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Selecting Translations for Young Readers: An Educational Framework for Reading Foreign Literary Works

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Abstract

Background and Aims: Selecting suitable translations of foreign literature for young readers requires attention not only to textual fidelity but also to accessibility, aesthetic quality, age appropriateness, and educational purpose. However, teachers often lack a systematic basis for comparing editions. This conceptual article proposes an educational framework for selecting Chinese translations of foreign literary works and reinterprets translation principles for literary education.

Methodology: The framework was developed through pedagogical reflection, illustrative comparison of Chinese translations, and engagement with scholarship on translation, children's literature, and literary education. Chinese versions of *The Little Mermaid*, *The Happy Prince*, and *The Little Prince* were used as illustrative cases rather than as an empirical sample.

Results: The proposed framework comprises three stages: preliminary screening of translators and editions, professional educational evaluation, and reader-oriented validation. Yan Fu's principles of faithfulness, expressiveness, and elegance are reformulated as knowledge, language, and aesthetic engagement. The illustrative comparisons demonstrate how textual completeness, lexical choice, readability, imagery, rhythm, tone, and literary style can shape educational suitability. The framework encourages teachers to consider both source-text relationships and young readers' experiences.

Conclusion: Translation selection should be treated as an educational judgment rather than a choice based solely on reputation, availability, or literal accuracy. The framework offers teachers a conceptually grounded and applicable process for selecting translated literature. Future empirical studies should examine its reliability, classroom usability, and effects on reading comprehension, engagement, and literary development across age groups and educational contexts.

Keywords: Young Readers; Translation Selection; Translated Literature; Reading Literacy; Literary Education

Introduction

Translated literary works introduce young readers to cultures, values, experiences, and literary traditions beyond their immediate environment. For children and adolescents, however, access to a foreign literary work is mediated by translation, and linguistic and stylistic choices may shape how the work is understood and experienced. Research on children's literature in translation has consequently examined readability, adaptation, cultural mediation, developmental appropriateness, and the relationship among translators, translated texts, and young readers (Lathey, 2016; Oittinen, 2000; Puurtinen, 1989). More recent scholarship has extended this attention to the broader contexts in which translated children's literature is produced, circulated, and received (Van Coillie & McMartin, 2020).

This scholarship provides an important basis for understanding the distinctive demands of translating for young audiences. Puurtinen (1989) showed how linguistic and syntactic differences can affect the readability and acceptability of translations of the same children's literary work, while Oittinen (2000) foregrounded the intended child reader and the context in which translation takes place. Lathey (2016) further examined the linguistic and developmental considerations involved in translating for children and adolescents. Together, these studies illuminate how translated literature is shaped for young readers. Less systematically developed, however, is a related educational question: when several translations of the same foreign literary work are available, how can teachers choose among them for particular groups of young readers and particular reading purposes? Addressing this question requires attention to textual quality, reader characteristics, and educational purposes within the same decision-making process.

The question is particularly relevant in China, where many foreign literary classics circulate in multiple Chinese translations produced in different periods and for different readerships. It also aligns with a broader educational emphasis in China on improving young people's reading experiences and

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access to high-quality reading resources. In 2025, the General Office of the Ministry of Education and the General Office of the Publicity Department of the Communist Party of China called for further implementation of the national reading initiative for young students and greater use of high-quality reading resources (General Office of the Ministry of Education & General Office of the Publicity Department of the Communist Party of China, 2025). From a broader literacy perspective, reading involves understanding, evaluating, reflecting on, and engaging with texts in relation to readers and reading purposes (OECD, 2023). Translation selection can therefore be viewed as one factor shaping how young readers encounter and engage with foreign literature.

Against this background, this conceptual article examines how teachers can select translations of foreign literary works for young readers. Drawing on pedagogical reflection, illustrative consideration of multiple Chinese translations, and relevant scholarship, it develops an integrated framework consisting of three stages—preliminary screening, professional educational evaluation, and reader-oriented validation—and three educational dimensions—knowledge, language, and aesthetic engagement. The three dimensions are developed through a pedagogical reinterpretation of Yan Fu's influential principles of faithfulness, expressiveness, and elegance. Examples drawn from Chinese translations of The Little Mermaid, The Happy Prince, and The Little Prince illustrate how the framework can inform educational decisions and provide a basis for subsequent empirical research.

Objectives

This conceptual article aims to develop an educational framework for selecting translations of foreign literary works for young readers. Specifically, it seeks to: (1) Identify the textual and educational considerations teachers face when choosing among translations of the same work. (2) Describe a three-stage selection process comprising preliminary screening, professional educational evaluation, and reader-oriented validation. (3) Reinterpret faithfulness, expressiveness, and elegance as knowledge, language, and aesthetic engagement to guide judgments about a translation's suitability for particular readers and reading purposes.

Conceptual Approach

This article is a conceptual study rather than an empirical or action-research report. Its framework is developed from pedagogical reflection on the teaching of foreign literary works, illustrative consideration of multiple Chinese translations, and scholarship on translated children's literature, readability, reader response, and literary education. Together, these sources help identify the educational issues involved in choosing among translations and provide a basis for developing a framework for teachers' professional judgment.

Three works—Hans Christian Andersen's The Little Mermaid, Oscar Wilde's The Happy Prince, and Antoine de Saint-Exupéry's The Little Prince—serve as illustrative cases. Each is available in multiple Chinese translations, allowing differences in completeness, diction, readability, imagery, and literary style to be considered in relation to translation selection. The cases illustrate the framework rather than constitute a systematically sampled corpus or provide empirical evidence of its effectiveness.

References to young readers' responses derive from routine educational practice and are used only as pedagogical illustrations. No participant responses were systematically collected, coded, or analyzed as research data. Discussion of translation differences refers to published Chinese translations. Any English descriptions of such differences are provided solely to make the discussion accessible to international readers and are not treated as independent textual evidence.

Methodology

This article uses a conceptual approach to develop an educational framework for selecting translations of foreign literary works for young readers. The framework draws on scholarship on children's literature in translation, readability, reader response, and literary education, together with pedagogical reflection on the factors teachers consider when choosing among translated editions. Yan

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Fu's principles of faithfulness, expressiveness, and elegance provide a conceptual starting point for the three educational dimensions of knowledge, language, and aesthetic engagement.

Chinese translations of *The Little Mermaid*, *The Happy Prince*, and *The Little Prince* are used as illustrative cases. The discussion considers how differences in completeness, diction, readability, imagery, and literary style may affect a translation's suitability for particular readers and reading purposes. These works were selected to illustrate the proposed framework; they do not constitute a systematically sampled corpus. References to readers' responses are pedagogical illustrations drawn from routine educational practice. No participant data were systematically collected or analyzed, and the article does not test the framework's effectiveness empirically.

II. Educational Challenges in Selecting Translations

Multiple translations of the same work offer teachers greater choice but also complicate selection. Differences may arise from the period in which a translation was produced, the translator's stylistic decisions, the form and completeness of an edition, or the pathway through which the work was translated. Such differences do not in themselves determine educational suitability. They matter when they affect young readers' access to meaning, experience of language, or engagement with literature.

1. Historical Language and Readability

Translations produced in different periods may differ considerably in vocabulary, syntax, idiom, and linguistic style. Earlier translations may possess substantial literary or historical value, yet some expressions may be unfamiliar or difficult for contemporary young readers. Newer versions may be more accessible without necessarily offering a richer literary experience.

Readability is therefore an important factor in translation selection. Puurtinen's (1989) comparison of two Finnish translations of The Wizard of Oz showed how syntactic choices and linguistic naturalness can affect readability and acceptability in translated children's literature. For teachers, the issue is less the age of a translation than whether its language enables the intended readers to understand the work while still encountering linguistic richness and literary value.

2. Fidelity and Stylistic Adaptation

Translations also vary in how translators adapt the source text for their intended readers. Translating for young audiences involves choices about language, cultural references, narrative voice, humor, imagery, and other features of literary expression. Scholarship on children's literature in translation has long emphasized the importance of the intended child reader and the context of reception in such choices (Lathey, 2016; Oittinen, 2000).

Adaptation is not inherently undesirable. Linguistic or cultural adjustment may facilitate understanding, whereas excessive alteration may change meanings, weaken characterization, or diminish important literary features. The educational task is to judge whether a translation remains accessible to its intended readers without unnecessarily sacrificing features central to the work.

3. Edition Type and Completeness

A literary work may reach young readers as a complete translation, an abridged version, an adaptation, an illustrated retelling, or a text prepared specifically for school-age readers. These forms may serve different purposes, but omissions and simplifications can affect narrative structure, characterization, cultural information, imagery, and opportunities for literary interpretation.

The nature of a version therefore needs to be clear before its educational suitability is judged. An abridged or adapted text may be appropriate at a particular reading stage or for a particular purpose, but it is not equivalent to a complete translation. Completeness becomes especially important when reading aims extend beyond following the plot to attending to the language, structure, and literary qualities of the work.

4. Translation Pathway and Textual Mediation

Translations also differ in the pathways through which they are produced. Some are translated directly from the source language, whereas others reach readers through an intermediary language. Indirect or relay translation has played an important role in the international circulation of literature,

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including children's literature, and should not in itself be taken as evidence of inferior quality (An, 2021).

For educational purposes, the translation pathway is best treated as contextual information rather than as a rule for accepting or rejecting a version. Where reliable publication information is available, the language from which a work was translated can be considered alongside its textual characteristics, intended readership, and publication history. What ultimately matters is the translated text that young readers encounter.

Historical language, stylistic adaptation, edition type, and translation pathway all affect the choices available to teachers, but none provides a sufficient basis for selection on its own. Their significance depends on how they shape young readers' access to meaning, experience of language, and engagement with literature—the three concerns at the center of the framework developed below.

III. An Educational Framework for Selecting Translations

Translation selection is not a search for a universally best version, but an educational judgment about the relationship among the translated text, the intended readers, and the purposes of reading. The framework proposed here integrates a three-stage selection process—preliminary screening, professional educational evaluation, and reader-oriented validation—with three educational dimensions—knowledge, language, and aesthetic engagement.

The stages describe how teachers can move from a broad range of available translations toward a considered choice. The dimensions help them judge the educational suitability of the versions under consideration. Features such as completeness, readability, diction, imagery, literary style, and translation pathway provide textual or contextual evidence for these judgments rather than functioning as separate criteria. Figure 1 presents the overall framework.

Stage 1: Preliminary Screening	**Stage 2: Professional Educational Evaluation**	**Stage 3: Reader-Oriented Validation**
Translators; editions; publication information; translation pathway	Close textual comparison; reader characteristics; reading purposes	Comprehension; language experience; literary response
Identify plausible candidate translations.	Evaluate educational suitability	Consider how textual differences are experienced by intended readers
EDUCATIONAL DIMENSIONS INFORMING JUDGMENT ACROSS ALL THREE STAGES		
KNOWLEDGE **Meaning and content; completeness; cultural content; significant alterations**	**LANGUAGE** **Readability; naturalness; diction; linguistic richness**	**AESTHETIC ENGAGEMENT** **Imagery; rhythm; tone and voice; literary experience**
Pedagogical reinterpretation: Faithfulness → Knowledge | Expressiveness → Language | Elegance → Aesthetic Engagement		

Figure 1. An Educational Framework for Selecting Translations for Young Readers

Note. The three stages represent the progression of the selection process, while knowledge, language, and aesthetic engagement inform judgment across all three stages. Faithfulness, expressiveness, and elegance are pedagogically reinterpreted rather than treated as equivalent to the three educational dimensions.

1. Stage One: Preliminary Screening of Translators and Editions

When many translations of the same work are available, close examination of every edition may be impractical. Preliminary screening helps teachers identify a manageable group of candidates. Useful

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information includes the translator's background, the publisher and publication history, whether the text is complete or adapted, and, where known, the language from which it was translated.

Established translators can provide useful starting points. In China, Zhu Shenghao, Fu Lei, Yang Jiang, and Ye Junjian, for example, have become closely associated with major works of foreign literature. Their reputations and the continued circulation of their translations can help identify versions worth examining. Reputation, however, is a reason to consider a translation, not a reason to select it automatically.

Chinese translations of Andersen's The Little Mermaid illustrate this distinction. Versions by established translators such as Ye Junjian and Ren Rongrong can reasonably enter a preliminary group of candidates. Their presence in the candidate group does not settle the final choice; rather, it creates a basis for closer examination of wording, readability, imagery, and literary style. Preliminary screening therefore narrows the field without determining which version is best suited to a particular group of readers.

2. Stage Two: Professional Educational Evaluation

Once candidate translations have been identified, attention shifts from bibliographic information to the texts themselves. Teachers can consider whether a version gives young readers reliable access to the meanings and cultural content of the work (knowledge), offers language that is accessible without unnecessary loss of richness (language), and retains literary qualities that can sustain imaginative and emotional involvement (aesthetic engagement).

These judgments can be grounded in specific textual features. Completeness, significant omissions or alterations, and the treatment of cultural meanings are especially relevant to knowledge. Readability, linguistic naturalness, diction, and sentence structure bear on language, while imagery, rhythm, tone, voice, and literary style bear on aesthetic engagement. These features provide evidence for professional judgment rather than a checklist to be scored mechanically.

Oscar Wilde's The Happy Prince illustrates why reputation needs to be followed by textual evaluation. Ba Jin's Chinese translation has circulated widely and would naturally enter a group of candidate versions. Yet established status does not settle the question of suitability. Lin (2012), comparing Ba Jin's translation with the version by Su Fuzhong and Zhang Min from the perspective of "function plus loyalty," argued that the latter more fully realized the intended translation function while maintaining loyalty to the source text.

The point of this comparison is not that one version is universally superior for young readers. Rather, it shows why a translator's reputation can serve as a starting point but cannot replace examination of the text itself. A historically or literarily important translation may be demanding for a particular group of readers, while a highly accessible version may simplify features important to literary appreciation. The choice depends on the fit among the text, the readers, and the purpose of reading.

3. Stage Three: Reader-Oriented Validation

Professional judgment remains central, but intended readers can offer another perspective on the differences among candidate translations. Reader-response approaches emphasize the reader's active role in literary experience, and research on translated children's literature likewise suggests that responses to translations may be shaped by both textual and extratextual factors (Chen, 2023). Reader-oriented validation brings this perspective into the selection process without turning reader preference into the sole basis for choice.

The Little Prince is useful here because it has appeared in many Chinese translations. Versions by Hu Yusu, Zhou Kexi, Guo Hong'an, and Ma Ainong provide a practical set of texts through which lexical, syntactic, and stylistic variation can be examined (Saint-Exupéry, 1981, 2009, 2013, 2016). Rather than treating any one of these versions as inherently superior, teachers can select a short corresponding passage and invite readers to notice how differences in wording, imagery, rhythm, and sentence structure affect understanding and literary experience.

Instead of asking readers simply which version they prefer, teachers can ask what they understand from each version, what differences they notice, and how particular expressions affect their reading. Such comparison can reveal whether a version communicates the situation clearly, whether its language

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feels natural yet sufficiently rich, and whether its imagery and tone sustain imaginative or emotional involvement.

The same three dimensions can guide this discussion. Understanding the situation and its significance relates to knowledge; responses to clarity, naturalness, rhythm, and wording relate to language; and responses to imagery, emotional force, and imaginative involvement relate to aesthetic engagement. Reader-oriented validation is therefore neither a popularity vote nor a substitute for professional judgment. It adds a reader-centered perspective on how textual choices may be experienced by the readers for whom a translation is being considered.

The three stages thus move from identifying plausible candidates, to examining their educational qualities, to considering readers' experiences of textual differences. The next section develops the three dimensions that guide judgment across this process.

IV. Core Educational Dimensions of Translation Selection

The three dimensions of knowledge, language, and aesthetic engagement provide an educational basis for judging translations across the selection process. Their conceptual development draws on Yan Fu's influential principles of xin, da, and ya, commonly rendered as faithfulness, expressiveness, and elegance (Zhang, 2013).

Yan Fu formulated these principles in a particular historical and intellectual context, not as standards for children's literary education. They are therefore used here as a conceptual point of departure rather than as fixed or universal criteria. For the purposes of translation selection, faithfulness is related to knowledge, expressiveness to language, and elegance to aesthetic engagement. This pedagogical reinterpretation shifts attention toward the relationship among the translated text, the young reader, and the purpose of reading.

1. Faithfulness for Knowledge

For young readers to engage meaningfully with a foreign literary work, they first need reliable access to what the work communicates. In this framework, this concern is represented by the dimension of knowledge, which develops the educational implications of faithfulness.

Knowledge here is broader than factual information. It includes narrative events, relationships among characters, ideas, cultural references, and significant details through which readers make sense of a work. Omissions, substantial alterations, or excessive simplification may interfere with this process. Completeness and other forms of textual mediation therefore matter when they affect readers' access to significant meanings or cultural content.

This does not require word-for-word correspondence with the source text. Linguistic and cultural adjustments may help young readers understand a work without compromising its essential meanings. The concern is whether a translation gives readers dependable access to the work rather than whether it reproduces every feature of the source in the same form.

2. Expressiveness for Language

Young readers encounter a translated literary work through the language of the translation. Language, the second dimension, therefore concerns both comprehensibility and the quality of the linguistic experience offered by the text.

Accessibility matters, but literary language need not always be simple. Reading literature can expose students to varied vocabulary, sentence patterns, rhythm, imagery, and distinctive forms of expression. Excessive simplification may make a text immediately easier while reducing its linguistic and literary richness; unnecessarily archaic or obscure language, on the other hand, may distance readers from the work.

The educational value of expressiveness lies in finding a productive relationship between readability and richness. Naturalness of expression, diction, sentence structure, rhythm, and developmental appropriateness can all inform this judgment. A suitable translation should allow young readers to follow the text while still giving them something worthwhile to encounter in its language.

3. Elegance for Aesthetic Engagement

Literary reading also depends on what readers experience while reading. The third dimension, aesthetic engagement, develops the educational implications of elegance by focusing on imaginative,

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emotional, and experiential involvement with a literary work. This perspective is consistent with reader-response theory, particularly Rosenblatt's (1978) account of aesthetic reading, and with more recent work on reader-response approaches in literature education (Momeni et al., 2026).

A literary work communicates through more than explicit content. Imagery, rhythm, tone, voice, symbolism, humor, and other stylistic features contribute to its effect on readers. A translation may communicate the plot accurately and read fluently yet still weaken the imaginative or emotional force of the work. Conversely, a version that retains vivid imagery, an effective rhythm, or an appropriate narrative voice may enable readers to experience more fully what makes the text literary.

Elegance in this framework should not be confused with ornate or elevated language. Simplicity, precision, humor, restraint, rhythm, or vividness may all contribute to aesthetic experience. What matters is whether the translation retains enough of the work's literary force to invite imagination, feeling, and sustained engagement.

4. Bringing the Dimensions Together

Knowledge, language, and aesthetic engagement are distinguishable for purposes of analysis, but they operate together in reading. A translation may communicate meaning accurately while remaining unnecessarily difficult; another may read smoothly while altering significant meanings; a third may be accurate and accessible but flatten the imagery, rhythm, or voice that gives the work much of its literary force.

Rather than treating the dimensions as a scoring system, teachers can use them as a set of practical questions. (1) **Knowledge:** Does the translation give young readers reliable access to the meanings and cultural content of the work? (2) **Language:** Does its language support comprehension while providing a worthwhile literary language experience? (3) **Aesthetic engagement:** Does it retain enough literary force to invite imaginative and emotional involvement?

Together with the three-stage process, these dimensions provide a way to move from available editions to an educationally reasoned choice. The stages organize the selection process; the dimensions guide the judgment made within it.

Discussion

The proposed framework addresses a practical problem in literary education: teachers may have several translations of the same work available, yet bibliographic information alone cannot establish which version suits a particular group of readers. Research on translating for children emphasizes the role of the intended reader, while studies of translated children's literature show that textual choices are shaped by their contexts of production and reception (Lathey, 2016; Oittinen, 2000; Van Coillie & McMartin, 2020). The framework brings these concerns into a selection process that considers the text, the readers, and the purpose of reading together. Its three stages—preliminary screening, professional educational evaluation, and reader-oriented validation—organize teachers' judgment without assuming that one translation will be preferable in every setting.

Preliminary screening helps teachers identify what they are comparing. Publication date, translator, intended readership, edition type, and translation pathway provide useful context, but none determines quality on its own. Research on direct and indirect translation, for example, supports examining how a work reaches its readers rather than treating the translation pathway as a sufficient reason to accept or reject it (An, 2021). Similarly, studies of particular translated works illustrate that choices about adaptation and expression need to be considered in relation to a translation's purpose and textual effects (Lin, 2012). Screening therefore narrows the field of candidate editions; the educational evaluation must still examine what young readers will encounter on the page.

The dimensions of knowledge, language, and aesthetic engagement guide that closer evaluation. They are a pedagogical reinterpretation of Yan Fu's principles of faithfulness, expressiveness, and elegance, which were developed in a different historical context and should not be treated as fixed measures of suitability for children (Zhang, 2013). **Knowledge** concerns readers' access to significant narrative meanings, relationships, and cultural content. **Language** concerns both comprehensibility and the value of the linguistic experience; evidence that syntactic and stylistic

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choices affect the readability and acceptability of children's translations makes this dimension especially relevant (Puurtinen, 1989). **Aesthetic engagement** concerns whether imagery, rhythm, tone, and voice support an involving literary experience. The dimensions are considered together: an accessible rendering may lose significant detail, while a text that preserves detail may present unnecessary difficulty for its intended readers.

Comparing corresponding passages makes these judgments more concrete. The Chinese versions of *The Little Prince* by Hu Yusu, Zhou Kexi, Guo Hong'an, and Ma Ainong provide editions through which teachers can examine differences in wording and style (Saint-Exupéry, 1981, 2009, 2013, 2016). Such comparison does not, by itself, establish that one edition is universally superior. It helps teachers ask whether particular choices serve a defined reading purpose—for example, an initial encounter with the story or closer attention to its literary expression. Reading also involves making meaning in relation to a text and a purpose (Organisation for Economic Co-operation and Development, 2023), so the same textual feature may warrant different judgments in different teaching contexts.

Reader-oriented validation adds a further perspective by asking how intended readers understand and experience selected passages. Rosenblatt's (1978) account of aesthetic reading gives theoretical grounds for attending to readers' responses, and a systematic review of classroom applications of reader-response approaches identifies discussion and other response activities as established practices in literature education (Momeni et al., 2026). Teachers might ask students what they understand, where they hesitate, and how particular words or images affect their reading. Responses should be interpreted carefully: an unfamiliar expression may create a barrier, but it may also prompt productive discussion. Moreover, reception can be influenced by factors beyond the translated text, as research on childhood nostalgia in the reception of translated children's literature demonstrates (Chen, 2023). Reader preference is therefore informative, but it cannot replace textual comparison and professional judgment.

This article offers a conceptual framework, not evidence that applying it improves comprehension or literary engagement. The three works discussed serve as illustrations rather than a systematically sampled corpus, and no reader responses were collected or analyzed as research data. Future studies could examine whether teachers can apply the stages consistently, how they weigh the three dimensions when these point toward different choices, and how different translations shape young readers' understanding and literary experience. Such research would help establish where the framework is useful and where it needs adaptation.

Conclusion

Selecting a translation for young readers is both a literary and an educational decision. When several translations of the same foreign literary work are available, the question is not which version is universally best, but which is better suited to particular readers and reading purposes. The framework proposed in this article addresses this question through three stages—preliminary screening, professional educational evaluation, and reader-oriented validation—guided by three dimensions—knowledge, language, and aesthetic engagement. By reinterpreting Yan Fu's principles of faithfulness, expressiveness, and elegance for educational purposes, the framework connects translation selection more directly with young readers' understanding, language experience, and engagement with literature.

Translation selection can also become part of literary learning itself. Bibliographic information helps identify promising versions, close comparison draws attention to differences in meaning and expression, and guided reader comparison can reveal how wording, imagery, rhythm, and style shape the experience of a literary work. In this sense, comparing translations is more than preparation for reading: it can help young readers notice how language mediates literature across cultures.

The framework remains conceptual and is illustrated primarily through Chinese translations of selected foreign literary works. It has not been empirically validated through systematically collected participant data, and the examples presented here should therefore be understood as illustrations rather than evidence of effectiveness. Future studies could examine how the framework functions in different

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educational settings and whether its stages and dimensions require adaptation across languages, cultures, age groups, and literary genres.

Knowledge Contribution

This article contributes a conceptual framework for selecting translations of foreign literary works for young readers. It connects scholarship on children's literature in translation with the educational decision teachers face when several versions of the same work are available. The framework specifies three stages—preliminary screening, professional educational evaluation, and reader-oriented validation—and uses knowledge, language, and aesthetic engagement as dimensions for judging suitability across those stages.

The article also offers a pedagogical reinterpretation of Yan Fu's principles of faithfulness, expressiveness, and elegance. By relating these principles to readers' access to meaning, their experience of language, and their engagement with literary form, it provides teachers with questions for comparing translations in light of particular readers and reading purposes. Its contribution is conceptual and practical; the framework's consistency and effects on readers remain to be examined empirically.

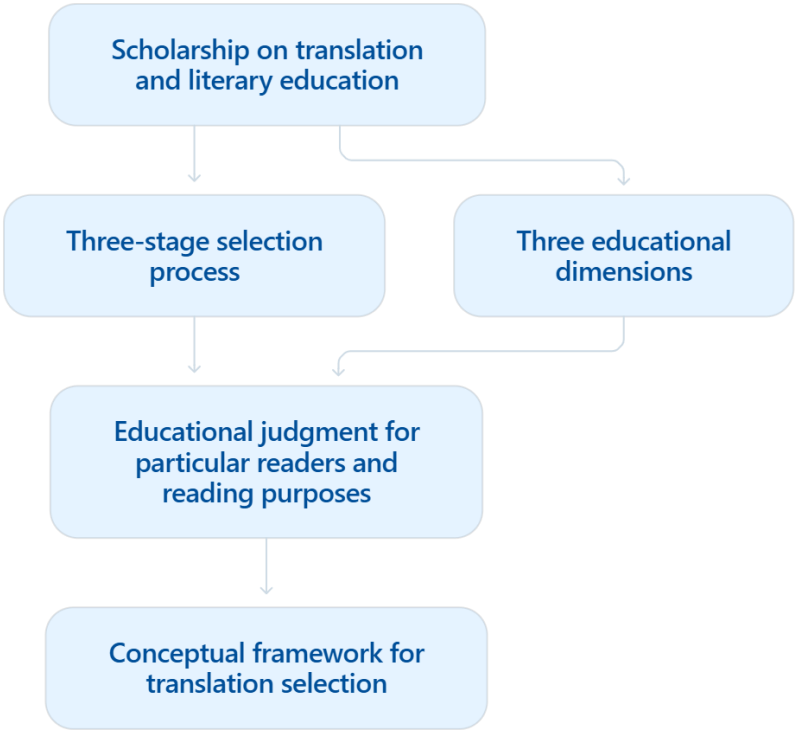


Figure 2. Knowledge contribution of the proposed framework

Recommendations

Teachers selecting translations of foreign literary works for young readers should begin by identifying the readers' ages, reading experience, and purpose for reading the work. They can then use the proposed three-stage process to identify candidate editions, compare corresponding passages, and consider how the intended readers understand and experience those passages. The dimensions of knowledge, language, and aesthetic engagement should guide comparison, with the weight given to each dimension determined by the reading purpose.

Schools and curriculum developers may support this work by making edition information available and allowing teachers access to more than one translation for comparison. Where feasible, guided comparison of short passages can also become a learning activity that helps students notice how wording and style shape literary meaning.

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Researchers should test the framework in varied classrooms and language contexts. Studies could examine how consistently teachers apply its stages and dimensions, how they resolve competing considerations, and whether their translation choices affect readers' comprehension, language experience, or literary engagement.

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Conflict of Interest Statement

The author declares no conflict of interest.

Data Availability Statement

No research dataset was generated or analyzed for this conceptual article. References to classroom practice and young readers' responses are used as pedagogical illustrations rather than as systematically collected empirical data.

Ethics Statement

This conceptual article draws on pedagogical reflection and illustrative examples from routine educational practice and does not report formal human-participant research. No identifiable personal information or systematically collected participant data are presented. Therefore, institutional ethics approval was not applicable.

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Declaration of Generative AI and AI-Assisted Technologies

During the preparation and revision of this manuscript, the author used ChatGPT (OpenAI) for English-language refinement, language editing, and formatting assistance. The author reviewed and revised the AI-assisted output and takes full responsibility for the content of the final manuscript.

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