



The Effect of Genre-Oriented Translation-Based Instruction on EFL Writing*

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ABSTRACT

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This study investigated the effect of genre-oriented translation-based instruction on EFL writing. Many Korean university students are interested in learning English, enhanced by translating drama, cartoons, and children's storybooks. However, when they engage in these activities, they feel difficulty even if the texts seem simple. This is because the translation process requires not just language competence but also different textual, rhetorical, and social aspects involved in particular genres. In this study, a genre-oriented translation-based writing workshop held for 23 university students is analyzed. A combination of research methods including a pre-test, a workshop, a post-test, survey, and interviews was utilized. This paper discusses first, how genre-oriented noticing helps to raise learners' awareness of discourse conventions; second, how a translation-based workshop affects the use of learners' lexico-grammatical patterns, rhetorical patterns, and formality patterns in writing; and third, how an analysis of qualitative data showed there are two categories of genre knowledge that the participants can perceive as easy or difficult. Further implications for the use of text genre knowledge are also discussed.

I. INTRODUCTION

The purpose of the current study is to investigate how EFL learners use genre knowledge to increase their pragmatic awareness in their writing enhanced by genre-oriented translation-based workshop. Current university students are interested in watching and translating movies, news and cartoons. Since they have more chance to meet these authentic materials they constantly try to translate some expression and word corresponding to one to the other language. Although the grammar translation teaching method has been criticized and is no longer recommended as a popular teaching method, current students use it to learn English on their own. Learners even like to self-publish

their translation work in cyber space since current mobile publishing applications don't require a professional publishing process.

However, many EFL learners face difficulties in translating even if the text seems very simple. It makes them blame their difficulties in making progress on their limited English proficiency and they soon lose their motivation to practice writing and translating. This is one of the most significant problems in current English education; this is not only due to the lack of pragmatic competence but also focusing only on linguistic competence. The translation process goes beyond textual meanings and highlights the pragmatic implications of texts especially rhetorical conventions and generic features.

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Since 1990, many researchers have focused on text genres to teach foreign language (Bhatia, 1993; Swales, 1990) and translation skills (Hatim & Mason, 1990). Swales (1990) refers to *genres* as the different types of texts that a specialized community of practice makes use of and which comprise the following elements: a distinctive set of communicative purposes, a particular intended audience, a specific context of situation as well as recurrent discourse conventions and communication rules. Text genre in this study is understood to be a conventionalized text form including register and pragmatic knowledge. It is also understood to be a dynamic and hybrid text form that represents an interface in a specific context of a situation (Kress, 1989).

Although there has been a lot of research on genre based instruction, most of this research has focused on academic and expository genres for ESP (English as Specific Purpose) (Y. Kim & J. Kim, 2005; Sadeghi, Hassani, & Hemati, 2003). In order to address current educational needs, there should be more research on genre based research with lower proficiency learners focusing on the area of everyday language contents translation. This study developed a genre-oriented translation-based workshop to provide adequate input in the translating of children's stories since they are easy enough for lower proficiency learners and yet fruitful to enquire into those linguistic, rhetorical, and social aspects that genres and pragmatic knowledge involve.

The research question of this study is how EFL learners use genre knowledge – register, rhetoric, and knowledge of formality – to increase their awareness of the discourse conventions and pragmatic meanings of sentences when they translated a children's story into English.

II. LITERATURE REVIEW

1. Text Genre Knowledge

Text genres have been considered as formulaic prototypes which are socially constructed. The specific communicative need and purpose to achieve socially recognized goals are constructed conventional generic structures such as linguistic encoding (Bhatia, 1993; Martin, 1992; Swales, 1990). Genre theory within the framework of applied linguistics has had influence on language or literacy teaching. A lot of research on the explicit teaching of genre proves the usefulness of genre knowledge in raising awareness of learners' rhetorical conventions and proper language use in context (Miller, 1984; Swales & Feak, 2000). This genre knowledge is positively correlated to develop pragmatic competence which is the ability to use language appropriately in social context (Ifantidou, 2011).

It was in the 1990s that the concept of genre first became important in the field of language teaching as a semiotic notion in relation to language's intercultural nature (Bhatia, 1993; Swales, 1990). In writing research, the importance of genre knowledge is highlighted because it

is relevant for the quality of comprehension/production of texts (Beers & Nagy, 2011; Ravid & Tolchinsky, 2002). The knowledge of text genre increases awareness of textuality and discourse. The sharing of it enables receivers to infer and create the acceptability of the producers so that they can communicate and cooperate in the construction of a discursive goal. The ability to comprehend, analyze, and create new texts which are compatible with other existing genre is promoted by the increased knowledge of text genre. Since text genre is a culturally specific category, we are able to see how language conceptualizes reality in various ways (Staples & Reppen, 2016; H. J. Yoon & Polio, 2017).

Genre knowledge can be divided two parts. The first type of knowledge is global knowledge that can be learned explicitly in a short period of time and implemented without difficulty. It is similar with declarative knowledge in EFL. The second type is concrete knowledge that the participants had some difficulty applying even if they possess the appropriate knowledge. It is similar to procedure knowledge in EFL (Farashaiyan, Tan, & Subakir, 2014). Genre knowledge is suggested to be taught explicitly in classroom deductively and requires time for learners to intake knowledge into their learning experience (Huang, 2010).

2. Translation as a Methodology in a Genre-Based Instruction

Translation from L1 to L2 has been viewed with skepticism in foreign language teaching because of the concept of language interference which is defined as a negative transfer of language from L1 to target language. This is because the translation was only used as a tool for checking or evaluating the learning of students. However, it is still arguable whether language interference is valuable to language learners or not since transfer can be positive when knowledge of one's first language can help the learner in developing skills in the second language.

Since in translation the target language is defined as equivalent in regards to the conceptual content, linguistic form, and communicative function of a ST (Source Text), translation is suggested as a valid activity in the foreign teaching for practicing sociorhetorical competences (Duff, 1989; Vermeer, 1994).

Therefore, translation-based instruction provides several advantages for foreign language teaching and learning. First, learners can reveal contrasts and similarities between the two languages and their corresponding lexical and grammatical patterns. Translation activities such as finding proper words for a certain context increase awareness of appropriate word relationships (D. H. Lee, 2007). This increases metalanguage awareness related to finding the right nuances in the native language and the target language and understanding how the native and target language are the same and how they are different.

Second, accuracy and flexibility of language are increased when learners "search (flexibility) for the most ap-

propriate words (accuracy) to convey what is meant (clarity)” (Duff, 1989, p. 7). In this case, translation does not just focus on language form but rather on communicating meaning enhanced by cognitive complements and background knowledge (J. Jeon, J. Choi, & K. Park, 2010).

Third, real material for translating activity includes a typology of real genres to illustrate particular aspects of language usage as it is. It is a good tool to develop the learners’ communicative and pragmatic competence in real language use contexts. Translation of everyday language in real materials makes the learners to acquire not only vocabularies but also sociolexical knowledge (Paltridge, 2001).

Finally, from a cognitive point of view, translation activities help learners to understand the second language (O’Malley, Chamot, Stewner-Manzanares, Kupper, & Russo, 1985) because translation facilitates semantic processing and makes it easy for memory constraints (Kern, 1994).

3. Children’s Story Genre

To understand the nature of language, it is necessary to develop not only grammatical competence but also pragmatic competence (Leech, 1983). However, much research on the genre-based approach in EFL is devoted to higher language proficiency learners. Use of the technical text genre has been emphasized more in order to train ESP learners who needed to learn the way to write technical reports. Therefore, there were not many research on everyday language translation for lower levels of English proficiency despite the growing desire for translation of easy everyday language and contents.

In order to extend the scope of genre research the children’s story genre can be used. Children’s stories can provide a chance to develop learners’ pragmatic competence regardless of their language proficiency since the sentence structures of and word choices in children’s stories are easier and there are more contextual clues. Different from grammatical competence which is independent of context and abstract, pragmatic competence is context sensitive and the comprehension of language is relative to social situations (Kress, 1989). Learners can increase their ability to use linguistic means to reach specific communicative goals by making use of the linguistic devices which are specified and stored in grammatical competence.

Since a children’s story provides the context of the communicative situation, learners can more easily recognize the cultural and intercultural values, perceptions, and behaviors. This also helps learners to designate the relationships among participants and the purpose of the action in the story. Likewise, it enables learners to recognize knowledge about the relevant social and cultural aspects of language use (Kelly, 2005; Wright, 1995).

There are characteristics in children’s books which distinguish them from other books.

they are generally shorter; they tend to favor an active

rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonist are the rule; conventions are much used; they tend to be optimistic rather than depressive; language is child-oriented. (Hunt, 1991, p. 63)

Children’s storybooks have different characteristics not only in their language components but also in their groups of readers. They have two different groups of reader: first the children, and the second adult reader including parents, teacher, and critics (Noerjanah, 2017).

III. RESEARCH METHOD

For this study participants took a genre-oriented translation-based workshop. The analysis of this study focused on the effect of genre knowledge on the increased awareness of textual and contextual meaning when the participants translated children’s stories into English.

1. Participants

As shown in Table 1, the participants were students from freshman to seniors majoring in English in a four year women’s university. Most of them were interested in translation as a method to practice English in self-study and as their future job preference. The average TOEIC score for the participants is around 750 so that they are categorized at the intermediate level of English. Most of the participants showed their interest in the translation of stories, dramas, songs, and movies. The purpose of taking the workshop was to improve their English proficiency. They also wanted to learn translation skills that they can use when they study or in work related contexts.

TABLE 1
Information of the Participants

Categories	Items	n	%
Year	Freshman	5	21.74
	Sophomore	6	26.09
	Junior	4	17.39
	Senior	8	34.78
Purpose of taking the workshop	To improve English	12	52.17
	To learn translation skills	11	47.83

A native speaking English professor gave lectures in a translation workshop which was designed based on the genre-oriented knowledge model of the functional approach paradigm (Vermeer, 1994). The procedures of the workshop followed the process writing model which includes planning, translating, reviewing, and monitoring (Fowler, 1986). The workshop was organized by the department of English language and literature. The workshop consisted of two parts. The first part consisted of nine hours of lectures in the first of week of the semester. This part included lectures on genre knowledge and translation strategies. The lectures covered register, formality,

and figures of speech in children’s story. In the second part participants worked on translation of a story in pairs. They uploaded the 1st version of translations online during this two-week period. Using the instructor’s feedback on their previous drafts, they wrote each of their 2nd and 3rd versions every two weeks. Table 2 shows the contents of the lecture developed by the researcher and the lecturer based on translation characteristics of children’s story.

TABLE 2
Contents of the Workshop

Categories	Contents
The register of children’s book	<ul style="list-style-type: none"> • Checking for length of sentence and word • Checking for formality and tone • Checking for nuance and connotations
Some general Korean to English translation strategies	<ul style="list-style-type: none"> • <i>Subject + Verb</i> in Korean vs. <i>Subject + Noun</i> in English • Using non-human subjects in English • Using dummy subjects <i>It</i> and <i>There</i> • Using opposite affirmative/Native phrases oppositely in English and Korean
Figures of speech and other techniques	<ul style="list-style-type: none"> • Repetition of words, grammar, structure, etc. • Use of alliteration • Omission of subjects, verbs, and conjunctions • Appropriate use of onomatopoeia in English • Modern story vs. fairy tale

2. Data Collection and Analysis

Three data collection techniques were utilized to investigate the use of genre knowledge to improve pragmatic competence. The first data came from self-reported surveys and semi-conducted interviews. Interviews for collecting demographic information were carried out; each interview lasted about 30 minutes. The second data came from their pre and post translation before and after they took the workshop. For the pre- and post-test, the participants translated a part of a Korean story, *Dangle Princess* (J. Lim, 2002) into English. They took each test during one day and uploaded it on the website.

Triangulation using multidimensional ways of collecting data enabled greater reliability and validity in this research. In analyzing these data, a constant comparative method was utilized to make sure there were consistencies of themes (Merriam, 1998).

As you see in Table 3, in order to look at the use of genre knowledge for translation, register variation of a children’s story, structural translation skills, and pragmatic knowledge using a modified version of Martin (1992) were focused in this research.

TABLE 3
Framework of Pragmatic Analysis

Categories	Items
Genre knowledge	<ul style="list-style-type: none"> • Educational story • Short & easy story • Include a lot of dialogue
Registers	<ul style="list-style-type: none"> • (In)formality • Tone • Nuance & connotation • Simplicity (length of sentences and words) • Coherence
Structural-translation skills	<ul style="list-style-type: none"> • <i>S + V</i> in Korean vs. <i>A + N</i> in English • Non-human subjects • Dummy subjects • Negative phrase oppositely
Pragmatic knowledge (figure of speech)	<ul style="list-style-type: none"> • Repetition • Alliteration • Omission • Onomatopoeia • Cliché

IV. RESULTS OF THE STUDY

The results of this study show that the genre-oriented translation-based workshop helped the participants to increase their awareness of textual and contextual meaning using genre conventions and pragmatic features of children’s stories. The data of the surveys prove that self-awareness of genre-oriented translation strategies increased. The data from the pre- and post-tests show that the participants increased their use of translation knowledge.

Both quantitative and qualitative data analyses also show that there are two types of genre knowledge. The first type is the global knowledge that the participants implement immediately without difficulty. The second type is concrete knowledge that the participants had some difficulty applying even if they possess the appropriate knowledge.

1. The Awareness of Genre Knowledge

The data from the surveys and interviews have been analyzed to investigate how the genre-oriented translation-based instruction affects self-awareness of genre-oriented translation knowledge. The analysis of the data found that the degree of self-awareness of genre knowledge and translation strategies increased.

Table 4 shows that the participants’ level of genre knowledge generally improved. The participants did not have concern for the purpose, intended readers, and characters of the children’s story although they knew the text for the pre-test was from a children’s story before the workshop. However, they were highly aware of these factors after the workshop and tried to use their genre knowledge in the post-test. The participants realized that use of genre knowledge is important to increase their ability to translate properly. Although they had general genre knowledge which was learned from their L1, they did not have much concern for using them in

TABLE 4
Genre Knowledge Awareness in Pre- and Post-Test

Categories	Items	Pre-Test				Post-Test				
		(1)	(2)	(3)	(4)	(1)	(2)	(3)	(4)	
Genre knowledge	Realizing the social purpose of the genre and characteristics of the genre	<i>n</i>	5	15	3	0	0	0	7	16
		%	21.74	65.22	13.04	0	0	0	30.43	69.57
	Focusing on meaning than grammatical expression in translation	<i>n</i>	7	10	6	0	0	2	5	16
		%	30.43	43.48	26.09	0	0	8.70	21.74	69.57
Formality	Knowing the intended readers of the genre	<i>n</i>	0	19	2	2	0	0	5	18
		%	0	82.61	8.70	8.70	0	0	21.74	78.26
	Decide whether it is formal or informal expression	<i>n</i>	3	13	6	1	0	0	4	19
		%	13.04	56.52	26.09	4.35	0	0	17.39	82.61
	Choosing tone of words based on characters' emotional mood	<i>n</i>	4	13	3	3	0	0	6	17
		%	17.39	56.52	13.04	13.04	0	0	26.09	73.91
	Converting some complex sentences into several simple sentences.	<i>n</i>	4	13	3	3	0	0	6	17
		%	17.39	56.52	13.04	13.04	0	0	26.09	73.91
Converting some descriptive parts in Korean into dialogue for coherence of informality	<i>n</i>	6	13	1	3	0	0	7	16	
	%	26.09	56.52	4.35	13.04	0	0	30.43	69.57	

(1) Never, (2) Rarely, (3) Often, (4) Frequently

TABLE 5
Register and Readability Awareness in Pre- and Post-Test

Categories	Items	Pre-Test				Post-Test				
		(1)	(2)	(3)	(4)	(1)	(2)	(3)	(4)	
Register	Concern about the register for children and adults	<i>n</i>	7	11	3	2	0	5	7	11
		%	30.43	47.83	13.04	8.70	0	21.74	30.43	47.83
	Concern about the register of characters' social context	<i>n</i>	7	13	3	0	0	5	7	9
		%	30.43	56.52	13.04	0	0	21.74	30.43	39.13
Readability style	Adding some rhyme to make the sentence rhythmical for young readers	<i>n</i>	11	11	1	0	0	3	5	15
		%	47.83	47.83	4.35	0	0	13.04	21.74	65.22
	Concern about figures of speech: repetition, metaphor, hyperbole, minimal pair	<i>n</i>	15	7	1	0	0	3	7	13
		%	65.22	30.43	4.35	0	0	13.04	30.43	56.52
	Paraphrasing for onomatopoeia of Korean into rhythmical phrases	<i>n</i>	8	12	3	0	0	0	10	13
		%	34.78	52.17	13.04	0	0	0	43.48	56.52
	Transposition: literal translation may not be in accord with the natural usage in English	<i>n</i>	12	8	2	1	0	0	15	7
		%	52.17	34.78	8.70	4.35	0	0	65.22	30.43
	Use of synonym, hypernym, hyponym to deliver better contextual meaning	<i>n</i>	15	7	1	0	0	1	15	7
		%	65.22	30.43	4.35	0	0	4.35	65.22	30.43
Reduction and expansion: reducing or omitting a certain word or phrase	<i>n</i>	6	16	1	0	0	0	10	13	
	%	26.09	69.57	4.35	0	0	0	43.48	56.52	
Established equivalent: use the official or the generally accepted translation of any institutional term.	<i>n</i>	7	15	0	1	1	0	10	17	
	%	30.43	65.22	0	4.35	4.35	0	43.48	73.91	

(1) Never, (2) Rarely, (3) Often, (4) Frequently

translating the story before the workshop.

Table 5 shows that they also had difficulty applying some of the figures of speech in English. Differently from genre knowledge, the percentage of register and readability awareness improved only 30.43 to 65.22 percentage. As EFL learners, it is difficult to catch the proper sensibility and nuance of certain vocabulary such as hypernyms, hyponymy and synonymy and grammar structure. Use of hyperbole and metaphor in a translation text requires understanding of both literacy knowledge and concrete lexico-grammatical knowledge (Newmark, 1988).

Current research indicates that instructors made use of some of what they had learned in the explicit instruction

of pragmatic rules using a deductive approach; however, they did not have enough time to practice all of the pragmatic features they had been taught in the workshop. Using proper words and grammar takes quite a long time because it is related to procedural knowledge. On the other hand, literacy genre knowledge can be mastered in relatively shorter period of time because it is related to declarative knowledge. This shows that the workshop was not long enough for the participants to practice the procedural knowledge.

This tendency is also shown in coherence awareness. As shown in Table 6, the global knowledge related to coherence significantly improved up to 73.91 percent. How-

TABLE 6
Coherence and Cohesion Awareness in Pre- and Post-Test

Categories	Items	Pre-Test				Post-Test				
		(1)	(2)	(3)	(4)	(1)	(2)	(3)	(4)	
Coherence	Check for coherence of register, style, informality	<i>n</i>	0	17	6	0	0	6	17	
		%	30.43	47.83	13.04	8.70	0	21.74	30.43	47.83
	Coherence of informality	<i>n</i>	7	13	3	0	0	5	7	9
		%	30.43	56.52	13.04	0	0	21.74	30.43	39.13
	Coherence of style	<i>n</i>	11	11	1	0	0	3	5	15
		%	47.83	47.83	4.35	0	0	13.04	21.74	65.22
	Coherence of register	<i>n</i>	15	7	1	0	0	3	7	13
		%	65.22	30.43	4.35	0	0	13.04	30.43	56.52
	Coherence of pronoun and tense	<i>n</i>	8	12	3	0	0	0	10	13
		%	34.78	52.17	13.04	0	0	0	43.48	56.52

(1) Never, (2) Rarely, (3) Often, (4) Frequently

TABLE 7
Linguistic Transposition Awareness in Pre- and Post-Test

Categories	Items	Pre-Test				Post-Test				
		(1)	(2)	(3)	(4)	(1)	(2)	(3)	(4)	
Structural-translation skills	Insert subject which are often omitted in Korean	<i>n</i>	5	7	6	5	0	0	6	17
		%	21.74	30.43	26.09	21.74	0	0	26.09	73.91
	Change human subject of Korean into non-human subject in English	<i>n</i>	3	15	3	2	0	0	7	16
		%	13.04	65.22	13.04	8.70	0	0	30.43	69.57
	S+V pattern in Korean can be changed into Adj+N in English	<i>n</i>	6	10	5	2	0	0	10	13
		%	26.09	43.48	21.74	8.70	0	0	43.48	56.52
	Change the expressions in Korean into as subject in English	<i>n</i>	7	10	6	0	0	0	10	13
		%	30.43	43.48	26.09	0	0	0	43.48	56.52

(1) Never, (2) Rarely, (3) Often, (4) Frequently

ever, the concrete knowledge related to coherence (style and register) only improved to 47.83 and 34.78 percent respectively. In particular, the participants had a hard time finding the most suitable register.

Table 7 shows that participants were aware of transposition proposed by Vinay and Darbelnet (1995). This is a common translation strategy in which the grammatical pattern is changed to fit the target language because some literal translations are grammatically possible but may not be in accord with the natural usage in the target language.

In Table 7, the participants illustrate their strong confidence for finding hidden subjects in Korean sentences and using them in English sentences. However, they were less confident in paraphrasing sentences by converting parts of speech and grammatical structures, which would be a more natural translation.

2. Genre Knowledge Which Increases Writing Competence

The analysis of the pre- and post-tests shows that their writing (translating) became more authentic in English. In the pre-test, the participants mostly used *literal translation* which is one word to one word translation (Munday, 2001). However, the participant tried harder to select the appropriate register using genre-oriented translation knowledge in various contexts depending on the characters, events, and situations of the story in the post-tests. They also consistently monitored the level of formality according to the context.

For the figures of speech, the participants tried to use repetition, onomatopoeia, reduction, alliteration, and cliché for their translations of the fairy tale.

1) Register

In the post-test, the participants considered the text type and language functions in the children's story before they started to find the right vocabulary in the target language. The following excerpt shows their concerns about a *functional equivalent* which is used with a culture-free word, sometimes with a specific term (Newmark, 1988). The literal translation of the word *하얀 할머니* is a *white grandmother*. This couldn't convey the cultural connotative meaning of *Goddess* in the Korean fairy tale. In the pre-test, most participants chose *white grandmother* but some of the participants shifted to using *White Grandmother* with capital letters or *White Wizard* to express a certain magical power contained in the word *wizard* in English.

ST: 대신 하얀 할머니가 준 하얀 가루 한 줌을 괴물에게 뿌렸지.

P (Professor): Instead, she threw the white powder that the *White Lady* had given her all over the monster.

Pre-test: She *sprinkled* a handful of the white powder that the *white grandmother* gave over the monster.

Post-test: She *threw* the white powder from *White Wizard* to the monster.

In the above excerpt, the participant replaces the verb

sprinkled with the verb *threw*. The Korean word 뿌리다 (*sprinkle*) is translated literally in the pre-test. However, the participants realized that it is not like sprinkling magical powder slowly but more like throwing out some secret power urgently at the monster to get rid of him. In order to express the connotation of urgency, the participant uses the verb *threw* in the post-test.

The next excerpt shows how the participant makes lexico grammatical choices using their genre knowledge. The participants consider *formality* cautiously whenever they select words and grammar. In this excerpt, 이겨내서 (*win*) was translated literally in the pre-test but the participant made use of their contextual knowledge and replaced it with *beat* which is a more informal expression than *win* to catch the nuance of the situation since the main character was fighting with a monster and finally beat him.

ST: 괴물을 이겨내서 정말 정말 기뻐어.

P: she was happy that she'd *beaten* the monster.

Pre-test: Princess Dangle was very happy to *win* the monster.

Post-test: *But* she was so happy that she *beat* the monster.

The final decision in choosing a corresponding lexical item in the translation of a children's story is not only related to contextual meaning but also to the *simplicity* of the word. Since the story is intended for child readers it should meet the children's reading comprehension level. The following excerpt shows how the participant considers this simplicity when this participant selected words. She replaced the word *frantically* with *madly*. Many participants translated the word 미친듯이 with a literal translation such as *frantically*, *madly*, or *crazily*. However, after the workshop, the difficult and longer syllable words are replaced with words that are shorter, have fewer syllables, and are easier to pronounce. The participant used her knowledge of *simplicity* to avoid using words sounding too professional which can lose a certain nuance in this informal context.

ST: 미친 듯이 팔짝팔짝 뛰었어.

P: It jumped up and down *with the pain*.

Pre-test: It hopped around *frantically*.

Post-test: The monster jumped up and down *madly*.

2) Informality

Although the story is written by an adult, the use of the language and content must be adapted for children's cognitive level and desire for fantasy. Before it is translated, the intended reader should be considered to select a style of writing that includes the appropriate level of formality (Ando, 1988). Especially in pragmatics, the level of formality provides a lot of information such as the relationship among the intended readers, the author, and the characters in the story, and it also tells the relationship between characters in the story. The features which control (in)formality vary; for example, omission of words, word

choice, and sentence complexity.

The following excerpt shows an example of controlling the sentence complexity. Although the children's genre is usually informal, translation makes some sentences more complex. For example, the subject is often omitted in Korean but it is necessary to have a subject in each sentence in English so that at the end of translation, the sentence becomes more complex and longer than the sentences in the source text. Therefore, in the post-test, the following participant changed the long complex sentence into two simple separate sentences to provide for coherence of informality.

ST: 당글공주는 몸에 붙은 비늘을 떼어 내느라 며칠 더 고생을 했지만 괴물을 이겨내서 정말정말 기뻐어.

P: It took a few more days for the Princess to get the scales off. *But* she was happy that she'd beaten the monster.

Pre-test: Princess Dangle was very happy to win the monster *although* she suffered from taking off scales on her body for a few days.

Post-test: Taking off scales on Princess Dangeul's body made her feel bad. *But* she was so happy that she beat the monster.

The following excerpt shows that the participant used this genre knowledge in the post-test to maintain coherence of informality. The expression *I'm in trouble* is more formal than the expression of *Oh, no!* The participant also shows consistency in the use of mood replacing *have to* for *should*. The word *should* has a stronger meaning for legal enforcement than *have to*. Rather the expression *have to* is more like personal justification. Therefore, the participant uses *have to* to have coherence of informality in the story.

ST: "큰일 났다. 도망가자!"

P: "*Oh no!* I need to get out here!" it said.

Pre-test: "*I'm in trouble! I should* run away!"

Post-test: "*Ouch! I have to* go now."

The following excerpt shows how this informality makes the character seem more vivid. The coherence of informality in the dialogues of the story creates a personal identity for the character. The informality and uniqueness of register of the monster illustrates his personal character. In this way, the participants tried to use simple vocabulary and informal expressions to show that his character is simple and foolish. In particular, the expressions *Ouch* and *I don't want to be small* illustrate his glum character very clearly.

ST: "작아지는 건 싫어!"

P: "I don't want to be small!" it cried.

Pre-test: The monster *got angry*. "I don't want to be smaller!"

Post-test: "I don't want to be small!"

The participant shows the monster's anger with an explanation in the pre-test, but the participant used her genre knowledge that the direct dialogue is simple and powerful

to illustrate the fast tempo and nuance.

3) Figures of Speech

One distinctive characteristic of a children's story is that a children's story has two groups of intended readers. One is the child and the other is the adult reader (parents, teachers, and critics). Teachers or parents often read a story for the child so that the storybook should meet not only readability for young readers but also speakability for adults and children. To increase readability and speakability the participants use genre knowledge such as repetition, onomatopoeia, alliteration, omission, and cliché.

(1) Repetition

Repetition increases speakability and readability because it creates rhythmical patterns to make the story memorable. There are different patterns of rhythm in Korean and English. The participants in this research used *compensation strategies* which are described by Newmark (1988) to show repetition. In the following excerpt, the word *줄고* (*shrinking*) has been used three times in the ST but the participant repeats the word only two times in English because this is a more natural sound pattern in the target language. In order to compensate for this omission, the participant used the adverb *slowly* indicating that the monster progressively shrinks.

ST: 하지만 괴물은 줄고 줄고 줄어서.

P: But the monster was *shrinking and shrinking*,

Pre-test: But the monster has *decreased, decreased, and decreased*.

Post-test: But he got *slowly smaller and smaller*.

(2) Onomatopoeia

This is one of the problematic kinds of figures of speech especially if sufficient conscious attention is not given because there are big differences between use of this figure of speech in Korean and English. Both languages have onomatopoeia which is the formation of a word by imitation of the sound made by its referent. In Korean, it is more complicated compared to English. It is divided into two categories. One is for a word by imitation of a sound and the other is a word by imitation of an action and movement of its reference (J. Shin, 2005). In particular, in children's stories in Korean, the rate of using onomatopoeia is higher than in English. Onomatopoeia with repetition of the same sound or similar sounds creates a rhythmical effect. On the other hand, there is no distinctive category to define the imitation of action or movement in English. It is usually expressed with alliteration such as *Nasty Nature* or rhyme such as *Henny Penny*, or *Rolly Polly*.

To translate this onomatopoeia, it is important to know that the interpretation of the sounds of things are very different depending on the respective language. The following onomatopoeia *푸위쉬쉬이* (*Puwishshui*) and *팔짝팔짝* (*Paljackpaljack*), *번쩍* (*Bunjurk*) in this story are translated with an idiom or rhythmical expressions according to the

target language rhetorical system.

The onomatopoeia which expresses vivid action, *팔짝팔짝* was deleted without compensation in the pre-test, but it is expressed with rhythmical idiomatic expression such as *jumped up and down* to illustrate dynamic movement in the post-test.

ST: 미친 듯이 팔짝팔짝 뛰었어.

P: It *jumped up and down* with the pain.

Pre-test: It *hopped* around frantically.

Post-test: The monster *jumped up and down* madly.

Another example is in following excerpt. The expression *번쩍* helps to illustrate how suddenly he was alerted. In the pre-test, the participant used the word *consciousness* to compensate for it. However, the level of formality of the word is not coherent with the other words in the story because it is too formal and less frequent in this kind of story. Therefore, the participant used the expression *was very surprised* to compensate for use of the onomatopoeia in Korean in order to maintain coherence of informality. When the target language does not have an equivalent word, the participant even tries to describe it. This is introduced as *descriptive equivalent strategy* by Newmark (1988). The use of this strategy helps to change the translation from literal translation to non-literal translation.

ST: 재미보다 작아진 괴물은 정신이 번쩍 들었어.

P: The monster became smaller than an ant.

Pre-test: The monster that became smaller than an ant came to *consciousness*.

Post-test: The monster was *very surprised* that it became smaller than an ant.

(3) Reduction and Expansion

Reduction is a translation strategy of reducing, deleting, or omitting a certain word or phrase or even a whole sentence. The participants choose whether a certain part of a source text can be deleted or not to make a translation more coherent.

In this study, there are several examples of omitting conjunctions. Different from pronouns, conjunctions do not really replace or refer to any other things previously mentioned (Reichman, 1985). They only show the relationship between the previous sentence and the following sentence such as whether the following information has additional (and), oppositional (but), or a cause and result (so) relationship. Therefore, conjunctions are sometimes deleted to provide coherence in the flow of the story. The following example of reduction were introduced in the workshop. It shows that the expression, *that was why* can be deleted to make the story flow informally since there is no effect of this deletion on providing meaning.

ST: 햇볕은 따뜻하고 바람도 솔솔 불어 당글공주는 기분이 좋았지. 그래서 좀 더 멀리까지 나가 보기로 한 거야.

Pre-test: The sun was warm, and the wind blew gently, so the Princess was in a good mood. *That was why* she decided to go further.

Post-test: It was a warm sunny day, and a gentle wind was blowing. The Princess was in a very good mood. She decided to walk a bit further.

In another excerpt which follows, the participant deleted *finally got tiny as* which the participant had used in the pre-test. When the participant considered her genre knowledge and keeping the sentence simple and clear, this participant decided to use this reduction strategy.

ST: 하지만 괴물은 줄고 줄고 줄어서 마침내 눈에 띄지 않을 정도로 작아졌지.

P: But the monster was shrinking and shrinking, and finally it was so small that it couldn't be seen.

Pre-test: However, the monster got smaller and smaller and finally got tiny as no one were able to see him.

Post-test: But the monster got smaller and smaller. At last, no one was able to see him.

In reduction, the ending of a sentence *-되었으니까 (to do so)* is usually deleted when the sentence is translated into English. Interestingly, the participant translated the ending of sentence using *to do so* in the pre-test but deleted it in the post-test to keep the story informal and simple.

ST: 아름다운 놀이성에서 언제까지나 동생 상글이와 새들과 토끼와 나무와 오래오래 행복하게 살게 되었으니까.

P: Finally, she lived happily ever after in the beautiful castle with her little brother Sangul and the birds and the rabbits and the trees.

Pre-test: To do so, she could live happily ever after in the beautiful amusement castle with her brother Sangeul, birds, rabbits, and trees.

Post-test: She was very happy of beating the monster. And Dangeul, Sangeul, birds, rabbits, trees lived happily ever after in the castle.

(4) Alliteration and Assonance

Alliteration refers the repetition of consonants at the beginnings of two or more consecutive words or syllables. Assonance refers to similar sounding words or syllables either between their vowels (e.g., meat, bean) or between their consonants (e.g., keep, cape). The following examples of alliteration and assonance were introduced in the workshop.

ST: 무지무지 힘이 세고, 대단히 똑똑하고, 아주아주 용감한 당글공주.

The Really Really Strong, Super-Duper Smart, Unbelievably Brave Princess Dangleul.

Different from other strategies, alliteration and assonance were used by only two participants. Along with quantitative data analysis, it shows that certain genre knowledge has not been actively implemented by the participants. This is discussed in detail in the following section.

ST: 하지만 괴물은 줄고 줄고 줄어서 마침내 눈에 띄지 않을 정도로 작아졌지.

Pre-test: But it got smaller and smaller invisibly.

Post-test: But he was getting slowly smaller and smaller. Finally, it was too small to be seen.

Cf: But the monster continuously shrank until it was barely visible to the naked eye.

Cf: But the monster got smaller and smaller. Finally, it was size of a dust.

(5) Cliché

When children hear the phrase, *Once up on a time*, they will recognize that there will be story time and the phrase, *They lived happily ever after* gives them the signal that the story is all over. Therefore, these expressions have become clichés in children's stories.

There is usually more formal and classical vocabulary in traditional fairy tales. The creative modern stories are more informal with more modern vocabulary and dialogues.

Narrators in modern stories are often likely to interact with their readers (Noerjanah, 2017). In this study the participants also used the expression *live happily ever after* as a cliché. In the pre-test, she tried literal translation so that she divided the phrase into two parts, namely, *she could live with...*, and *happily ever after*. However, in the post-test, she realized it is a cliché so that she used it embedded in a sentence: *able to live happily ever after...*

ST: 아름다운 놀이성에서 언제까지나 동생 상글이와 새들과 토끼와 나무와 오래오래 행복하게 살게 되었으니까.

P: Finally, she lived happily ever after in the beautiful castle with her little brother Sangul and the birds and the rabbits and the trees.

Pre-test: She could live with her brother, Sangle, birds, rabbits, and trees in the beautiful Play Castle happily ever after.

Post-test: At last, she was able to live happily ever after with her brother Sangul and the birds and the rabbits and the tree in the beautiful Play Castle.

3. Genre Knowledge Which Is Difficult to Apply

The analysis of the qualitative data shows that there is a certain kind of figure of speech that the participants are aware of theoretically but had difficulty applying in translation. It is comparatively more concrete genre knowledge than global knowledge such as hypernym, hyponym, alliteration, assonance, and reduction to illustrate close nuance.

1) Cohesion

The participants were more aware of the importance of coherence after taking the workshop. In the survey data they show their understanding and awareness that there should be coherence in content, register, and style. However, the post-test data show that there are still problems with cohesion in terms of *pronoun*.

In the following excerpt, the participant used the first person pronoun to refer to *Dangle princess* and *the monster*

without distinguishing between the two. Even if the readers use contextual clues to interpret the first pronoun *I*, it is difficult to interpret who the pronoun refers to; this creates confusion. It shows that there is lack of cohesion which is an important factor for the readability of the story.

ST: 대신 하얀 할머니가 준 하얀 가루 한 줌을 괴물에게 뿌렸지.

P: Instead, she threw the white powder that the White Lady had given her all over the monster.

Post-test: *I (Dangle princess) sprayed the monster with a handful of white powder from my white grandmother. when the white powder touched the body the monster, "Oh, it hurts, oh, it hurts!"*

...
I (the monster) jumped like mad.

...
The princess Dangle struggled for a few more days to get the scales of her body, but she was really, really happy to get through the monster. I (Dangle princess) live happily forever in beautiful playfulness with my younger brother, Sangle, birds, rabbits, trees, and for a long time.

Proper use of pronouns can create a sense of tension in the events of the story. For example, the pronoun *it* is short so that the storyteller can read it rapidly creating a sense of hurry compared with if *The monster* is used. However, the participants had a hard time using this kind of delicate strategy in their translations.

ST: 괴물은 서둘러 문 틈새를 빠져나가 멀리 멀리로 가 버렸어.

P: *It* escaped under the door and ran far, far away.

Pre-test: *The monster* escaped through the door in a hurry and went far away

Post-test: *The monster* ran far away through the door

The participants also had a hard time figuring out which sense of words were appropriate for readers' ages and levels of language. For example, even though the participants try to replace difficult vocabulary with easier words, there were still difficult words such as *ridiculous dream*, *horribly*, and *distorted*. Table 8 is a list of difficult words used by some participants and suggested words that can be used to replace these more difficult words in the column on the right.

TABLE 8

Word Coherence in Pre- and Post-Test

Words Not Coherent With the Text	Possible Words With the Same Meaning
<i>ridiculous dream</i>	<i>silly dream</i>
<i>agony</i>	<i>pain</i>
<i>furious</i>	<i>surprised</i>
<i>soaked into</i>	<i>get into</i>
<i>triumph</i>	<i>win</i>
<i>hideously</i>	<i>awfully</i>
<i>permeated</i>	<i>melted</i>
<i>distorted</i>	<i>twist</i>
<i>defeated</i>	<i>beat</i>
<i>lunatic</i>	<i>crazy</i>

2) Non-Human Subject *it*

The non-human subject is usually used when something is described in a relatively objective manner. Using a non-human subject is not really common in Korean so that the participants had a hard time transforming the human subject structure to a non-human subject structure although they responded that they are highly aware of this usage in their survey data. For the following expression, only the professor used the non-human subject *it*; none of the participants used it.

ST: 당글공주는 몸에 붙은 비늘을 떼어 내느라 며칠 더 고생을 했지만 괴물을 이겨내서 정말정말 기뻐서.

P: *It took* a few more days for the Princess to get the scales off. But she was happy that she'd beaten the monster.

Pre-test: Princess Dangle was very happy to win the monster although she suffered from taking off scales on her body for a few days.

Post-test: Taking off scales on Princess Dangeul's body made her feel bad. But she was so happy that she beat the monster.

The native speaker of English used a non-human subject to describe the action of the monster objectively. The non-human subject *there went* can express the delicate nuance that the monster hadn't intended to run away with his dream or hope but as a result of running away, his dream is also gone.

ST: 괴물은 서둘러 문 틈새를 빠져나가 멀리멀리로 가 버렸어. 놀이성을 차지해 보고 싶다는, 말도 안 되는 꿈과 함께 말이야.

P: *It* escaped under the door and ran far, far away. And with it, *there went its plans* to take over the castle.

Pre-test: The monster urgently slipped through the crack in the door and went off with *ridiculous dream* to take possession of the amusement castle.

Post-test: The monster hurried through the crack in the door with *his crazy dream* to possess the amusement castle.

Cf: Monster got out from the gap of door in a hurry and went far away with *the ridiculous dream* that he wants to occupy NORI Castle.

Cf: The monster got out through the crack of the door. He ran away with *the empty hope* of taking the amusement castle away.

None of participants used this concrete strategy and couldn't break the complex sentence into short sentences. It shows that the participants find it difficult to use certain types of genre knowledge that is not in their native language.

V. DISCUSSION AND CONCLUSION

This study investigated how EFL learners use genre knowledge – register, formality, and figures of speech – to

increase their awareness of textual and contextual meaning in a children's story and how they use this awareness to improve their writing. Both quantitative and qualitative data analysis shows that the workshop helped EFL learners to raise their awareness of genre conventions and pragmatic knowledge in children's stories.

The participants considered genre-oriented translation strategies more in the post-tests than in the pre-tests. The data from a quantitative survey shows that the participants are aware of genre-oriented strategies. The most predominant difference is that they are aware of the purpose of the children's story, the intended readers, and the characteristics of genre in terms of figures of speech, register, and informality. After the workshop, most participants were aware that the story should be written in easy and clear language to increase readability and speakerability for intended readers.

Since the participants were university students who are becoming oriented to formal technical writing with complex structures, they used a lot of complex structures to translate a children's story without concern for the genre specific characteristics. However, after the workshop, in their translations they showed more concern for the internal coherence of the story replacing complex sentences with several simple sentences and using a more informal style for their young readers.

Regarding figures of speech in the children's story, the participants started using interliteracy strategies which illustrates their knowledge of literacy, features to create a certain effect and certain structural patterns such as alliteration and metaphor in both languages. When they translated figures of speech from the Korean text into the target text literally, it creates a weird feeling due to the different system of figures of speech in the two languages. After the workshop, they considered these problems and subsequently made use of the figures of speech in the target language.

As a result, they used more alliteration, assonance, and the non-human subject to make their translations rhythmical and authentic in English. They used rhythmical patterns for onomatopoeia instead of using transference (loan words) since they understand that there are different expressions for the same sounds of things. In the post-tests, focusing on meaning instead of literal translation, their use of reduction strategy also increased. The participants deleted unnecessary conjunctions, adverbs, and subjects if these can be understood indirectly from the context so that the translations became more simple and clear and readability and speakerability increased. Finally, they made use of clichés to make the translation more authentic.

Both quantitative and qualitative data analysis shows that there are two types of genre knowledge. The first type is the global knowledge that the participants implemented immediately without difficulty. The participants were very aware of this type of genre knowledge which includes rhetoric features – informality, register, and figures of speech – and so they could fully apply it in the post-tests. The second type of genre knowledge is concrete knowl-

edge that the participants had some difficulty to apply even if they know well about this genre knowledge and strategies. This type of genre knowledge which includes concrete language features just stays at their awareness level but cannot be applied for use in translating because that requires not only knowledge of rhetorical features but also an intuitive sense of vocabulary and idiomatic phrases. As EFL learners, they feel difficulty in distinguishing the different nuances of synonyms, hypernyms and hyponyms. It is also difficult to express the delicate relationship between reader and characters through the choice of words, pronouns, non-human subject, and so on.

The results of this study suggest several implications related to research and those related to pedagogy. The implication related to research in EFL is that genre-based research should be extended to other genres such as children's story to increase BICS(basic interpersonal communication skill) since at present it is greatly focused only on expository and technical genres in order to increase CALP (cognitive academic language proficiency).

There are three implications related to pedagogy. First, genre knowledge can be taught explicitly to improve EFL learners' pragmatic competence. Until now, pragmatic competence has been underestimated in EFL learning and teaching because it is hard to test so that it has been ignored in teaching contexts although it is generally thought to be important. Second, the current EFL teaching and learning methodology should be changed so that more context embedded; This will increase learners' knowledge of appropriate sense and nuance of language according to specific contexts. Third, there should be a specific guidelines for teaching difficult genre knowledge which the participants in this study had problems learning.

This study has two limitations as it combines qualitative and quantitative research methods. First, in terms of quantitative research, the pre- and post-test have not been statistically processed since the number of participants is not so big. Second, in terms of qualitative research, the names of the participants have not been used. Although the names of the participants would be written anonymously, but the examples all come from different participants and there was no overlap, so names have not been used.

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