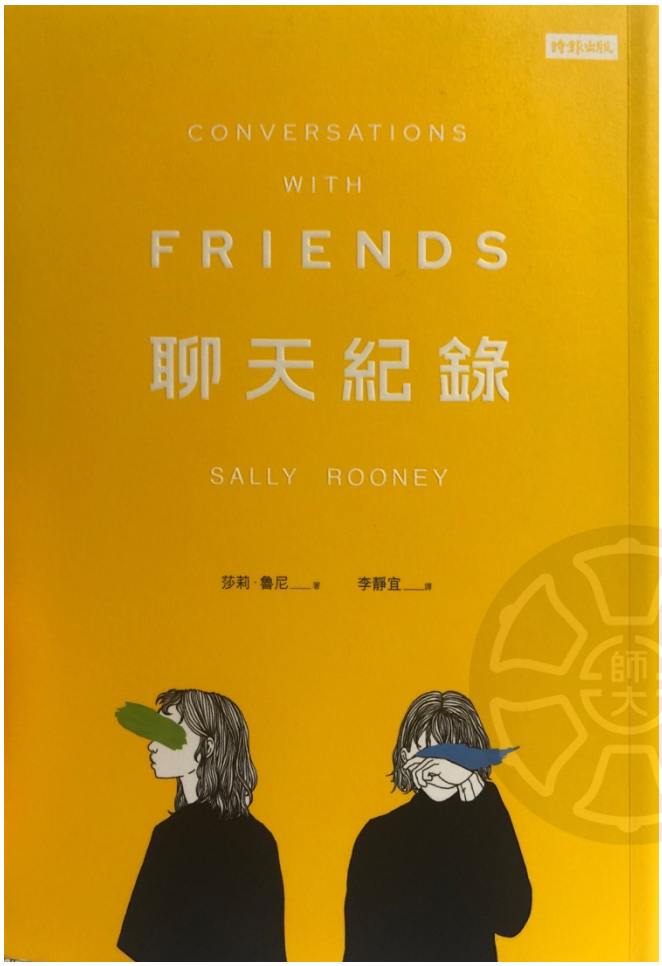


Fig. 6. Front Cover of the Chinese Translated Version of CwF.

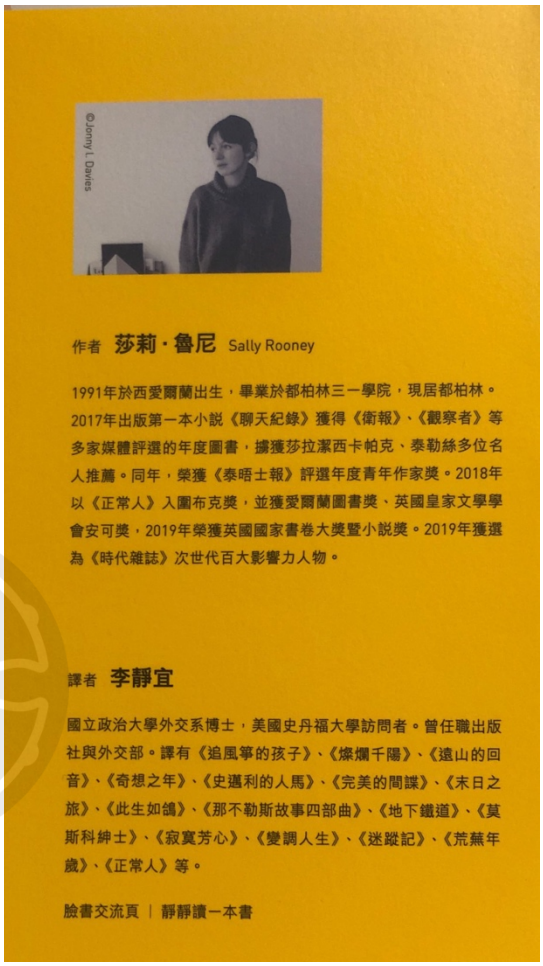


Fig. 7. Front Flap of the Chinese Translated Version of CwF.

Like the translated NP's cover, the translated CwF uses the illustration of its 2018 Faber & Faber edition. The cover design of the translated CwF is rather similar to NP, with the book title and the author's English name printed in white San Serif fonts. However, it can be noticed that the author's transliterated name and the translator's names are printed in black, and are larger, much

easier to read compared with NP's front cover. It is possible that the publisher has noticed the flaw in the previous design, and has improved it when publishing CwF ten months later. The introductions of the author and the translators on the front flap are mostly the same, except an addition of the translator's Facebook page at the end of the translators' introduction. By comparing the paratexts of the two novels published by the same publisher, it can be said that the translator has been paid more attention and the translator visibility has increased.

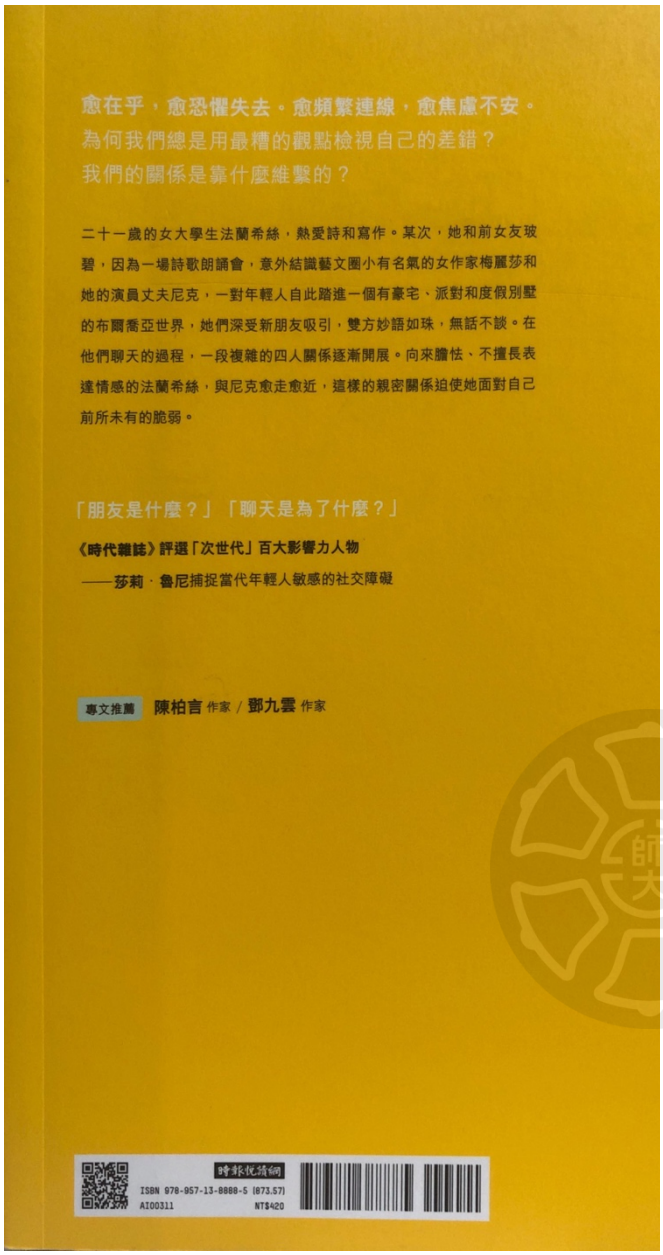


Fig. 8. Back Cover of the Chinese Translated Version of CwF.

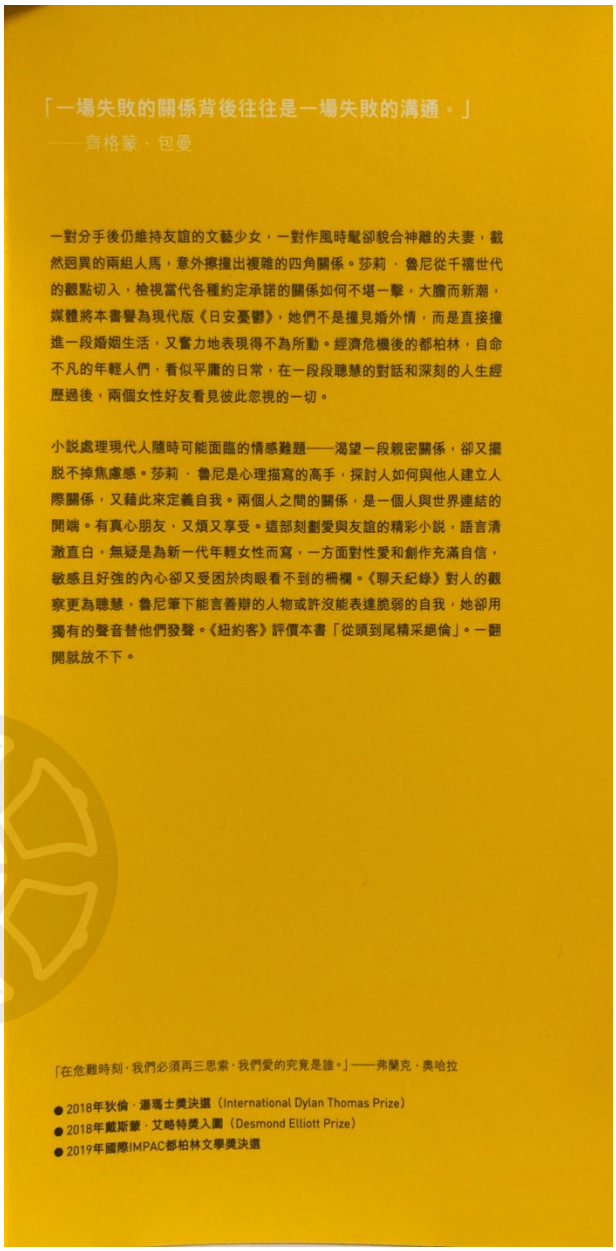


Fig. 9. Back Flap of the Chinese Translated Version of CwF.

The back cover of CwF also contains hooks to attract readers, including questions that point directly to the title, “What are friends?” “What is the purpose of having conversations?” The blurb summarizes the novel, introducing the four main characters of the book. Similar to NP, the peritext

of CwF also highlights the achievement won by the author, that is, the author is on the TIME 100 Next List. Below the statement listed the names of two authors whose recommendation articles are included in the novel, both with a professional attribute: Bo-yan Chen (author) and Joanne Deng (author).

At the top of the back flap, there is a quote about relationships and communications by Zygmunt Bauman. Then, a brief description of how the novel resonates with the reader is given. Here, again, Rooney's capability of portraying the millennial generation is mentioned, "Sally Rooney writes from a millennial perspective and examines how contemporary relationships, even with promises, can be untenable…"[41] The setting of the story is also mentioned in the peritext, "The seemingly banal everyday life of young, pretentious people in post-crisis Dublin…"[42] In the second paragraph, the paratext states that, "The novel deals with the emotional difficulties that modern people may face at any time - the desire for an intimate relationship, but unable to get rid of the feeling of anxiety."[43]

Although the term "millennial generation" is mentioned in the blurb, it can be noticed that instead of referring to a specific generation who may share similar traits, the term seems to be merely a synonym for "contemporary (當代)," "young (年輕)" or "modern people (現代人)." There is a slight different between the English term of "millennial generation" and the Chinese

[41] Translated by this researcher. The source text is: 莎莉・魯尼從千禧世代的觀點切入，檢視當代各種約定承諾的關係如何不堪一擊……

[42] Translated by this researcher. The source text is: 經濟危機後的都柏林，自命不凡的年輕人們，看似平庸的日常……

[43] Translated by this researcher. The source text is: 小說處理現代人隨時可能面臨的情緒難題——渴望一段親密關係，卻又擺脫不掉焦慮感

term of "千禧世代." This issue will be further discussed in the next chapter when discussing the epitexts given by the booksellers.

In the description, the setting, post-crisis Dublin, is mentioned in passing to the reader. The publisher does not further explain the impacts of the financial crisis on the Irish millennials, such as resulting in socio-economic inequalities and anxieties about the current capitalism system, but focuses more on the emotional struggles people have while forming or maintaining a relationship. The publisher again generalizes about the millennials, suggesting that the Taiwanese millennials are similar to their Irish peers and that the Taiwanese reader can relate to the characters. The Irishness and foreignness of the setting is again minimized and the distance between the Taiwanese reader and the Irish story is narrowed down.

The description also mentions that the media has hailed the book as a modern version of *Bonjour Tristesse*, a French fiction about romance and family relationship. Another point worth mentioning is that the publisher seems to have set a specific audience for this book: "This wonderful novel of love and friendship is written in clear and straightforward language. It is undoubtedly written for the new generation of young women." The publisher suggests that this novel is written for young women, and this is something not mentioned in any of the peritexts of the English novel. The reason of adding this piece of message may be to suit the publisher's marketing strategy, to promote the novel to young women. This may also reflect the stereotype held by the publisher, that romance is for female audience. Finally, a quote by Frank O'hara (also the epigraph of the book) is printed at the bottom of the back flap, with a list of awards won by the novel.

Overall, the covers of NP and CwF serve to introduce and promote the novels to their potential readers. The front covers, both similar to their English originals, provide basic information on the novel: title, author's and translator's names, illustrations and a quote summarizing the novel's theme, while the back covers offer descriptions of the novels and questions to attract readers' interest. The front flaps provide information about the author and the translator, and the back flaps contain more descriptions of the novel, pointing out the themes and showing the reader what to expect from the books.

When comparing the covers and flaps of the two novels, it can be noticed that the translator has been paid more attention in CwF, with her name printed more visible, and her personal Facebook page added. Furthermore, since the Taiwanese reader is unfamiliar with Sally Rooney and her works, the publisher lists the awards won by her, invites famous or professional people to write articles recommending the book and compares CwF to a more famous novel, which help to convince the reader that the books are worth reading. Rooney's strength in depicting the millennial generation is also mentioned on the covers and flaps. However, it seems that the publisher generalizes about young people, believing that young people around the world, whether from Ireland or Taiwan, share the same concerns. The publisher also targets CwF at young women, claiming that the novel of love and friendship is written for the new generation of young women.

3.2 Footnotes

In terms of function, notes can be categorized into two groups: explanatory notes, which are used to inform or explain and are necessary to help readers to understand the text; discursive notes, which the translator not only adds information, but also comments and expresses opinions

about something (Buendía, 157-9). By adding notes, especially discursive notes, the translator directly contacts their target readers, making them more visible. These notes enable the translator to surpass the narrator and become the main storyteller (Buendía, 160).

However, though notes can help readers achieve a deeper understanding of the text and elevate the translator's voice, they can cause inconvenience to the reader. The length, number, and position of the footnotes may irritate the reader, instead of being helpful to them (Newmark, 92). Compared to explanatory notes, discursive notes create more disruptions and disturbances to the reader, and "explicitly showing that translating always reflects a certain ideology and poetics and that it manipulates the text so that it functions in a given society" (Buendía, 161).

Both Rooney's novels do not contain any footnotes in their English versions, while their Chinese translations have a total of 61 footnotes: 16 in NP, and 45 in CwF. The table below shows the footnoted words and phrases in both NP and CwF, which are categorized into nine groups:

Category	NP	CwF	Quantity
People's Names	佛朗哥、 愛德華·史諾登、丹尼斯·歐布萊恩、詹姆斯·索特、弗蘭克·奧哈拉、史蒂芬·傑拉德	弗蘭克·奧哈拉、莫迪利亞尼、派翠西亞·洛克伍德、安潔拉·蘭斯伯里、尚·布希亞、土魯斯—羅特列克、布力克、卡芮·邱琪兒、派森劇團、齊澤克、羅勃·費斯克、艾茵·蘭德、吉爾·德勒茲、拉岡	20
Locations	-	蒙克斯頓、卡迪夫、葛拉夫頓街、巴利納、自由街區、長廳、桑迪蒙特、阿基爾島、克隆塔夫、道爾齊	10
Religious Elements	望彌撒的人（編按）	本篤會修士；「凡沒有的，連他所有的也要奪去」；「夫妻不再是兩個人，乃是一體，神所配合的，人不可分開」；當愛你們的仇敵，為	8

		迫害你們的祈禱；女兒，妳的信救了妳，平平安安的回去罷！妳的災病痊癒了；人若不重生；我來並不是叫地上太平，乃是叫地上動刀兵	
Literatures, TV Shows, Songs	《下一次將是烈火》、取法柯提斯·梅菲爾德歌曲部分菁華的那首歌	《朱門巧婦》、《繁星歲月》、《發展受阻》、燒掉香蕉攤的那一集、《錄事巴托比》、《米德鎮的春天》	8
Cultural Elements	舞會（編按）、高中同學都來了（編按）、拿到六百分、得獎名單（編按）	跨大西洋口音；愛爾蘭憲法、旅行權	6
Historical Elements	抹大拉洗衣房報告	大衛營協定、出產了幾個好詩人	3
Images of Irish People	夾著一部蘋果筆電（編按）、西愛爾蘭（編按）	-	2
Theories	-	「認識論的重構」、「操作論述實踐」	2
Popular Science	-	hCG、熱寂	2
Total			61

Table 1. Footnotes in the Chinese translations of NP and CwF.

Several observations can be made from this table. CwF has more than twice the number of footnotes than NP, containing more footnotes on people's names and religious elements, and having three categories (locations, theories and popular science) that NP does not have. The reason may be because the four protagonists in CwF discuss politics and philosophy more often than the two main characters in NP, mentioning more names and theories that the translator believes should be footnoted to clarify or provide more information. Furthermore, when publishing CwF, the producer has decided to add footnotes on locations, which are not footnoted in NP, perhaps to allow the reader to immerse deeper into the novel.

Another observation worth mentioning is that some footnotes in NP are added by the editor, marked with the words 編按 (biān àn) , and the rest of them are presumably added by the translator. While in CwF, none of the footnotes indicates that they were added by the editor, therefore, it is supposed that all footnotes in CwF are added by the translator.

The following section will look at some examples of the footnotes and examine their functions and necessities. The translated novels do not include the translator's or editor's preface, thus the reasons for adding footnotes are inferences made by this researcher.

Example 1

ST	When they saw her at parties Helen went out of her way to compliment her hair and clothing, and Marianne would nod vaguely and then continue expressing some in-depth opinion about the Magdalen Laundry report or the Denis O'Brien case. (NP, 173)
TT	在派對上碰見的時候，海倫總是特別走過去讚美她的頭髮和衣服，梅黎安則微微點頭，繼續對抹大拉洗衣房報告[13]或丹尼斯·歐布萊恩案發表深入高見。(NP, 209)
Fn.	13. Magdalene Laundry Report，英國與愛爾蘭自十八世紀起即由教會設置「抹大拉機構」，收容「墮落」或無家可歸的女子，並由她們充當洗衣工，以支持機構營運。但因這些女子被視為需要「贖罪」的罪人，生活與工作環境極為惡劣，許多人遭折磨至死。二零一一年，愛爾蘭政府成立調查委員會，並於二零一三年發表調查報告，對受害人道歉，並進行補償。

Example 2

ST	The pregnancy was already over, and I didn't need to consider things like Irish constitutional law, the right to travel, my current bank balance, and so on. (CwF, 163)
TT	懷孕的事已經過去了，我不需要再思索愛爾蘭憲法、旅行權[31]、銀行存款之類的問題。(CwF, 203)
Fn.	31. 愛爾蘭為天主教國家，向來嚴格禁止墮胎，一九八三年的憲法第八修正案賦與胎兒生命權，所以有許多女性赴英國墮胎。二零一八年舉行公投，愛爾蘭終於有條件地讓墮胎合法化。

Most of footnotes added are explanatory footnotes, which serve to provide extra information and help the reader understand the text. Example 1 portrays Marianne's concern for social issues, which makes her different from her peers who have more interest in parties, fashions, and relationships. By adding the footnote, the translator gives information about Magdalene Laundries. In example 2, when Frances mistakenly thought she was pregnant and had a miscarriage,

she thought about the Irish constitutional law, which had prohibited abortion before 2018. The footnote adds information about abortion in Ireland, clarifying why Frances thinks of the constitutional law when she thought she was pregnant.

The information added in the footnotes above may be familiar to the Irish or Western reader, but they might not be to the Taiwanese target readers. Hence, the additional information helps the target reader understand more about Marianne's interest in social issues and the reason her peers feel she is difficult. As for example 2, the explanation helps the reader understand Frances' anxiety and concern when she thought she was pregnant. These footnotes are examples of explanatory notes and are helpful for the reader to understand the text.

As mentioned in Chapter 1, Rooney's works have been hailed as millennial novels in the West since they give voice to socio-economic inequalities and portray the anxieties of the millennials about finding their true selves. Whether the translator or editor is aware of the millennial concerns Rooney tries to explore in her novels, some footnotes (like the above-mentioned ones) explicitly point out some social issues mentioned in the novels, and directly pull the reader from the fiction back to the reality and bring these issues to their attention. In other words, through the explanatory footnotes given by the producer, Rooney's voice can be heard by the Taiwanese reader.

As seen from the previous examples, some cultural terms or proper nouns mentioned in the novel may help build the characters' image, and some explanatory footnotes in the translated novels gives explanation about those terms, helping the reader learn more about the characters. However, in some cases, the footnotes added do not seem to help the reader understand the connection between the cultural terms and the plot or the characters. Furthermore, some of them

provide too detail and lengthy information, which may cause confusions to the reader, instead of helping them understand the characters or the plot. Below are two examples:

Example 3

ST	His room looks the same as it did in school, although one corner of his Steven Gerrard poster has come unfixed from the wall and curled inward on itself in the meantime. (NP, 229)
TT	他的房間看起來和高中時代一樣，只有貼在牆上的史蒂芬·傑拉德[15]海報一角翹了起來，往內捲。(NP, 275)
Fn.	15. Steven Gerrard，1980-，英格蘭足球明星，為利物浦隊效力十七年，有「神奇隊長」之稱，並曾為英格蘭足球代表隊隊長，二零一六年退休，擔任教練。

Example 4

ST	Once I watched an entire episode of *Arrested Development* before he came back in the room, it was the one where they burn down the banana stand. (CwF, 74)
TT	有一次，在他進來之前，我看完一整集《發展受阻》[24]，也就是他們燒掉香蕉攤的那一集[25]。 (CwF, 95)
Fn.	24. Arrested Development，美國情境喜劇，二零零三至二零零六年在福斯頻道播出，曾被《時代雜誌》評為有史以來百部最佳影集之一，二零一三年由 Netflix 接續製作。 25.《發展受阻》第一季第二集，主角燒掉不賺錢的香蕉攤，想詐取保險金，後來才知道香蕉攤裡藏有二十萬美金，全付之一炬。而那句臺詞：「香蕉攤裡始終都有錢！」（There's always money in the banana stand）也成為流行一時的金句。

Example 3 is a footballer from a poster in Connell's room. In the footnote, the translator explains who he is and his career rather in detail, mentioning his team, appellation and retirement. Example 4 is a narration from Frances, telling the audience that once when Nick is phoning Melissa, she watches *Arrested Development*. The translator gives a footnote on the drama, stating its broadcasting years, reception, lines and so on.

Compared to examples 1 and 2, examples 3 and 4 have less influence on how the reader comprehend either the characters' personalities or the plot. Knowing the career of Steven Gerrard or which channel *Arrested Development* was broadcasted on do not help the reader understand more about the protagonists. Giving lengthy and unhelpful information to the target readers may

disrupt their flow of reading. The poster of Steven Gerrard may refer to Connell's past experience as a football player in high school, and thus, adding simple notes within the text, such as 英國足球明星史蒂芬·傑拉德海報, may be enough for the reader to understand the figure. Similarly, from the footnote for *Arrested Development*, the reader may not understand what is the link between this term and the characters, or why this drama series is being mentioned. Perhaps the notes can also be simplified and added within the text, such as 美國情境喜劇《發展受阻》. This way, the reader may have a quick and basic idea about who these names are and can stay focused on the story.

In fact, not all names of foreign figures, locations and works are footnoted in the novels. For example, in CwF, when the narrator says, "Bobbi talked about Ronald Reagan…" (289), the name Ronald Reagan is not footnoted, but translated as 玻碧聊起美國總統雷根 (359), which is similar to the translation method suggested above. Also, in CwF, movie *North by Northwest* (76), actor Cary Grant (77), location Châtelaudren (101) are all not footnoted, as well as literary work *Swann's Way* (26), novel *The Golden Notebook* (27), and movie *The Umbrellas of Cherbourg* (105) in NP. It is unclear why the producer adds footnotes on some foreign elements but not on these, which may also be unfamiliar to the Taiwanese reader.

As indicated previously, some footnotes in NP are added by the editor. A few of which are examples of discursive notes, which shows the editor's personal opinion, such as:

Example 5

ST	This is what it's like in Dublin. All Connell's classmates have identical accents and carry the same size MacBook under their arms. (NP, 70)
TT	這就是都柏林的生活。康諾的每一個同學都有一模一樣的口音，每個人腋下都夾著一部蘋果筆電[6]。(NP, 87)
Fn.	6. 典型的都柏林大學三一學院學生形象。（編按）

Example 6

ST	People in Dublin often mention the west of Ireland in this strange tone of voice, as if it's a foreign country, but one they consider themselves very knowledgeable about. (NP, 72)
TT	都柏林人提起西愛爾蘭[7]的時候，常有這種奇怪的語調，彷彿那是另一個國度，是一個他們自認很了解的異國。(NP, 89)
Fn.	7. 對都柏林人而言，都柏林以外的地區一概稱為其他地區（鄉下），而康諾來自西愛爾蘭。（編按）

Examples 5 and 6 shows the editor's view on Trinity College students and Dubliners. The editor claims that students carrying a MacBook is a typical image of a Trinity College student, and Dubliners view areas outside Dublin as "other areas" or "countrysides." The editor expresses their opinions, which are subjective and can almost be considered as stereotypes, in the footnotes, making it a discursive footnote and can be omitted from the novel without causing any confusions.

Example 7

ST	It's all right. I didn't really want to come home for it but my mother kind of insists. I'm not a big Mass person. (NP, 122)
TT	沒關係，我不想回來參加，但我媽很堅持。我不是喜歡望彌撒的人[8]。(NP, 149)
Fn.	13.天主教是愛爾蘭的主要信仰宗教，無論是否有信仰，彌撒象徵群體，像梅黎安只是配合母親參加，也不致遭人議論。（編按）(NP, 151)

In this example, the editor explains that Catholic is the predominant religion in Ireland, and Mass is a symbol of community. In the latter part, the editor claims that Marianne only goes to Mass with her mother so she will not be criticized by others. However, this information is merely a guess of the editor. The novel only mentions that Marianne goes to Mass at her mother's insistence. This type of footnote may cause confusion to the reader, not to mention that the footnote and the footnoted word are not printed on the same page, causing irritation to the reader. In this case, the footnote is better be omitted or shortened.

Similarly, in CwF, there are three footnotes printed on different pages of their footnoted words, presumably due to negligence from formatting. Other than this error, information without firm sources or misinformation can also be found in several footnotes.

Example 8

ST	Kelleher's was packed that night and damp with heat. Connell was right, everyone from school was there. (NP, 268)
TT	這天晚上凱勒赫酒館人很多，熱烘烘的，有點濕氣。康諾說的沒錯，高中同學都來了[16]。(NP, 323)
Fn	16. 凱勒赫酒館是愛爾蘭的連鎖酒吧，每年年末外地的遊子回到家鄉，到酒吧聚會迎接新年是返鄉的習俗。（編按）

In this footnote, the editor tries to introduce Irish culture to the target readers. The editor includes two additional pieces of information in this footnote. The first is that Kelleher's is a chain bar in Ireland. Since Kelleher's is not an international brand name, and most of the reader may not have heard of it, it may be helpful to provide extra information for them; though the reader can still understand the context without this additional information.

To verify the accuracy of this information, the researcher searched for several related terms – "Kelleher's," "Kelleher's Irish Bar," "Kelleher's Ireland," – on Google search engine.[44] If the information given is true, that is, if Kelleher's is a chain bar in Ireland, there should be information about this bar on the internet or the bar's locations can easily be found on Google Maps. Yet, the searching results shown are Irish pubs located in the US, instead of in Ireland.[45] Additionally, when searching "Kelleher's pub" within Ireland on Google Maps, only one result was found in County Limerick, a western city in Ireland.[46] Hence, this additional information may be incorrect and misleading.

[44] The search was done on 5 Oct 2022.
[45] For example, "Kelleher's Irish Pub & Eatery" is located at Peoria, Illinois, United States. (Source: *Kelleher's*. https://www.kellehersonwater.com. Accessed on 5 Oct 2022.)
[46] See: https://goo.gl/maps/uBycuNy1iSGtaLEB9.

Example 9

ST	There's a Kanye West song playing, the one with the Curtis Mayfield sample. (NP, 40)
TT	現在放的是肯伊·威斯特的歌，取法柯提斯·梅菲爾德歌曲部分菁華的那首歌[3]。(NP, 51)
Fn	3. 這裡指的應該是美國嘻哈歌手肯伊·伊斯特（Kanye West）的暢銷單曲《Touch the Sky》。

This is a scene when Marianne, Connell, and their high school peers are selling raffle tickets in a nightclub. The novel does not explicitly state which Kanye West's song the nightclub is playing, while the translator tries to clarify which song it is by adding the footnote, "It may refer to American hip-hop singer Kanye West's hit single *Touch the Sky*." Yet, the only Kanye West's song that includes a sample of Curtis Mayfield is indeed the song *Touch the Sky* (*Sampled: Curtis Mayfield*), which means the "may" should be omitted from the footnote.[47] Though this is a kind of explanatory footnote, the information given is vague and can be omitted or added within the text (such as 現在放的是美國嘻哈歌手肯伊·威斯特的歌，取法柯提斯·梅菲爾德歌曲部分菁華的那首歌， Touch the Sky.) to cause less disruption to the reader.

Apart from explanatory and discursive footnotes, there are also referential footnotes, which are not included in Buendía's framework. In CwF, the translator frequently adds referential footnotes to Bible verses and quotes. For instance:

Example 10

[47] Source: "Search Results for Curtis Mayfield."
WhoSampled, https://www.whosampled.com/search/?q=curtis+mayfield. Accessed 2 Dec 2022.

ST	Truly I say to you, unless one is born again. Yeah. I came not to send peace, but a sword. (CwF, 288)
TT	我實實在在地告訴你，人若不重生[44]，我說。 沒錯。我來並不是叫地上太平，乃是叫地上動刀兵[45]。（CwF, 359）
Fn.	44. 聖經約翰福音第三章第三節，耶穌回答法利賽人說：「我實實在在地告訴你，人若不重生，就不能見神的國。」 45. 聖經馬太福音第十張第三十四節。

In this example, the footnotes not only refer to John 3:3 and Matthew 10:34, but also fill in the verse that Frances does not complete. Since the source text does not clarifies this is a verse from the Bible, the translator adds footnotes to help the reader understand that the characters are quoting from the Bible. A typographical error can also be found in footnote 45, 第十張 should be 第十章.

Overall, among the 61 footnotes in NP and CwF, there are six referential footnotes and three discursive footnotes, which express the editor's personal views on Trinity College's students, Dubliners and Marianne's attitude towards Mass. Other than those, the footnotes in the novels supplement the texts and aim to help readers to understand the text. The editor and the translator also try to introduce Irish or Western culture by adding explanatory footnotes, though it is unclear why they decide to add footnotes to some cultural terms but not others. Some explanatory footnotes on social issues also help Rooney's voice to be heard by the Taiwanese reader.

It can be noticed that there is some vagueness or false information in the footnotes added, and there are four cases where the footnotes and the footnoted words are not on the same page. These can cause confusion rather than help the reader apprehend the text. To avoid causing too many disruptions to the flow of reading, the discursive footnotes and some explanatory footnotes that are not important to the novel can be omitted or added within the text.

3.3 Book Recommendations

Both NP and CwF include two pieces of articles recommending the book respectively. The articles are slightly different from the introduction or foreword usually seen in English novels, as they are labeled as 推薦文 (recommendation articles) and are printed at the end of the novels. The label "recommendation articles" indicate that the purpose of the articles is to recommend the novels to the reader. This type of articles is not uncommon in translated literature published in Taiwan, although they are more often labeled as 推薦序 and usually placed before the story.[48]

In light of the order in which the book recommendations are printed, it can be assumed that the publisher expects the reader to read the articles after they have finished the NP and CwF. This may seem contradicting since the aim of book recommendations is to persuade the reader to read a book, which means they should be read before the reader start reading a book. Some reasons for locating the articles of recommendations at the end of the novel may be to avoid spoilers and avoid limiting the reader's room for interpretation.

The following section will look at the content of recommendation articles to understand how Rooney's novels are received by the critics and how her novels are introduced to the Taiwanese reader.

3.3.1 Book Recommendations in NP

The articles recommending NP are written by Li-ling Tseng, a professor of the Department of Foreign Languages and Literature from National Taiwan University, and Xiao-le Wu, an author.

[48] Other translated novels published in Taiwan, such as *The Wind in the Willows*, *Where the Crawdads Sing* and *Migrante* also include recommendation articles at the beginning of the novels. (Source: "美國文學." *Books.com.tw*, https://www.books.com.tw/web/sys_bbotm/books/010103/?loc=P_0001_3_004. Accessed 11 Dec. 2022.)

Their names and professional attributes are mentioned on the back cover of the novel and at the very beginning of their articles.

The title of Tseng's article "A Microcosm of Romance in the Millennium and the New 'Normal' of Social Interaction" (千禧愛情與社交新「正常」之微顯像). Tseng's article mainly revolves around the themes of the novel, which include intimate relationships and the interpretations of "normal."

The article starts off by giving a brief introduction to the plot of the story, introducing the complicated relationship between Connell and Marianne since high school. Tseng then introduces one of the themes of the novel, suggesting that the plot of NP is similar to that of a school story, but it goes far beyond school romance and is an ode to intimate relationship (333). She also compares NP to the novels of manners in the 19th century, which are represented by Jane Austen, and praises the work, "by using precise words similar to microchip that can drive digital computing, NP shows a microcosm of romance in the millennium and the new 'normal' of social interaction" (336).

Again, since the Taiwanese reader may be unfamiliar with the name Sally Rooney, Tseng draws a connection between Rooney and a more famous author whom the Taiwanese reader may be familiar with. By comparing the novel to Jane Austen's works, the author is on the one hand convincing the reader that the book is worth reading, and on the other hand, it also brings the book closer to the reader.

Moving on, Tseng brings up the 2018 Irish abortion referendum, which overturned the abortion ban, and quotes Rooney's opinion on this: "I felt incredibly happy to feel **normal**… I feel so at home, walking down the street, seeing people who probably agree with my opinion" (333,

bold added).[49] Relating Rooney's interpretation of "normal" to the main theme of NP, Tseng points out that characters in Rooney's novel often talk about public issues, discussing after sex or in email "the injustice of capitalism, class (un)consciousness, elitism, global surveillance system and other 'historical moments' like the abortion referendum that Rooney experienced" (334).

When discussing the blurbs on the book cover and the flap, it has been mentioned that the publisher tends to focus more on the emotional struggles instead of the Irish social structure that causes these struggles. In this article, the social issues that concerns the characters are pointed out to the reader. It reminds the reader that the author is also trying to give voice to social issues, and love or relationship is not the only theme of the novel. Through this article, Rooney's voice can be heard by the Taiwanese reader.

Tseng then draws a connection between the Irish millennials and the global millennials, suggesting that "this kind of tear between rational and emotional roles should be consistent with the 'normal' feeling of powerlessness that many millennials feel in the face of global crises" (334). Similarly, Tseng assumes that the millennials around the world feel similar to the Irish millennials and links the novel and its label as a millennial novel in the West. However, the connection drawn is rather ambiguous. Why only the millennials feel powerlessness in the face of global crises? What about other generations? Why the millennials in particular?

When labelling Rooney's novels as millennial novels, the Western critics often mention the Irish economic conditions and social system, which result in the sense of alienation and anxieties felt by the characters. Yet, when Tseng and the publisher refers to the millennial generation, they tend to eliminate this context and suggest that the Taiwanese millennials can just

[49] This view was expressed in an interview with *The New York Times*. (Source: "Greeted as the First Great Millennial Author, and Wary of the Attention," *The New York Times*. https://www.nytimes.com/2018/08/31/world/europe/sally-rooney-ireland.html. Accessed on 7 Oct 2022.)

feel the same. Since the millennial novel is a rather new category, when borrowing the term "millennial generation" from the Western critics as a selling point of the novel, the Taiwanese publisher may retain the novelty of this new category. Additionally, without further discussing the reasons or context behind the millennial concerns, the Taiwanese publisher and critics may narrow down the distance between the Taiwanese reader and the Irish protagonists, persuading the Taiwanese reader that they can relate to the stories and attracting more readers to buy the book.

Regarding the theme "normal," Tseng also touches on the COVID-19 pandemic, stating that the pandemic has changed the (old normal) modes of social contact, that (abnormal) social distancing has become "the new normal" and that people are seeking to return to "the original normal" life (337). The English NP was published in 2018, a year before the pandemic hit. By relating the fiction to the present world, Tseng manages to narrow down the distance between the Irish novel and the reader, stimulating them to think about the definition of being normal and to better understand the theme of the novel.

To conclude, Tseng's article discusses the themes of the novel, mainly intimate relationships and the idea of normalcy. She also highlights the social issues mentioned in the novel, making sure Rooney's voice is not ignored by the readers. She attempts to connect the novel with its label as a millennial novel, but does not explain why the millennials are struggling when facing global crises, and thus, the "millennial generation" becomes more like a promoting slogan borrowed from the Western critics merely to attract Taiwanese reader's attention. She then draws the relationship between the novel and the present global situation, guiding the Taiwanese reader how they may relate to the novel.

Wu's article is titled "Millennials Who Have Tasted Loneliness in Their Relationships" (在關係裡嚐盡孤獨的千禧世代) and focuses mainly on class consciousness and the depiction of millennial generation in the novel.

After giving a brief introduction to the story, Wu provides some information on the author, including her fame as "the Representative Writer of the Millennial Generation." She also mentions two other identities of Rooney, which can be used as references and notes for reading (338). First, Rooney is the top debater at the European Universities Debating Championships, and this can be noticed from the sharpness of the characters' conversation. Second, Rooney is a Marxist, and her presentation of class consciousness in the novel is ingenious. Since Rooney is a newly debut novelist, providing background information about her may help the readers to learn more about her and perhaps have a better understanding of her works.

Wu further analyzes how the novel portrays the social class differences between Marianne and Connell, and how these differences affect their relationship (339). Yet, like Tseng and the publisher, Wu also does not introduce the Irish context which results in this socio-economic inequality, but focuses on the psychological aspects and the emotional struggles of the characters under this social structure.

Wu also compares NP to Jane Austen's novels, as they all explore how two people who are deeply attracted to each other figure out what their ideal partner looks like under the interplay of external conditions and internal psychological disturbances (339). Again, by comparing Rooney's work to Jane Austen's novels, Wu is able to bring the book closer to the reader and establish the literary value of NP at the same time.

Wu then praises Rooney for her fine grasp of the millennial generation, their sensitivity, mental state and anxieties (340). Like Tseng, Wu also tries to guide the reader how they may relate

to the novel. She suggests that Connell and Marianne's modes of interaction are also "the confusion and struggle of modern people" (340). It can be noticed that the terms "millennial generation (千禧世代)" and "modern people (現代人)" are interchangeable in this case. The millennial generation is no longer a specific generation who experienced the same significant events between 1981 and 1996, but a synonym for "modern people." This issue will be further discussed in the next chapter.

In short, the articles function as guides to reading Rooney's novel, suggesting how the reader may relate to and learn from the novel. To bring the book closer to the reader and to convince them the novel is worth reading, they liken NP to Jane Austen's works, specifying Rooney's ability in portraying intimate relationships.

Similar to the publisher, Tseng and Wu also generalize about the millennials and reduce the Irishness and foreignness of the story, focusing only on their anxieties or emotional struggles, perhaps to persuade the reader that they can easily relate to the novel. Although Tseng and Wu both include the term "millennial generation" in the articles' titles and praise Rooney's strength in capturing the millennial generation's feelings and anxieties, they do not further explain what is special about the millennial generation or what causes the millennials to experience emotional struggles. The millennial generation becomes a vague concept and a tag for marketing.

3.3.2 Book Recommendations in CwF

The articles recommending CwF are written by Bo-yan Chen and Joanne Deng, both are labeled as "author" on the back cover. Different from NP, which merely mentions the authors' professional attributes at the very beginning of each article, CwF provides a brief introduction to

the authors at the end of each article. Information given on the authors includes their professions and works published.

According to the introduction given, Chen is currently enrolled in the Ph.D. program at the Department of Chinese Literature in National Taiwan University. The title of his article is "When we talk about friendship, what are we actually talking about?" (當我們討論友情，我們在討論什麼？) As the title suggests, the focus of this article is on friendship and conversations.

The article begins with an introduction to the traditional Western philosophical discussion of "friends" and "friendship," mentioning several philosophers such as Agamben, Aristotle and Cicero. Chen suggests that it is unnecessary to discuss CwF in the context of this "history of friendship", but it should be point out that the "Friends" in the title of the novel shows that Rooney is trying to look back or even converse with the classics (386). Yet, the friendship explored in the novel, Chen explains, is not merely the old platitude of "the values of friendship," but a more sober re-examination and reappraisal of the modern relationship, which can be established by using social media and dating apps (386).

By referring to the classical philosopher, Chen, on the one hand, acknowledges the value of the themes raised by Rooney's work, and on the other hand, he guides the reader to think about the seemingly simple but complex idea of "friends." However, instead of letting readers get lost in ancient philosophical theories, he connects the novel with modern modes of technological communication with which readers are more familiar, allowing them to rethink the meaning of "friends."

Extending his discussion on friendship to conversations, Chen suggests that characters in CwF converse with each other continuously, constructing the world with their words (387). These conversations are not only made face to face, but also made through various media, such as phone

calls, instant messages, comments section on the internet, etc. (387). Through reminding the reader the spatial and temporal distance and materiality of different medium, such as Nick using lower-case letters when writing messages, or Frances looking for key words like "love" from her old instant message conversations with Bobbi, the novel tries to "demonstrate a more ethical question: the medium is the other, the survival, the exploration, the perception" (388).

Though Chen does not mention the term "millennial" throughout his article, the issue he discusses here is a major characteristic of a millennial novel, that is, the depiction of how technology changes the way people communicate and what impact this new form of communication creates. As the first generation grew up in the Internet era, the millennial generation is familiar with both face-to-face and online conversations. Chen reminds the reader to pay attention to this feature of the novel and to think about the implications of different ways of communication.

Apart from the media born in the technological era, Chen believes that the most thought-provoking medium in this work is a more understated, traditional craft: literature (388). Chen advises that the literary works mentioned in the novel, including *Emma*, "Bartleby, the Scrivener" and the Bible, all have their special meanings and should not be simply ignored (388).

The Western readers may be familiar with this literary works, and can easily understand the connections between these works and the novel. Yet, for the Taiwanese reader, they may not get the implications of the works in the novel and simply ignore them. As mentioned in the previous section, some of the footnotes in the translated novel fails to convey the unique meanings of the literary works in the novel. Yet, by reminding the reader that these works have their unique meanings in the novel, Chen may stimulate the reader's curiosity to look for the literary works, and thus, have a better understanding of Rooney's work.

Chen reminds that repeated conversations may also lead to another crisis of "only words left, no world" (388). He then explains his view by referring to a book he read: "Grapevine (小道消息)" by Yi-xuan Zhang. The book points out that some scholars have suggested that the narrator of Nabokov's *Lolita* removes Lolita's "existence as a human being" and reset it in a system of language (388). He suggests that when Frances writes a story about Bobbi and sells it for money, like the narrator in *Lolita*, she also has the language to symbolize and fictionalize Bobbi, which enables her to recover lost ground in a life where she feels limited by mediocrity (389). At the end of his article, Chen refers to NP and praises Rooney's ability to encompass metaphors and details underneath simple plots and phrases (389). Again, by comparing Rooney's novel to other classical or local works, Chen brings the book closer to the reader and establish the literary value of Rooney's work.

To sum up, Chen's article discusses the concepts of friendship and conversation from a philosophical point of view. While connecting Rooney's work to past philosophical theories, he also draws the connection between the novel and reality, reminding the reader what they should be aware of. Though he does not mention Rooney's label as a "millennial writer" or the word "millennial" in his article, the topics he discusses – the ways of communicating in this digital world and the power of words – are some characteristics of millennial novels.

Deng is introduced as an actor and writer. Her article is titled "The Subtlety of Unfinished Matters" (未盡事物的微妙) and focuses on the power in relationships. Unlike Chen's article, Deng's article is more about sharing her personal views on Rooney's work and her feelings for the characters.

Deng starts by expressing her personal thoughts on love and friendship, and that she does not believe a person can be good friends with their ex-girlfriend (391). Yet, she does realize some

people can still be friend with their ex, like Frances. Like the other critics, Deng also compares CwF to another work, suggesting that the Frances from CwF reminds her of the other Frances in the movie *Frances Ha*.

She moves on to share that her knowledge of Rooney begins with the TV series *Normal People*, which has spread from Europe to Taiwan as the pandemic halts the world. After finishing the TV series, she read the novel, and has been waiting for Rooney's debut novel to be published in Taiwan (392).

Reports have shown that film or TV adaptations based on book are likely to boost sales of their source material, and vice versa. According to a report produced by Frontier Economics and commissioned by the UK Publishers Association, films adapted from books gross 53% more worldwide than films from original scripts (4). In a case study of *My Cousin Rachel*, the report states that the film's release boosted the sales of the book (16). Margaret Atwood's *The Handmaid's Tale* ranked top on the bestseller charts after the broadcast of its TV adaptation in the UK.[50] Similarly, after the broadcast of NP's TV adaptation, the sales of the book also topped the best-sellers list in the UK and Ireland.[51]

The situation in Taiwan is similar. When introducing Kingstone's Most Influential Books of 2021, the spokesperson of the bookstore stated that two categories of literary works that were popular with the reader: works about the authors' life stories and works adapted to TV series or films, such as Giddens Ko's *Till We Meet Again*, Ming-Yi Wu's *The Magician on the Skywalk* and

50 Source: Barnett, David. "The Handmaid's Tale Tops Book Charts After TV Series UK Debut." *The Guardian*, 29 May 2013, https://www.theguardian.com/books/2017/may/29/the-handmaids-tale-tops-book-charts-after-tv-series-uk-debut. Accessed 1 Dec. 2022.
51 Source: Deegan, Gordon. "Success of 'Normal People' Leads to Hike in Book Sales." *Irish Independent*, 16 May 2020, https://www.independent.ie/irish-news/success-of-normal-people-leads-to-hike-in-book-sales-39209924.html. Accessed 1 Dec. 2022.

Yao-Chang Chen's *Kui Lei Hua*.[52] After the broadcast of NP's TV adaptation, the publisher of the translated NP also republished the novel, with belly band printed with the main character of the TV series.[53] Deng's statement shows that the success of a book-to-TV adaptation may attract readers to buy the book.

Like the three articles mentioned before, Deng's article also ignores the Irish context but emphasizes on the emotional struggles of the characters when building relationships. She points out that Rooney is a Marxist and she believes that people cannot exist on their own. Therefore, her stories focus on how individuals affect individuals, and how social class differences affect relationships (393).

From the analysis above, it can be concluded that beside recommending the novels, all four articles of recommendation also serve as guides to reading Rooney's novels. They point out the themes in the novels, whether the concept of normal, intimate relationships, or power relations. One similarity of the four articles is that they all try to bring the novels closer to the reader. They liken Rooney's works to other works, including Jane Austen's novels, Nabokov's *Lolita* and the American movie *Frances Ha*. This may help to convince the reader that the novels are worth reading or help the reader who has read these works before resonates with the novels. Besides, they also provide background information about the author, helping the readers to learn more about her and perhaps have a better understanding of her works.

It is also interesting that all four critics, like the publisher, diminish the Irish context of the novel and generalize about the millennial generation. When referring to the millennials, they do not distinguish between the millennials in Ireland/Western countries and that in Taiwan. They also

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[52] Source: "金石堂年度報告公布 童書首登類別銷售冠軍." *Central News Agency of Taiwan*, 21 Dec. 2021, https://www.cna.com.tw/news/firstnews/202112210395.aspx. Accessed 1 Dec. 2022.
[53] Readers can choose to buy the book with or without the belly band. See Books.com.tw: https://www.books.com.tw/products/0010927084?loc=P_0009_048.

tend to focus on their psychological condition, such as their feelings of helplessness and anxiety. They do not discuss why the millennials, in particular, face these emotional struggles. Unlike the Western critics who explain how the Irish millennials have been affected by the post-Celtic crisis, the Taiwanese critics and the publisher do not elaborate on the characteristics or uniqueness of the millennial generation. They seem to treat the term "millennial generation" as merely a selling point of Rooney's works, and the term can be replaced by terms such as "young people" or "modern people." This issue will be further discussed in the next chapter when discussing the peritext provided by the booksellers.

3.4 Interview with Sally Rooney

In NP, there is an interview with the author, Salley Rooney, printed after the two articles recommending the novel. At the end of the article, it is stated that the interview was originally published by *The Guardian* in August, 25 2018. The article is titled "Exclusive Interview with Sally Rooney: The 27-year-old Novelist Defining a Generation" (定義一整個世代的二十七歲作家——專訪莎莉・魯尼). The publisher's decision to include this article in Rooney's translated novel shows the fact that they believe this interview may help the reader understand Rooney's work. In this section, the content of this interview will be summarized and analyzed to understand what the publisher expects the reader to gain from Sally Rooney's novel.

The interview starts by pointing out the main discussions in this interview, namely post-crash Ireland, the repeal of the eighth amendment, and Rooney's thoughts on being up for the Man Booker prize (342). The article then provides a list of awards Rooney has been nominated for or won. The interview gives brief introductions to both NP and CwF, with critics' comments praising Rooney's works. Unlike the Taiwanese critics, this interview presents the Irishness of Rooney's

novels. When introducing NP, the interview identifies the real-world problems portrayed in the novel: post-crash Ireland and how its class structure impacts on young people's social and educational lives (345).

Moving on, the article introduces Rooney's background and draws out the commonalities between the author and her characters. Like the characters in NP, Rooney comes from a small town and yearn for lives in Dublin (347). Additionally, she and her characters studied in Trinity College, published stories on literary magazines but have no expectations for the publishing industry (348). This may help the readers be more familiar with the Irish author.

When being asked the reason of a flourishing of new Irish writers, Rooney suggests that it must be related to the financial crisis in Ireland (350). In her opinion, the recession has brought "a freedom to speak more critically about Irish society" (350) and has caused a "a deep cultural shift" (350). Rooney continues to talk about social changes and referendums, including the repeal of the Irish constitution's eighth amendment, which paves the way for the legalization of abortion. She feels "very oppositional" that the school offers only basic sex education, but does not mention anything about the fact that women should have control over their reproductive rights (351). She then shares her thoughts on Brexit and the conflicts between Ireland and Northern Ireland (352).

Finally, the interview returns to discussing Rooney's writing. She has a certain degree of self-scrutiny in the writing process, in which she makes sure she does not break any boundaries, and that all she writes is just a group of fake people talking to each other (353). The interviewer points out that Jane Austen's novels are also novels of fake people talking in a room. For Rooney, the key for writing is finding what you can do well and do not force yourself to fulfill others' ambition (353).

Overall, this interview introduces Sally Rooney to the reader. From the article, the reader can learn more about Rooney's background, her opinions on certain social issues and how her works are related to the real world in Ireland. It can be noticed that Ireland is often mentioned in this interview; how the protagonists are affected by the Irish financial crisis and how Rooney's experience in Dublin and Trinity College influences her to write these stories. Yet, as discussed before, when the Taiwanese critics or the publisher introduce Rooney's novels, they seldom touch on the Irish context but focuses only on the struggles of the millennials. Interestingly, though the Taiwanese critics and the publisher frequently highlight the millennial generation's psychological aspects portrayed in the novels as a selling point or a label of Rooney's works, this interview with the author does not mention the term "millennial generation" at all.

3.5 Concluding Remarks

The peritexts analyzed in this chapter are covers and flaps, notes, four recommending articles and an interview with the author. Based on the analysis, it can be found that each of these peritexts perform different functions.

The covers and flaps are used for commercial and informational functions, aiming to introduce and promote the novels to the reader, and attract them to buy the novels. The publisher diminishes the Irishness and foreignness of the novels and generalizes about the millennials, suggesting that the Taiwanese millennials face similar emotional struggles with their Irish peer without exploring why the millennials suffer from these struggles. In terms of translator visibility, the translator is more visible in CwF, in which the name is printed in a larger and clearer typography, and the translator's personal Facebook page is provided. Although the translator also manages to gain visibility through notes, compared to the author, whose name is repeatedly

mentioned in the peritexts and whose interview is included in one of the novels, the translator remains at a marginalized position.

The editor and translator notes aim to achieve informative function, introducing Irish or Western culture while making the story more foreign. However, false information, negligence from formatting and personal opinions can sometimes be found in the footnotes, which may mislead and confuse the reader. Some footnotes provide further information on social or historical issues mentioned in the novels, making sure that the source author's concern on social issues is conveyed to the reader.

The book reviews perform an instructive role as they guide the reader how to receive the novels and help bring the foreign novels closer to the reader by connecting the story and the real word in Taiwan. The articles introduce the author's background, helping the reader formulate an idea about what they should expect from Rooney's works. Since Rooney is considered a newly debut author and is not well-known in Taiwan, the articles above often liken Rooney's works to other classical works, mostly to Jane Austen's works to help the reader classifies Rooney's works. The Taiwanese publisher also tries to compensate this fact by listing out the awards won by Rooney on the covers, inviting Taiwanese authors or literary experts to recommend the novels and displaying their names on the covers.

Similar to the publisher, the Taiwanese critics seldom mention the Irish context in Rooney's novels nor explain how the Irish social structure affects the millennial protagonists. Without clearly explaining the characteristics of the millennials, the critics and the publisher used the term as a selling point of Rooney's novels, and the term is often replaced by "young people" or "modern people." They also assume that the Taiwanese millennials share the same struggles

with the Irish millennials. The reason for doing so may be to narrow down the distance between the Irish novels and the Taiwanese reader, so that they can easily relate to the characters.

On the contrary, the interview with the author clearly presents Rooney as an Irish writer, and the Irishness in her novels are frequently discussed. From the article, the reader can have a better understanding of the author, how her works are related to the real society in Ireland and her opinions on certain social issues. Compared to this interview, it can be clearly seen that the influence of the post-2008 Irish financial crisis on the protagonists is seldom mentioned by the Taiwanese critics and the publisher in the other paratexts. Instead, they emphasize merely on the emotional struggles and anxieties faced by the young people.

Chapter 4 Epitext

By exploring the producer-based paratexts of the Chinese translation of two Sally Rooney's novels, this research seeks to learn how the publisher introduced and advertised these Irish novels to the Taiwanese reader. The reception-based paratext is also analyzed in this research to see if the reader successfully receives the message the producer or the author wants to convey.

In the previous chapter, the paratexts are mostly produced by the publisher, while in this chapter, paratexts from different creators – booksellers and readers – will be analyzed. Three types of epitext will be analyzed in this chapter, namely website information on Pok'elai (also known as Books.com.tw) and Eslite bookstore, a podcast on *Normal People* made by Eslite Bookstore, and online reviews by critics and readers.

From the website information, besides understanding how booksellers advertise the novels, characteristics of digital paratexts can also be found. In the podcast on NP, the associate editor-in-chief of China Times Publishing Company (the publisher of NP and CwF) shares his thoughts on the publication of NP. Online reviews are the only reception-based paratexts analyzed in this research. From the reviews given by the reader, it can be understood how Taiwanese readers receive the text.

4.1 Website Information

This section looks at sites selling NP and CwF provided by two booksellers: Pok'elai and Eslite Bookstore. The reason for choosing these two booksellers is that they are two of the most popular Taiwanese book retailers: the former is the largest online book shopping platforms in Taiwan, while the latter is one of the largest retail bookstore chains in Taiwan. Hence, information

provided by these two booksellers may greatly influence the Taiwanese reader whether to read the novels.

The sites introducing NP and CwF on Pok'elai and Eslite all list out the basic information of the novels, including the author, translator, publisher, publication date, price, blurb, etc. The following section will focus on paratextual elements that are not presented on the novels, and the materials analyzed are categorized into two: genre classification and introduction to the novels.

4.1.1 Genre Classification

In *Paratexts: Thresholds of Interpretation*, Genette considers the genre indication as paratext, stating that it is "an appendage of the title" (103), which falls on the book cover or sometimes on the title page. When it comes to the internet, the genre indication is often shown on the navigation bar, where the user is able to move from one site to another with just a click away.

On Pok'elai site, the navigation bars on NP's and CwF's product description pages are the same, which are: Pok'elai > Traditional Chinese > Literary Fiction > Translation Literature > British > Product Description. Each link and some categories listed under the link will be shown here in order to have a clearer idea on how NP and CwF are categorized on Pok'elai.

If one clicks on the "Pok'elai" link, one arrives on Pok'elai main site, where not only books, but groceries, clothes and household appliances can also be found. Under the "Traditional Chinese" link, books are listed into different categories such as literary fiction, business and finance, humanities and social sciences, etc. Moving on, genres listed on the link "Literary Fiction" include translation literature, poetry, literature studies, etc. On the "Translation Literature" link, users can search for books according to nine different regions: Japanese, Korean, Asian, American, South American, British, German, French, and Other Areas. And finally, NP and CwF can be found

under the "British" link, where other classical and contemporary British literatures such as *Pride and Prejudice*, *The Good Samaritan*, and *Milkman* are also listed here.

The navigation bars on NP's and CwF's product description pages provide some basic information of the novels: they are Chinese translated novels, their genres fall into literary fiction, and they are "British Literature." As introduced before, Sally Rooney is an Irish writer, and both stories in NP and CwF are set in Ireland, portraying the relationships of Irish people. Yet, when classified by area, the novels are listed under "British," instead of "Irish" or "Other Areas."

Though traditionally, key Irish writers (such as Jonathan Swift, Oscar Wilde and Edmund Burke) were often considered British authors, during the 20th century, especially after the Anglo-Irish Treaty was signed in 1922, scholars started to refer to them as Irish writers.[54] In other words, Irish literature has been considered as an independent category, different from British literature. This can also be seen from the fact that many universities, including universities in Taiwan, now offer courses on Irish literature.

From this paratextual element, it is obvious that Pok'elai regards Irish literature as British literature, which can be seen as an act encouraging British cultural imperialism. This is similar to the issue pointed out by the Irish Studies Association Taiwan, which is discussed in Chapter 1 in this research, that the Taiwanese teachers and students sometimes internalize imperialist thought that may be politically incorrect.[55] They view Irish culture as British culture, denying the differences between the two cultures and become an accomplice to cultural imperialism. This also implies that Irish culture or literature is still an unfamiliar subject for Taiwanese in general. Hence, the bookseller classified the Irish novels as "British literature," which Taiwanese is more familiar

[54] The term Anglo-Irish literature was once used to describe all Irish writing in English, but is now used to refer to literature created by the Anglo-Irish Protestant Ascendancy of the 18th century. (Source: "Irish Literature." *Britannica*, https://www.britannica.com/art/Irish-literature#ref272021. Accessed 15 Nov. 2022.)
[55] See page 17.

with. Eslite's websites show similar issues regarding placing Irish literature under a more general category.

On Eslite's websites where description of NP and CwF can be found, there is a vertical navigational bar that shows how books are being categorized under Eslite system. NP and CwF are listed under Chinese Publication > Literature > European and American Literature. Eslite includes both translated foreign works and original Chinese works under the category "Chinese Publication." Under this category, books are arranged according to their genres, including literature, business and finances, travel and so on. From the link on "Literature," users are able to look for books whether based on regions or more specific genres, and NP and CwF can be found under "European and American Literature."

Eslite's categorizations based on regions includes European and American Literature, World Literature and Japanese Literature. By "World Literature," what Eslite means are actually works from other regions excluding Chinese-speaking areas, Europe, the US and Japan. Since Taiwan was occupied by Japan in the late 19th century, the country was hugely influenced by Japanese culture. According to the 2021 Taiwan Book Publishing Status and Trends Report, translated Japanese literature has been a popular category among the Taiwanese reader.[56] Hence, Eslite has placed Japanese literature in its own category. On the other hand, as Irish literature, NP and CwF are listed under a more general category of European and American Literature, which again shows that Irish literature remains a niche market for Taiwanese in general.

The paratextual elements discussed above show how the booksellers represent the Irish novels, that they are "British literature" or "European and American Literature." This may be seen as ideology held in Taiwan, that countries besides the US, England, China and Japan are considered

[56] See footnote 30.

as “others,” and may even be considered as an act of encouraging cultural imperialism. Yet, ultimately, it shows that Irish literature is a marginal category in Taiwan, which the general Taiwanese reader is unfamiliar with. In the following section, it is found that both booksellers attempt to narrow down the gap between the Taiwanese reader and the Irish novels through the introductions to the novels.

4.1.2 Introduction to the Novels

The introductions to the novels on Pok’elai’s and Eslite’s sites are mostly the same as the information given on the book covers and flaps, including the blurbs, quotes that serve as hooks, and contents included in the novels. Hence, this section will look at information not included on the physical novels.

One significant feature on the sites is that they include more compliments and provide more award-winnings record. Compared to non-digital paratexts, digital paratexts are more flexible, which allows the booksellers to quickly and easily update any new information regarding the novels and the author. Thus, awards won after the translated novels had been published or the sales of the translated novels in Taiwan can be updated to the websites.

On the sites introducing NP, both booksellers mention that the novel is “a phenomenal novel.” Pok’elai focuses on the achievements of the novel in Taiwan, stating that it is Taiwan’s best-selling novel of the year, 2020 Pok’elai’s Choice of the Year, one of the 10 most influential books in Taiwan of 2020 by the Kingstone Bookstore and is chosen by Eslite’s staffs as the book they most wanted to sell in 2020. This again shows the flexibility and temporality of digital paratext, which enable the bookseller to update these local awards after the novel is published.

Both sites on Pok'elai and Eslite provide a list of acclaim given by both Taiwan and international critics and celebrities. On the sites introducing CwF, Eslite points out that "the first two of the sixteen books recommended so far by the Western diva, Taylor Swift, are novels by Sally Rooney;" Pok'elai makes a similar statement, suggesting that CwF is "highly recommended by international stars such as Sarah Jessica Parker, Taylor Swift, Joe Alwyn and Anya Taylor-Joy." Eslite also likens NP to *Norwegian Wood* by Japanese author Haruki Murakami, highlighting that NP is the 21st century version of *Norwegian Wood* and that it is the first young adult romance that has caused such an enthusiastic response from the global literary world since *Norwegian Wood*. As mentioned before, the Taiwanese reader is unfamiliar with Rooney and Irish literature, and thus, the booksellers, like the publisher, narrow down the gap between the reader and the novels by constantly mentioning celebrities or famous people whom Taiwanese may be familiar with and comparing the novels to more famous literary works. This may also help to establish the literary value of Rooney's works.

Additionally, both Pok'elai and Eslite advertises the drama series *Normal People* and *Conversations with Friends* on their sites, indicating that "the authorized online TV adaptation of the novel is available exclusively on CATCHPLAY+ video platform." Eslite also mentions that the drama adaptation of NP has received good reviews, receiving an 8.8 high rate on IMDb. As mentioned in the previous chapter, the success of the drama series will help to promote the sales of the novel and vice versa. Perhaps this is why the booksellers works with the multimedia company as a way to promote the novel and brings up the adaptation on their sites.

Another similarity that Pok'elai and Eslite have is that they both make a note explaining what millennial is on the sites introducing NP. Millennial, according to the booksellers, generally refers to people who was born within 1981-2000. Both sites introduce Sally Rooney as a

representative of the millennial writers, and the fact that both of them adding the note suggests that the word "millennial" maybe unfamiliar or unclear to most Taiwanese, hence the need for explanation. The number of search results on Google can be used as a reference. When searching for "millennial generation," the number of results shown is 2,190,000, while the number of results for "千禧世代" is merely 341,000, way lesser than the English term.

Generations such as Baby Boomers (1946-1964), Generation X (1965-1980) and Millennials (1981-1996) are demographic cohorts defined by the West. Given the significant cultural differences between Taiwan and the US, some Taiwanese researchers believe that the characteristics of the generations in the US are not the same as those in Taiwan, so the division of generations should be based on the development of each country (Li 13). Hsing-Hui Hsieh takes into account the political, economic, social, and cultural developments in Taiwan and divides the Taiwanese people into three generations: the Traditional Generation (born before 1949, when the Kuomintang retreated to Taiwan), the Baby Boomers (born between 1950 and 1965, when economic growth and population growth increased rapidly) and the New Generation (born between 1966 and 1976, an era of localization and budding opposition) (as cited in Li, 13). While Taiwanese newspapers and magazines often categorize generations by "Grade 年級;" people born between ROC 50-59 (1961-1970) are labeled as the Fifth Grade (五年級生), those born between ROC 60-69 (1971-1980) are the Sixth Grade (六年級生) and so on.[57]

Though the term 千禧世代 is not often used in Taiwan, the publisher still makes the term one of the novel's selling points, mentioning them over and over again in the paratexts, probably because Rooney has been hailed as a millennial writer in the US and England. The term "millennial"

[57] Source: Cheng, Hsuan-Liang. "論「年級論」——年級現象的初步探討." *Reset*, 3 Sep. 2004, https://sex.ncu.edu.tw/reset/?p=606. Accessed 8 Dec. 2022.

becomes a vague concept and a tag for marketing in the paratexts. This shows that when promoting the novels, the publisher tends to refer to reviews from Western critics and even uses concepts that may be unfamiliar to the Taiwanese reader and then explain the concepts through paratexts. From this point of view, it can be argued that how Rooney's works are published and promoted in Taiwan is affected by Western critics' views. This also accords with the fact that many translated literatures published by the China Times Publishing Company are bestsellers or award-winning novels in the West, which is discussed in the previous chapter.

Reasons for not using the demographic cohorts which the Taiwanese reader is more familiar with may be to create a sense of novelty and attract more readers to buy the novels. Without a clear definition of "the millennial generation" or replacing the term with "young people" or "modern people," readers of all ages may refer to themselves as "the millennial generation" or "young people." This way, the publisher may be able to attract readers of all ages, not only readers born between 1981-1996.

To sum up, most information printed on the book covers and flaps are mentioned on the booksellers' website, except for the achievements acquired after the novels had been published due to the flexibility of digital paratexts. Since the Taiwanese reader is unfamiliar with Rooney and Irish literature, the booksellers mention celebrities or famous people whom Taiwanese may be familiar with, compare the novels to more famous literary works, and bring up the success of the drama adaptations in order to reduce the unfamiliarity, and to persuade the reader the novels are worth reading.

4.2 Podcast on *Normal People*

Since 2012, Eslite has invited their bookstore staff to vote for the books they want to sell most at the end of the year, and the winner is awarded the Eslite Staff Choice (閱讀職人大賞). NP won the award for the year 2020, and Eslite made a podcast to introduce the award and the novel. The podcast is available on Spotify, the audio streaming platform, and on Eslite's site introducing NP.

The podcast has a main host and is divided into two parts. In the first part, the host invites the representative of Eslite staff Liuliu to introduce the Eslite Staff Choice and the voting process. In the second part, the associate editor-in-chief of China Times Publishing Company (the publisher of NP and CwF) introduces Sally Rooney and NP, and talks about how he discovered and decided to introduce NP to the Taiwanese reader. The following section will focus on the interview with the associate editor-in-chief, Shih-Chiang Chia, as what he mentioned is more related to the concept of paratext, which help to present the novel to the reader (Genette 2). From this podcast, it can be understood how the publisher positions and promotes the foreign novel to the Taiwanese reader.

Like the peritexts of NP, the host and Chia also introduce Rooney's background and highly praise her for her ability to portray the emotions of the young generation and to use succinct language to describe emotions. It can be noticed that when critics try to praise the language used or the writing ability of the author, they speak as if they were reading the source text instead of a translated one. In general, the translator is the role between the target reader and the original author; yet, when speaking of translated literature, the existence of the translator seems to be ignored. The fact that none of the critics mentioned the translator in the paratexts shows that translators do not gain much attention in Taiwan.

According to Chia, the book was targeted to young people who was born between 1980 and 2000, and the host and Chia sometimes refer them to as the millennial generation. In fact, the speakers use the "millennial generation" and "young people" interchangeably, and mention "young people" more often. This again shows that the term 千禧世代 is not often used in Taiwan, but simply a marketing strategy to promote the novel.

They suggest that NP portrays the anxieties of young people regarding relationship and social classes. As mentioned in the previous chapter, when the publisher suggests that the novel portrays the anxieties and concerns of young people, they are actually generalizing about young people, implying that Taiwanese young people share the same concerns with Irish young people. Chia's opinion on the similarities between Taiwan and Ireland may explain why the publisher thinks Taiwanese young people may resonate with the Irish protagonists.

Chia points out that Ireland and Taiwan are very similar in terms of their economies. He states that before 1990, Ireland was known as the "European Beggar." The country saw a rapid economic growth in 1995, and was called the Celtic Tiger. Yet, in 2008, Ireland experienced a sudden economic downturn and recovered ten years later in 2018. He suggests that because of the 2008 financial crisis, there is a strong sense of wealth and class disparity among young Irish people today. However, he does not further explain how Taiwan's economy is similar to that of Ireland, nor mention whether young Taiwanese people have this strong sense of wealth and class disparity like their Irish peers. Perhaps it is due to this similarity in economy that the publisher thinks the millennial generation in the two countries share similar challenges and concerns.

From the way the publisher generalizes about young people, it can be noticed that the publisher is trying to downplay or eliminate the gap between Ireland and Taiwan, perhaps to convince the target readers that this is a novel they can relate to. The foreignness and Irishness of

the novels are reduced in the paratext. The issue of foreignness is mentioned several times in this interview. Chia suggests that the success of NP in Taiwan shows that translated literature is not written so far away (沒有寫得那麼遙遠), in other words, it shows that translated literature is not too foreign for the reader. From this statement, it seems one difficulty of promoting translated or Irish literature in Taiwan is that the Taiwanese reader may assume it is hard to read because the settings or the stories are foreign to them. This may explain why the publisher and the critics seldom mention the Irish context of the novels.

Another moment when Chia mentioned the issue of foreignness is when he shared that he did not read NP at first because he thought that the author was a young, newly debut writer and that the novel was about some sort of Ireland or local story (以為寫的是愛爾蘭或者某些 local 在地的小故事). This statement implies that the editor will not consider publishing local Irish story or newly debut writer. The reason may be what has been mentioned before, that the Taiwanese reader may reject this kind of novels, assuming they are too far away and too foreign to them. And when the publisher wants to publish these "local stories" or works written by newly debut writer, they will try to narrow down the distance or the gap between Taiwanese and the novels and authors, either by convincing readers that they have something in common with the protagonist or by introducing the author's background so that readers get to know the author better.

The difficult situation of translated literature in Taiwan is mentioned a few times in this interview. Chia shares that there has been a significant decline in translated literature in recent years, and he felt happy that NP won the 2020 Eslite Staff Choice. When it comes to translated literature, many may assume that it is hard to read, perhaps due to bad translation or different cultural settings, making it hard for them to relate with the characters. Hence, this may be why the

publisher tends to minimize the foreignness of Rooney's novels and emphasize on the similarities that the protagonists and the reader may share.

Chia shares how he discovered and decided to introduce NP to the Taiwanese reader. He said he first learned about NP when it was longlisted for the Man Booker Prize. He originally wanted to read the novel, but did not read it until an editor asked if he would consider buying the copyright of the novel since it was longlisted for the Man Booker Prize. After reading the novel, he was touched by some passages and decided to buy the copyright of the book and publish it in Taiwan. From what he shared, it seems that a major factor in whether foreign literature will be translated and published in Taiwan is that whether it is an award-winning novel. This may explain why many novels published by the publisher are award-winning novels.

Chia also touches on the drama series of NP, stating that the drama of NP is different from other dramas, as its pacing is slower, and is more delicate. He suggests that the drama helps increase the sales of the book, and the two complement one another. This accords with the reports presented in the previous chapter and explains why the booksellers advertise the drama series on their sites.

To verify Chia's statement, additional research is done by this researcher. It is found that the sales of award-winning novels and novels adapted into TV series or movies are usually outstanding in Taiwan. The table below shows 18 contemporary (published between 2000 and 2020) Western literary works, listed on Pok'elai 2022 Top 100 Translated Literature.[58]

Novel	Award-winnings/ Best-seller	Adaptations
A Gentleman in Moscow (2016)	Finalist for the 2016 Kirkus Prize	Adapted to TV series, set to air in 2023

[58] Source: "Pok'elai 2022 Top 100." *Books.com.tw*. https://www.books.com.tw/web/annual100_cat/2105?loc=P_0004_006. Accessed 8 Dec. 2022.

The Overstory (2018)	Shortlisted for the 2018 Man Booker Prize	-
The Midnight Library (2020)	*The New York Times* Bestseller	-
Dans les forêts de Sibérie (2011) English Translation: The Consolations of the Forest (2013)	English translation won the 2014 Dolman Best Travel Book Award	Adapted to film in 2016
Beautiful World, Where Are You (2021)	*The New York Times* Bestseller	-
Normal People (2018)	Longlisted for the 2018 Man Booker Prize	Adapted to TV series in 2020
Conversations with Friends (2017)	*The Sunday Times* 100 21st-Century Novels to Love	Adapted to TV series in 2022
The Dutch House (2019)	Finalist for the 2020 Pulitzer Prize for Fiction	-
The House of Gucci: A Sensational Story of Murder, Madness, Glamour, and Greed (2001)	-	Adapted to film in 2021
Where the Crawdads Sing (2018)	*The New York Times* Fiction Best Sellers of 2019	Adapted to film in 2022
Someone Who Will Love You in All Your Damaged Glory: Stories (2019)	-	-
An American Marriage (2018)	Winner of 2019 Women's Prize for Fiction	-
Expectation (2019)	Won wide acclaim from Waterstones, *The Guardian,* the *Daily Mail*	-
The Book Thief (2005)	Winner of 2006 Commonwealth Writers' Prize for Best Book	Adapted to film in 2013
Folk med ångest (2019) English Translation: Anxious People (2021)	*The New York Times* Bestseller	Adapted to TV series in 2021
The Sellout (2015)	Winner of 2017 Booker Prize	-
La ciudad de vapor (2020) English Translation: The City of Steam	-	-
Call Me by Your Name (2007)	Winner of Gay fiction in the 20th Lambda Literary Awards	Adapted to film in 2018

Table 2. Contemporary Western literary works listed on Pok'elai 2020 Top 100 Translated Literature.

The table shows that most of the works are bestsellers in the US, have received critical acclaims and have won literary awards. Among the 18 novels, nine are adapted to TV series or

films. Since these works are popular with the reader, when deciding whether to buy and publish a translated literary work, the Taiwanese publishers may take into consideration whether the work has won awards in the West or been adapted to movie or TV series. Hence, it can be argued that works that gained attention in the US and the UK are more likely to be translated and published in Taiwan.

From this podcast, it can be noticed that the publisher refers to the comments and evaluation made by critics from the West when publishing and promoting translated Western literature. Since bestsellers, award-winning novels and novels adapted to TV series/movies are likely to gain success in Taiwan, the Taiwanese publishers may consider these aspects when deciding whether to publish the novels. Furthermore, the publisher tends to minimize the foreignness and Irishness of Rooney's novels when promoting her works, probably to persuade the reader that they may also relate to the stories. Finally, translators remain invisible in the discussion on translated literature, even though without them, the publication of translated literature would not be made possible.

4.3 Online Reviews

In this section, the reception-based paratexts will be analyzed to see if the reader has successfully received the message the producer or the author wants to convey. It has been mentioned that the publisher and booksellers have tried to diminish the gap between the reader and the novel. From the online reviews given by the Taiwanese reader, it can be understood whether the publisher's and booksellers' effort has paid off. Furthermore, the reviews can also show what the reader like or dislike about the book, to further understand the condition of translated literature in Taiwan.

On the Pok'elai website, the members of Pok'elai are encouraged to leave comments under the description of the book. The comments section is open to all users, so when the potential readers are searching for a novel on Pok'elai, they can also read the comments from other readers, which may affect whether users want to buy the novel to read.

Generally, readers who leave book reviews on the website are those who either like or dislike the book very much. On the Taiwanese website PTT Bulletin Board System, some users suggest that when they read a bad book, they will leave negative review to "give vent to their feelings," while some state that when they read a nice book, they will leave a positive review to recommend other readers to read it.[59] Hence, it should be emphasized that the collected reviews are used as references in this research and may not represent the idea of the general readers or the big picture.

NP has received mixed reviews on Pok'elai.[60] Most readers who like the novel praise it for it truly depicts the inner world of young people: the anxieties of being abnormal, the lack of confidence, the process of finding one true self, the difficulties of maintaining an intimate relationship; these are some topics mentioned in the comments and topics that the reader can resonate with. Repeatedly mentioned in the paratexts of the novel, these are also the topics the publisher and booksellers use as selling points to attract and to diminish the distance between the protagonists and the reader. Since many comments point out these issues, stating that this novel has resonates for them, it can be said that the messages the publisher wants to convey has successfully received by the reader, and their effort to eliminate the foreignness of the novel has paid off. However, some themes Rooney tries to explore, such as social class and capitalism, are rarely mentioned in the reviews, even though there are mentioned in some of the peritexts. The

[59] Source: "博客來的書評." PTT, https://www.ptt.cc/bbs/book/M.1273834066.A.013.html. Accessed 8 Feb. 2022.
[60] Source: "正常人." *Books.com.tw*, https://www.books.com.tw/products/0010861316. Accessed 18 Nov. 2022.

general readers seem to focus more on the emotional struggles of young people, perhaps because this is the theme that resonates with them the most, or because this is the theme the publisher emphasizes the most.

In addition, the cover design of the novel was also highly praised. Many readers comment that the book cover is in bright in color and the design is simple, which is very fascinating. Even users leaving negative comments praise the book cover design. From these comments, it is obvious that a great book cover design attracts people to buy and read the book.

While the translator is not mentioned in the positive reviews, in the negative reviews, the translator is frequently mentioned. Among the ten negative reviews, four directly point out the translation of the novel is problematic, and three states that the text does not read smoothly and is hard to read. One user suggests that "translating 'literature' and translating 'words' are two different things. Simply translating the words and retaining the English grammar makes it impossible for the reader to put them into context."[61] Another user points out that "the text is translated sentence by sentence, without taking the context into consideration. Could not bring in the emotion of the story. It is very painful to read. Too bad."[62] One user states that the translation is very disappointing: "how can the phrase 'at the end of the day' be directly translated as 一天終了的時候? I really hope the publisher will put more effort into the translation."[63] In general, these readers think that the translation of the novel is too literal, making it hard to read and in the end, giving up on the novel.

[61] Translated by the researcher. The source text is: 翻譯「文學」跟翻譯「文字」是兩碼子事；單純翻譯文字，而續用英文文法，讓讀者完全無法融入情境。
[62] Translated by the researcher. The source text is: 逐句翻譯沒有語境，無法將故事情感帶入，看得很痛苦非常糟啊。
[63] Translated by the researcher. The source text is: 怎麼會有人把 "at the end of the day" 直接翻成一天終了的時候呢？真的希望出版社能在翻譯上多用點心。

For non-translated literature in general, readers may judge a book mainly on the basis of its content, the author's writing and narrative style. For translated literature, the translation is also taken into consideration. Even if the story is outstanding, if the translation is too literal and hard to read, the reader will not want to read on. Yet, when Taiwanese critics or the booksellers promote Rooney's novels, the translation is not mentioned at all. For them, the translation is not a criterion to judge the novel, but for the reader, it in fact is an important criterion for reading experience.

Besides the translation, the monotonous and tedious plot is also a reason why readers do not like the novel. One reader states that the novel is only suitable for young readers and readers who feel lost in life.[64] Another user who has finished the book indicates that the only good thing about the novel is perhaps it's marketing strategies.[65] Since everyone has different reading preferences, no matter how good the marketing strategies are, there are still readers who do not resonate with the novel.

The drama series of NP is also mentioned in many of the comments. Some users say that they read the book after watching the drama, while some decide to watch the drama after finishing the book. This echoes what Chia mentions in the podcast, that the novel and the drama series complement one another.

CwF has received only four reviews on Pok'elai as of Nov 18, 2022, and the reviews are mostly positive.[66] One user says Sally's writing is always amazing in its ability to accurately describe the needs and desires of a relationship. The existence of the translation is again missing here. Similarly, when critics Chen and Tseng praise Rooney for her ability to use simple words to precisely depict the complex emotions of the younger generation, they also do not mention the

[64] Translated by the researcher. The source text is: 一本只適合年輕且對生活徬徨的讀者閱讀的書。
[65] Translated by the researcher. The source text is: 本書的優點大概是行銷的很好吧！
[66] Source: "聊天記錄." *Books.com.tw*, https://www.books.com.tw/products/0010889755. Accessed 18 Nov. 2022.

translation. It seems that when praising the writing style of a translated novel, readers or critics tend to give this credit to the author, and the translator is mentioned only when the translation has flawed. This again shows that the translator is mostly invisible in Taiwan, unless when they make mistakes.

All four comments draw on the theme of relationship and the power in relationships. They also mention that they can find themselves within Rooney's words, and that what Rooney portrays can be found everywhere in their real life. Like NP, readers of CwF mostly discuss the theme of relationship in the novel, not mentioning other issues in the novel, such as socio-economic inequality or the Irish context of the novels.

As mentioned in the first chapter, Rooney's works are hailed as millennial novels because they portray the struggles and experience of the millennial generation in the face of socio-economic inequalities, the capitalism system and modern ways of communication through technology. Her protagonists are more or less influenced by the economic upheavals of Ireland, resulting in the precariousness and the uncertainty of the future (Barros del Río 12).

When Rooney's novels are translated into Taiwan, it becomes mainly about the anxieties and struggles of the young people when maintaining relationships and in the process of finding their true selves. Though the theme of socio-economic inequalities in Ireland is mentioned in some of the producer-based paratexts, it is seldom mentioned by the reader, who mostly focus on the emotional struggles of the young people. Almost no reader mentions about the downside of capitalism, modern ways of communication through technology, sexual fluidity, and conflictive family relationships, though some of the themes can also be found in the producer-based paratexts. This shows that the emotional struggle of the characters is the theme that resonates with the Taiwanese reader the most. Yet, it can also be argued that since the publisher emphasizes on the

psychological aspect of the young people throughout the paratexts, it leads the reader to pay more attention on this theme. This shows the influence the publisher may have on the reader's thoughts on a novel.

4.4 Concluding Remarks

The website information and the podcast on NP show that the publisher and booksellers attempt to narrow down the gap between the Irish novels and the Taiwanese reader. Efforts they made include generalizing about the millennial generation and connecting the novels to other more famous works or people. The ultimate aim for doing so may be to persuade the potential readers that the translated work is not too foreign, and that they have something in common with the main characters. From what Chia shares in the podcast, it can be found that the market of translated in literature has been in a poor condition. Readers of translated literature has declined in number, probably because they think it is too foreign to them and hard to relate. This may also explain why, compared to the critics in the West, the Taiwanese publisher and booksellers seldom elaborate on the Irish context of the novels and the author's stance as a Marxist.

Furthermore, it can be seen noticed that evaluation of the Western critics is made as a reference in the promotion of Rooney's works, as well as other translated Western literatures. For example, the publisher use the millennial generation as a selling point of NP, even though the definition of the term 千禧世代 is rather vague and the term is not frequently used in Taiwan. Since award-winning novels, bestsellers and novels adapted to TV series/movies are popular with the Taiwanese reader, the publishers may be more inclined to publish these works.

The notion of millennial novel or millennial generation is slightly different when it is translated into Taiwan. According to critics in the West, Rooney's works are millennial novels as

they capture the socio-economic inequalities, the effect of capitalism and the influence of the economic upheavals faced by the Irish millennial generation, resulting in their anxiety towards the future and relationships. Yet, when the concept of millennial novel is brought into Taiwan, it tends to be merely a tag for marketing. The publisher reduces the social context, focusing mainly on the emotional struggles of young people in maintaining relationships and finding themselves. The characteristics of the millennials are not explained and can be replaced by "young people" or "modern people," which may be a marketing strategy to attract more readers, not just people of certain ages.

Finally, when discussing or promoting Rooney's works, the publisher and critics seem to ignore the existence of the translator, even though they play a key role in presenting the novel. When they discuss or praise the language used by the author, the critics, as well as the reader, seem to ignore the fact that the book they read is the translation, not the source text. The process of translation is missing here. The only moment the translator is mentioned in when there is flaw in the translation. This may also show that when it comes to translated literature, reader tends to pay more attention on the content but not the writing, and translation is merely a tool for them to understand the content. It is only when the translation loses its effectiveness that the reader will notice the translation.

From the above analysis, it is found that the paratexts of the translations of Rooney's novels present the novels as stories about relationships, which can easily resonate with young Taiwanese people. In the paratexts produced in Taiwan, the publisher and critics focus more on the themes of love and struggles faced by the younger generation. They devote a lot of space to discuss the feelings of young people, but seldom mention the Irish context which results in the struggles of the protagonists. On the contrary, the paratexts produced by the Western critics often elaborate on

the Irish historical and social background, and touch on Rooney's stance as a Marxist. The different focuses in the paratexts imply that when the Taiwanese publisher and booksellers introduce and present Rooney's works into Taiwan, they make relevant adjustments to cater to the interests of local readers. While the Western reader may have more interest in the Irish context and topics regarding Marxism, the Taiwanese reader may be more interested in the anxieties faced by the young protagonists.

Chapter 5 Conclusion

This research aims to explore the paratexts of the Chinese translation of two Sally Rooney's novels to understand how the novels are presented in Taiwan. The three research questions are: (1) What do the publisher, translator and editor expect the reader to gain from Sally Rooney's novels? (2) How are Sally Rooney's novels advertised in Taiwan? (3) How do Taiwanese readers respond to Sally Rooney's novels?

Regarding the first question, it can be noticed that the publisher expects the Taiwanese reader to view Rooney's novels as general fiction that talks about love and friendship. The foreignness and the Irish context of the novels are seldom mentioned in the paratexts, but the emotional struggles faced by the millennials when socializing or understanding their true selves are constantly emphasized.

The translator remains invisible in most of the paratexts, except in the footnotes. By adding explanatory footnotes, the translator attempts to introduce Irish or Western culture and to help the reader have a better understanding of the text. Some explanatory footnotes on Irish historical or social issues also help to bring the reader back to the real world and bring these issues to their attention, making sure that Rooney's voice is heard by the Taiwanese reader. As for the editor, they also try to introduce Irish or Western culture to the reader, but sometimes, the footnotes are mixed with their own personal opinions or misinformation, which is likely to cause confusion to the reader.

As for the second question, Rooney's novels are advertised as novels depicting the millennials and novels receiving critical acclaim in the West, and are sometimes advertised along with their TV series adaptations. From the strategy the publisher promotes Rooney's novels, it can

be noticed that the publisher is greatly influenced by the Western critics' evaluation. In Taiwan, Rooney's novels are advertised as novels that depict the millennials. However, the term 千禧世代 (the millennials) is not often used in Taiwan, as the generation divided and labeled by the US does not exactly suit the situation in Taiwan. The millennials in Taiwan are more often referred to as 七、八年級 (the Seventh and Eighth Grade). Yet, since Rooney's novels are hailed as the millennial novels in the West, the publisher and booksellers in Taiwan directly translate this term into Chinese and use it as a selling point. They do not further explain why the millennials but no other generations face those emotional struggles and assume that the millennials around the world share the same concerns, and thus Rooney's attempt to discuss the impact of Irish society on the millennials is downplayed.

The publisher also advertises Rooney's novels as award-winning novels and bestsellers in the West, and promotes them along with their TV adaptations. When promoting the novels, the publisher greatly referred to reviews and evaluations from Western critics. Besides using the direct translation of the millennials, which is not often used in Taiwan, the publisher also included on the book covers the Western critics' opinions on the novels and the achievements the novels won in the West. It can thus be argued that the publisher and many Taiwanese publishers tend to publish works that are bestsellers or award-winning novels in the West. This can be noticed from the editor's interview and Pok'elai 2022 Top 100 Translated Literature, on which most of the translated contemporary Western literary works are bestsellers or award-winning novels in the West.

Another factor that may influence publishers' decision on publishing a Western literary works may be whether the work is or will be adapted to TV series or movie. On the online peritexts created by the reader, some readers stated that they decided to buy and read the novel after they

had watched the TV series, while some decided to watch the TV series after reading the novel. This shows that the success of the drama series will help to increase the sales of the novel and vice versa.

In response to the third question, the reader's response is very much in line with the way the publishers promote Rooney's works, suggesting that the publisher's paratext may have a great influence on how the reader receives the works. Like the publisher, the reader focuses on the anxieties and emotional struggles of the characters when maintaining relationships and in the process of finding their true selves. Other issues Rooney attempted to explore in the novels, including socio-economic inequalities in Ireland, the downside of capitalism, dysfunctional family relationship, modern ways of communication through technology, sexual fluidity and so on are seldom mentioned by the reader.

Though the translator's visibility remains low in most of the paratexts, the translation is frequently mentioned in the negative reviews, in which readers complained the translation of NP is too literal and hard to read. When the publisher promotes Rooney's novels, the translation is not mentioned at all, and they do not consider the translation as a criterion to judge the novel. Yet, for the reader, it in fact is an important criterion for the reading experience.

From both the peritexts and the epitexts of the translations of Rooney's novels, it can be noticed that the paratexts package the novels as stories about relationships, which young Taiwanese people can easily relate to. Unlike how the novels are introduced and promoted in the West, the Irish context of the novels and Rooney's stance as a Marxist are seldom mentioned in the paratexts produced in Taiwan. This shows that when introducing foreign literatures into Taiwan, the Taiwanese publisher and booksellers will make appropriate adjustments to meet the preferences of the local readers. Yet, some paratexts also suggest that when publishing and

promoting a Western literary work, the publisher is still hugely influenced by the Western critics' evaluation, and it is an added bonus if the work is adapted to TV series or movies. The findings also show that the publisher's paratexts may influence the reader's thoughts on the novels.

Some limitations can be found in this research. First is that this research only analyzes two novels, *Normal People* and *Conversation with Friends*, the findings may not represent the publisher's marketing strategies for translated Western literature as a whole. Other translated Western literary works published by the publisher could also be studied in order to look at the whole picture. Secondly, this research collects readers' reviews from Pok'elai solely. Readers' reviews on other online sources, like personal blogs, could also be included in the future research. Lastly, this research may be subjective as it lacks the opinions of others. This problem may be solved by using questionnaires or interviews to collect others' opinions.

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