

Atudy on E-C Translation of Children's Literature from The Perspective of Toury's Translation Norms—A case Study of Charlotte's Web

Wang Jiali

Abstract: Charlotte's Web is the representative work of E.B. White who is a famous American writer. It is an influential work in the history of American children's literature. It has ever topped the list of the ten most excellent American children's books. This work tells the pure friendship between the spider Charlotte and the pig Wilbur, and it is instructive for children.

In the 1980s, Gideon Toury, a prominent Israeli scholar, put forward the theory of translational norms. In his view, translation is an activity governed by norms. This theory promotes the cultural turn of translation studies and provides a good theoretical perspective for future translation studies. However, the study of translation of children's literature based on Toury's translation norms is still rare.

This thesis studies the guiding role of Toury's translation norms in children's literature translation. Based on the analysis of the current research situation of overseas and domestic children's literature translation at home and abroad, this thesis expounds the definition and research value of Toury's translation norms. Under the case study of Charlotte's Web, this thesis points out the guiding role of Toury's translation norms in children's literature translation by comparing and analyzing two Chinese versions of Charlotte's Web under the framework of Toury's translation norms.

Through this study, the universal applicability of Toury's translation norms is verified, and the guiding role of three norms in children's literature translation is affirmed. It is hoped that this study can promote the development of theoretical research on children's literature translation in China, and provide necessary reference for the follow-up scholars in the field of children's literature translation.

1. Introduction to the author of Charlotte's Web and a synopsis of the work

Charlotte's Web is a fairy tale written by American author E. B. White and was written in 1952. E.B. White(1899-1985), a famous American contemporary essayist and critic, famous for his prose, his style of writing is cold and clear, spicy humor, a style of its own. E.B.White was born in Mount Vernon, New York, and graduated from Cornell University. His writings appeared for many years in The New Yorker magazine. He was awarded the 1970 Laura Ingalls Wilder Medal for his children's books STUART LITTLE and CHARLOTTE'S WEB(1952), and his third book for children, THE TRUMPET OF THE SWAN, also won

several awards. The author of seventeen books of prose and poetry, Mr. White received many distinguished literary honors. In 1973 he was elected to the American Academy of Arts and Letters.

Charlotte's Web is E. B. White's best known and most popular fairy tale. The book tells the story of Charlotte, a spider who lives happily in the barn of the Zuckerman family with her best friend, Wilbur the pig. Charlotte and Wilbur have developed a true and deep friendship. But their happy life is shattered by bad news: At Christmas, Wilbur will be made into a ham. Wilbur, the pig, is devastated, but has to accept his fate. But Charlotte, the tiny spider, says to the piglet, "I'll save you." Charlotte did her best to weave a web of words in praise of Wilbur on the pigsty, which were regarded as a miracle by mankind and completely changed the piglet's fate. When Wilbur's life is in danger, the story of the seemingly small Charlotte who uses her strength to save Wilbur but whose own life comes to an end. Spider Charlotte, however, gave her life for this Wilbur the piglet is very grateful to Charlotte for all she has given him, carefully tending to Charlotte left behind the bag, wholeheartedly care about the unborn little Charlotte's The book through the children's story interpretation of life The book has a unique artistic charm as it interprets the sorrows and joys of life through a childlike story, and accomplishes the expression of contemporary children's literature to realize the propositions of life such as loneliness and friendship, hypocrisy and truthfulness, sacrifice and sublimity, love and being loved, as well as the education of life.

2. Introduction to Toury theory

Gideon Toury is Professor of Translation at Tel Aviv University, Israel, one of the leading figures of the Tel Aviv University School. Taking the Polysystem Theory of Even Zohar, a renowned contemporary literary and translation theorist who is also an Israeli, as a starting point, he has done a great deal of work on translation description and theory building along the basic lines of the school of translation studies initiated by Holmes, and is generally regarded as one of the important representatives of the culture and manipulation school, enjoying a high reputation in the field of contemporary Western translation studies.

Toury's translational norms theory is mainly based on two influential theories, and it does not come into being accidentally. These two crucial theories are descriptive translation studies and polysystem theory, which contribute much to Toury's norms theory.

The word "norm" is derived from the field of sociology. It means a socially recognized value or standard. At the same time, it can be used to judge whether a thing is appropriate or inappropriate. The theory of translational norms put forward by Toury in the 1980s contributes a lot to the "cultural turn" of translation studies. Under the basis of both Holmes's descriptive translation studies and Even-Zohar's polysystem theory, Toury points that translation is an activity governed by norms in the aspects of history, culture, and society.

In other words, translation is “historically, socially and culturally determined” in that it is a norm-governed act or event (Toury, 1980: 9).

Toury (2001:55) defines translational norms as “the translation of general values or ideas shared by a community as to what is right and wrong, adequate and inadequate into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension”.

From the point of view of Toury, norms exist in a translator’s whole translation process, and this process is unavoidably restricted by norms. Different norms make a difference in different translation stages. Toury classified translation norms into three categories, namely, preliminary norms, initial norms and operational norms (Toury, 1996).

2.1 Preliminary norms

Preliminary norms refer to the norms that translators need to take when choosing text type or content. Preliminary norms involve choosing which text to translate, or “the factors that determine the choice of source text in a particular language, culture and age”. Preliminary norms have two considerations: translation policy and translation directness (Toury, 1996). Translation policy and directness of translation, and both of them affect the translator’s choice of the source text together.

One is translation policy, which refers to the factors that influence or determine translators’ choice of source texts (Toury, 1996). Sometimes translation should take into account such factors as background information. For example, a translation must take factors of the author, social environment, critics and readers, and feedback from publishers into account. Sometimes translation may also be a personal behavior. However, in most cases, it is not translators who choose what to translate, but ideology, expectations of target readers, culture, economy, and society factors. The choice of translated texts must be in keeping with the translation policy since different groups in different periods and cultures have different genres and languages.

The another one is the directness of translation. It refers to whether the source text is the source version or the translated version (Toury, 1996). The directness of translation shows some concern about “the tolerance for translation from other languages other than the source language” (Toury, 2001:58). If translators complete translation by means of intermediate language, the translation is indirect translation. If the translation comes directly from the source version, it is direct translation. Sometimes the translator can choose whether to translate directly or indirectly, sometimes the translator has to choose indirect translation. The situation differs because in some specific historical periods, there is no direct source text to use. This is due to the objective environment, so the directness of translation has both subjective and objective factors. However, Translators prefer to choose direct translation rather than indirect translation most of the time

because an intermediate language may make the translation not adequate enough or even deviate from the source text.

2.2 Initial Norm

Initial norms are the issues that translators should consider before they begin their translation activities. Initial norms refer to the norms that influence the translator's choice between the system of target language and source language (Toury, 1996). In other words, initial norm has an effect on the translator's decision between adequacy and acceptability, which are two polar choices. One is to abide by the norms of the source language and its culture, and the other is to abide by the norms of the target language and its culture. If the translator abides by the former, the purpose of his translation is to maximize the expression of the source language culture in the target text. If translators choose the latter, the translation methods they use will break the cultural restrictions of the source text and the source language, and the target text will deviate from the source text more or less.

In brief, translation is an issue at least between two different language systems. The two poles of "adequacy" and "acceptability" are on a continuum. They connect with each other and mutually complement. There is no doubt that translators may tend to the compromise or combination of the two poles of "adequacy" and "acceptability" while translating.

2.3 Operational Norms

Operational norms are the factors that dominate the translator's choice in the process of translation. They will affect the content, supplement and expression of the source text. When it comes to operational norms, translation methods and skills should be mentioned. These norms are usually adopted by the translator while translating. That is to say, this factor affects the target text from a micro perspective, specifically, translation skills and translation strategies. Operational norms consist of two parts, namely, matricial norms and textual-linguistic norms.

Matricial norms restrict the translation from the macro level. Specifically, Toury (2001) comes up with his ideas about matricial norms, and he holds that they determine whether a translation is complete or not, his ideas about matricial norms, and he holds that they determine whether a translation is complete or not, whether the location of the source-text material is changed or not, whether the chapters or paragraphs in the source text are rearranged or not. Thus, they govern whether a complete translation or a partial translation should be adopted when translating the source text, besides that, they are closely in connection with the adjustment of the order of chapters and paragraphs, the omission or addition of passages, as well as the addition of footnotes and so on.

Textual-linguistic norms, they make an essential difference in determining the macro-structure of the text. According to Toury, textual-linguistic norms are firmly connected with the choice of words, translation of phrases, structure of sentences, stylistic features and so on. Sometimes language norms are universal, sometimes specific and undetermined, and should be adapted to a particular article type or translation mode. When different texts enter the target language culture, the translator will consider whether the translation of the text is adequate or acceptable, and then operate according to the linguistic norms in terms of the specific text and words choosing.

3. Case Study

3.1 Preliminary Norms in Kang Xin's and Ren Rongrong's translation

Different historical periods own different translation policies. All the factors that are in control of the translator's choice of source text can be called translation policy. Different translators have different the translational personal preference. This factor can cause different translation effects.

Kang Xin is the wife of a diplomat and a native speaker, but not a professional translator. She has two translations to her credit: *Charlotte's Web* and *Millions of Cats*. Kang Xin's linguistic characteristics: elegant and graceful language, delicate and sincere emotions.

After 1978, a large number of Western children's literature classics were translated into China. However, in the 21st century, Western children's literature has been introduced in large quantities, forming an interesting publishing phenomenon, which is jokingly called "drinking foreign milk" by the media. In fact, as far as publishing is concerned, as long as there is market demand, there will be production. The introduction of Western children's literature is the introduction of a cultural product, which is also a kind of production. As far as reading is concerned, as long as there are readers who love it, creation and publication will be promoted. Under the cultural policy of the time, China interacted with the mainstream Western children's literature in Europe and the United States in the 1980s and 1990s, and *Charlotte's Web* was introduced to China as a classic American children's literature work. Thus, Kang Xin's translation was published in 1979, by the People's Literature Publishing House.

Ren Rongrong, born in 1923 in Shanghai, is an expert who does well in writing and translating children's literature. Up till now, he has translated a great number of excellent foreign children literary works that are familiar and popular with Chinese child readers. The translator is proficient in several foreign languages, such as Russian, English, and Japanese. He has been engaged in translation work and children's literature creation for a long time. He has translated a great many foreign children's literature masterpieces in Russian,

English, Italian, Japanese and other languages. He has devoted almost all his life to his career as an expert in children's literature.

In the early 21st century, Ren Rongrong chose to translate *Charlotte's Web*, and our country had already opened to the outside world by then. At the same time, many a foreign literary work had been translated into Chinese, so had foreign children's literary works, children's literary translation had aroused great attention accordingly. The early 21st century is a prosperous period for the translation of children's literature, during which a significant number of excellent children's literary works have been introduced. What is more, in this period, both children's literary creation and translation tend towards child readers. That is to say, writers or translators who are devoted to children literature need to stand at the side of children while creating to reach children's acceptance. *Charlotte's Web* is such a work that is entertained by child readers and is in line with their aesthetic taste. Therefore, Ren Rongrong chose *Charlotte's Web* as the source text to translate.

The two translations by Kang Xin and Ren Rongrong are both direct translations from the English original to the Chinese version. The directness of translation refers to whether translation occurs via an intermediate language or not. If a translated work is directly translated from the source language or translated without an intermediate language, then this kind of translation behavior is called direct translation. Scholars call it indirect translation when the translation of a target language text is not translated directly from the source language but via a third mediate language. Translation directness means whether translators make references of source text or other translation versions to translate (Toury, 1996). It is generally believed that direct translation from the source text is better than indirect translation, because direct translation can improve the accuracy of the target text. While, indirect translation sometimes not only results in reader's misunderstanding of the source text, but also brings discrepancy between target text and source text.

3.2 Initial Norms in Kang Xin's and Ren Rongrong's translation

According to Toury's initial norms, translators need to consider whether culture and language norms of the source text or of the target text should be followed during the translation process, so as to decide whether the translation is inclined to translation adequacy or translation acceptability (Toury, 1996). Usually, the culture and linguistic system of the source language is different from that of target language, so the language norms of two languages are far from each other. A translator has to make a major decision on whether the translated work is subject to the source text and culture or the target culture. Suppose a translator tends to follow the target language and culture, in that case, he or she will produce an acceptable translation. On the contrary, if the language and culture of the source text are chosen by a translator, then it is called an adequate translation.

Initial norms that governed Kang Xin's and Ren Rongrong's translation of *Charlotte's Web* will be

reconstructed in the following sections. Both of the translations have to deal with two different language systems, English in the original text and Chinese in the target text. The studies on initial norms of these two versions intend to show the tendency behind: adequacy or acceptability, from both the macro level and micro level. According to Toury's further explanation, even an overall choice has been made, "it is not necessary that every single lower-level decision be made in full accord with it" (Toury, 1995: 57). That is to say, whether the overall tendency is adequacy or acceptability, different choices can also be made at the lower level.

Name Translation	Kang Xin	Ren Rongrong
Fern	芬	弗恩
Arbale	阿拉伯尔	阿拉布尔
Avery	阿汶	艾弗里
Edith	伊蒂思	伊迪丝
Homer L.Zuckerman	河马·查克曼	霍默·朱克曼
Lurvy	蓝伟	勒维
Templeton	谈波顿	坦普尔顿
Dorian	杜林	多里安
Henry Fussy	亨利·发邪	亨利·富西
Aranea	爱宝	阿拉妮
Nellie	小朋	内莉
Wilbur	威伯	威尔伯

According to the table above, Kang Xin used transliteration to translate the characters' names from English to Chinese. All of the above is an acceptable translation. It is easy for children to understand, but to some extent, it does not help child readers learn more about the source culture. Although most of them are with a close pronunciation between the two languages, the translation is more characteristic of the target language Chinese. She translated "Fern" into "芬", "Avery" into "阿汶" and so on. To sum up, Kang's translation inclines towards acceptable while translating names of characters. In terms of the name Kang Xin had not retained the original western name characteristics. Though it is easy to understand why their names are pretty familiar, in a way, it may not gradually help children to know more about the outside world.

According to the table above, Ren Rongrong also used transliteration to translate the characters' names from English to Chinese. All of the above is an adequate translation. It is difficult for children to understand,

but to some extent, it does help child readers learn more about the source culture. Most of them are with a close pronunciation between the two languages. He translated “Fern” into “弗恩”, “Avery” into “艾弗里” and so on. To sum up, Ren’s translation inclines towards adequacy while translating names of characters. In terms of the name Ren Rongrong has retained the original western name characteristics. Though it is hard to understand why their names are pretty strange, in a way, it may gradually help children to know more about the outside world.

When faced with the translation of names in the source text, the two translators have chosen different translation effects among the initial norms, Kang Xin chose the linguistic and cultural norms belonging to the target language--acceptable, and Ren Rongrong chose the linguistic norms belonging to the source language--adequate. The author thinks that Ren Rongrong's choice is better. For the introduction of Western children's literature, the translator should preserve the cultural characteristics of the source text when translating the names. In this way, the children can experience more deeply the exotic flavor of the country different from their own, which is conducive to the children's better understanding of the culture of other countries.

Example 1

ST: Every creature planned to get up early to see Wilbur off on his great adventure. (White, 2013)

TT1: 所有的动物都打算早起，欢送威尔伯去碰它的大运气。(Ren, 2004)

TT2:每个动物都计划早起，为威伯远出历险送行。(Kang, 1979)

As is known to all, the word “adventure” from the target text means “冒险”, which is the same as the word “risk”. However, for a person whose native language is English, it refers to an exciting or unforgettable experience. People in western countries mainly conceive of the word “adventure” as a new fresh and dangerous try in life due to their cultural background, therefore, people in western countries hold an optimistic attitude towards adventure, and many people have a positive attitude towards adventure, they like taking a risk. But it is quite different for Chinese, in Chinese culture, when people mention“冒险”, they will firstly think of danger or avoidance of doing such things like an adventure.

Kang Xin translated the word "adventure" as "历险", which means to experience danger in Chinese. Kangxin achieved equivalence of meaning in translation, choosing adequate translation, subordinated to the linguistic and cultural planning of the source language. Ren Rongrong translated the word "adventure" as "碰它的大运气", Ren Rongrong did not achieve full equivalence in meaning and chose acceptable translation, subordinating the linguistic and cultural norms of the target language. Looking back to the target readers of the source text, it is easy to find that its main target readers are children. Chinese children are often taught to

be fully careful while doing some dangerous things or are not allowed to do any things full of adventurous factors. Therefore, most Chinese people hold a passive attitude to adventure, in Ren's translation, he translated "adventure" into "碰它的大运气" but not "冒险", "碰它的大运气" contains uncertainty in a thing and people may be excited and willing to have a try. The author prefers Ren Rongrong's translation, which is childlike and takes into account the reading perspective of children. It increases the acceptability of the article for children and makes it easier for them to understand and feel the article.

Example 2

ST: That's a fine spider and I'm going to capture it. (White, 2013)

TT1: 这是一只呱呱叫的蜘蛛,我要捉到它。(Ren, 2004)

TT2: 这个蜘蛛很好,我要把它捉住。(Kang, 1979)

The word "fine" is an adjective which almost has the same meaning as the word "good". It can be used to describe the quality of someone or something, weather, physical condition, or just a modal particle like "all right", etc. Kang Xin chose to translate "fine" as "很好", Kang Xin's adequate translation is more suitable for adults, and less appealing to the target readers -- children. Kang Xin's translation is less attractive to the target readers.

Ren Rongrong used the acceptable translation expression. Ren Rongrong used "呱呱叫" to correspond with it. Through searching the internet, the author of this thesis finds that the word "呱呱叫" means "优良的、上等的" in Chinese way, "呱呱叫" passes child readers a vivid image and makes the text seem more attractive. "呱呱叫" means superb and splendid, it is a very colloquial expression which satisfies children's taste.

The author thinks that Ren Rongrong's translation is better, compared with Kang Xin's translation, Ren Rongrong's expression is more vivid and childlike, which is more suitable for the reading taste of the target readers -- children.

Example 3

ST: At the bottom end of the rope was a fat knot to sit on. (White, 2013)

TT1: 绳索下面一端的头上打了个大结,人可以骑坐在上面。(Ren, 2004)

TT2: 绳的下端盘成个大结,可以骑坐。(Kang, 1979)

Obviously, the sentence of the source text is a structure of complete subject-predicate inversion. While translating, Kang Xin and Ren Rongrong both divided it into two parts, which are easy to be understood.

Before the original words “to sit on”, there should be an omission of some words like “为人”. We can see intuitively that Kang Xin did not fill in the omitted subject “人” in the sentence. But Ren Rongrong himself added the being-omitted word “人”, which made the whole sentence complete and coherent. Kang xin chose adequate translation and Ren rongrong chose acceptable translation.

However, Ren Rongrong's translation is more in line with the children's reading habits. There is a specific action sender, the children in the logic will not be confused because of the omission of the word of the ambiguous.

Example 4

ST: A fly that had been crawling along Wilbur's trough had flown up and blundered into the lower part of Charlotte's web and was tangled in the sticky threads. (White, 2013)

TT1: 一只苍蝇本来在威尔伯的食槽上爬，这会儿飞起来，撞到夏洛那个网的底下部分，给黏性的蜘蛛丝缠住了。(Ren, 2004)

TT2: 一只在威伯食槽上爬的苍蝇飞了起来，碰到夏洛网的下部，被那黏黏的丝拴住了。苍蝇猛烈地煽动翅膀，想解救自己。(Kang, 1979)

From the above example, it can be seen that the translator, Kang Xin translated “was tangled in the sticky threads” into “被那黏黏的丝拴住了”. But the translator, Ren Rongrong translated “was tangled in the sticky threads” into “给黏性的蜘蛛丝缠住了”. Chinese prefers active voice expressions and rarely uses passive voice compared to English. Passive voice is also included in this original sentence, and the predicate in the original sentence is mainly composed of “a kind of form of the verb ‘be’ adds the past participle of a notional verb”. Although both English and Chinese have active voice and passive voice, Chinese often utter a sentence in active voice. On the contrary, passive voice is more frequently adopted by an English speaker while expressing the same meaning as Chinese.

Kang xin chose to follow the original expression and subordinated it to the linguistic and cultural norms of the source language -- adequate translation. Ren Rongrong chose to subordinate the linguistic and cultural norms of the target language - acceptable translation. So it is no wonder that Ren Rongrong converted the passive voice in this original sentence into the active voice in its translation. The author believes that Ren Rongrong's translation is more in line with the habits of the readers of the target language and is more acceptable to the readers.

3.3 Operational Norms

If preliminary norms and initial norms have an impact on translators' translation activities at the macro-

level, then operational norms have an impact on translators' translation activities at the micro-level. Operational norms influence translators' choice of translation strategies and methods through the whole process of translation. Operational norms are further divided into two kinds: metrical norms and textual-linguistic norms.

3.3.1 Matricial Norms

In fact, “matricial” is derived from its root “matrix” which refers to the arrangement of numbers and symbols. Matricial Norms restrict the principle of translation in the macroscopic structure. It is related to the completeness of the translation, for example, whether it is a full-text translation or a partial translation, as well as the deletion or rearrangement of paragraphs, the segmentation of the source text, and the addition of paragraphs or footnotes. All of these changes mentioned above are determined by translators. Constrained by matricial norms, translators have to either make some changes or keep the same form as the source text on purpose. By contrasting the source text with the target texts of Kang Xin and Ren Rongrong, it's found that there is no addition or deletion of overall chapters, neither the rearrangement of order of the paragraphs, so the overall layout of the translation remains unchanged. It is worth noting that Kang Xin did not add any footnote and Ren Rongrong added a lot footnotes.

3.3.2 Textual-linguistic Norms

Textual-linguistic norms are “manipulating the selection of materials to control the target text, and language materials”(Toury, 1995). Specifically, textual-linguistic norms restrict the translator's choice of textual and linguistic materials. If metrical norms determine the translator's translation strategies and methods at the macro level, textual linguistic norms guide the translator's translation strategies and methods from a micro perspective. In this part, this thesis tries to analyze Kang Xin and Ren Rongrong's concrete translational operations from the micro-level.

Example 5

ST: Rain spattered against Mrs.Zuckerman's kitchen windows and came gushing out of the downspouts.(White, 2013)

TT1:雨水噼噼啪啪地打在朱克曼太太的厨房窗上，咕咚咕咚地涌出水管。(Ren, 2004)

TT2:雨打在查克曼太太厨房的窗上。雨从隔漏急流下来。雨落在草原上吃草的羊背上。(Kang,1979)

From Example 1 above, we can see the effect of different translators' translations when faced with the same source text. In their translation of the source text, Ren Rongrong used onomatopoeia to simulate the

sounds of rainwater dripping on the window and rainwater gushing out of the downspouts - “噼噼啪啪”, “咕咚咕咚”. Kang Xin's translation is consistent with the source text and does not use onomatopoeia. In this sentence, although onomatopoeia does not appear in the source text, Ren Rongrong's translator, taking into account the reader's vision and imagining from a child's point of view, translated the sounds of rain dripping on the window and rain pouring out of the downspouts, creating a rainy scene for the reader. When children read this text, it is not only catchy, but also helps to stimulate their imagination and association, increasing the sense of image, as if they hear the sound of rain dripping on the window and the rain pouring out of the downspouts. Kang Xin's translation is less graphic in comparison. Although the word “急” shows the ferocity of the rain, it lacks the sense of hearing, and children cannot vividly visualize and feel the rain.

Example 6

ST: This is the most terrible case of injustice I ever heard of. (White, 2013)

TT1: 我听到过那么多不公平的事, 这件事是最不公平的。 (Ren, 2004)

TT2: 这是我所知道的最不公平的一桩事。 (Kang, 1979)

Comparing the two translations, Ren Rongrong's translation uses the rhetorical device of exaggeration to write the strong feelings of the heroine who disapproves of her father's approach. Fern, the main female character, is unable to understand the reason why her father is going to kill the piglet - because the piglet is the thinnest, and at the same time, the piglet can't get breast milk from its mother, so the piglet won't live for long. And Fern thinks it is unfair to the piglet. The expression “最不公平的” is in line with the expression of children, and it can make readers feel emotional empathy. Kang Xin's translation maintains the expression of the original text closely, but fails to give emotional resonance to the child readers, who do not have a sense of interaction and participation with the work.

Example 7

ST: He gulped and sucked, and sucked and gulped, making swishing and swooshing noises, anxious to get everything at once. (White, 2013)

TT1: 它大口大口地吃, 大口大口地喝, 大口大口地吃, 大口大口地喝, 发出稀里哗啦、呼噜哗啦的声音, 急着要一口气吃个精光。 (Ren, 2014)

TT2: 威伯咕噜着, 大口吸着、吞着; 吞着、吸着。作出各样的贪吃声, 急于把所有的东西同时咽下。 (Kang, 1979)

The writer of the source text adopts repetition in this example, he used “gulped and sucked, and sucked and gulped”, and the translator Ren rongrong used the same way as “大口大口地吃, 大口大口地喝, 大

口大口地吃，大口大口地喝”。The writer of the source text wants to convey that the little pig Wilbur is extremely hungry and thirsty, so he used the same words “gulped” and “sucked” twice respectively, in order to emphasize the state of Wilbur, the translator used the equivalent expression in his translation, which conveys the same effect of emphasis. Ren Rongrong’s translation is faithful and reproduces the rhetorical effect of the source text. Kang Xin’s translation also used the rhetorical device of repetition, but in a way that is more in line with adult expressions. At the same time, Ren Rongrong used onomatopoeia to add the sound of the piglet eating, and Kang Xin’s translation lacks a sense of vividness compared to Ren Rongrong’s translation. The author thinks that Ren Rongrong’s translation is better.

4. Conclusion

This thesis attempts to analyze Ren Rongrong’s translation of *Charlotte’s Web* by applying Toury’s theory of translational norms. *Charlotte’s Web* is a famous children’s literary work in America, it has been called the most beloved fairy tale in the 20th century, and it has ever topped the list of “The Ten Greatest Children’s Books” in America. This novel contains a great friendship between two friends and has a significant educational meaning. The translation of this work benefits Chinese child readers greatly, helping them understand much about the outside world. Therefore, the author of this thesis has adopted a specific study of its Chinese version of *Charlotte’s Web* according to Toury’s theory of translational norms. After being analyzed carefully, the research comes to the following findings:

Firstly, the choice made by translators is deeply influenced by preliminary norms. When publishing houses choose source texts according to translation policy, in order to help target language readers better meet their needs of reading, translators will adjust their translation process and select appropriate vocabulary for target readers. In terms of translation directness, translators are more inclined to direct translation to better preserve the content of the source text.

Secondly, initial norms affect the translator’s choice between translation adequacy and acceptability. It means that translators will be restricted by the following two norms, namely, cultural norms of the source language and the cultural norms of the target language. In this situation, translators should seek a balance between adequacy and acceptability under these two different norms. For Chinese readers, English is different from Chinese in terms of many aspects. What translators must take into account is the differences of cultural backgrounds, not the differences of linguistic features.

Finally, the operational norms have great influence on the readability and aesthetics of the translation works. Translators make adjustments such as addition, deletion, and division of paragraphs to reconstruct metrical norms, which make translation works more acceptable and readable. In terms of textual-linguistic

norms, translators adopt different translation strategies when dealing with translation on sentence level and linguistic level.

The innovation of study in this thesis lies in the combination of Toury's translation norms and children's literature translation, putting forward translation strategies and methods under the framework of Toury's translation norms, verifying the universal applicability of Toury's translation norms, and affirming the guiding role of the three norms in children's literature translation. However, there are still many shortcomings in the study. In the future, the author will continue to research the translation of children's literature, analyze more children's literature translation versions, try to be as objective as possible to ensure the objectivity of study, and study the target text more comprehensively in order to promote the further development of children's literature translation in China.

Reference:

Gideon Toury. (1996). *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins Publishing.

Charlotte's Web E.B.White

傅勇林, 2001, 翻译规范与文化限制: 图瑞对传统语言学与文学藩篱的超越 [J], 《外语研究》第 1 期, 68-70+80

龚贻娇, 2014, 从翻译伦理视角看《夏洛的网》的两个中译本 [D], 华中师范大学

吴耀武, 张建青, 2015, Charlotte's Web 汉译本风格比较 [J], 《外语学刊》第 5 期, 91-94

郑倩贞, 2016, 图里翻译规范理论视阈下国外当代儿童文学汉译规范研究, 硕士学位论文, 吉林大学

作者: 王佳丽, 澳门大学人文学院, 硕士研究生