

Research on the Principles of Translation Criticism of Children's Literature under the Guidance of Reception Theory

Lu Gao

Xi'an International University, Xi'an, China

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Abstract: Children's literature is different from general literature. The translation of children's literature must take into account the influence of special groups of children's readers on translation. Reception theory as a research center emphasizes the important role of readers in the "author-work-reader" system. Different from the traditional translation theory that overemphasizes the author and the text, reception theory emphasizes the reader's status, points out that the reader has the vision of expectation, and the reading process is the process of the fusion of the original vision and the new horizon. Vision has guiding significance for children's literature translation. This paper explores the principles of translation criticism of children's literature from the perspective of reception theory.

1. Introduction

The translation criticism of children's literature is indispensable for improving the quality of children's literature translation [1]. The most fundamental purpose of translation criticism is to improve the quality of translation and promote the healthy development of translation in theory and practice. In China, the status quo of children's literature and the development of translation practice have put forward new requirements for translation criticism. In the absence of critics' supervision, the translation of children's literature at an alarming rate is difficult to guarantee quality and may even become a trap for small readers. This trap is on the way, so the establishment of a translation mechanism for children's literature has become a top priority for translation researchers.

Children's groups are special and their translation should be different from the translation of other literary works [2]. When translating, the translator will generate two translation processes. The first process is the identity of the translator as the original reader. The second process is the author of the translation. This requires the translator to first understand the original text, and then correctly express the original content according to the children's logical way, understanding ability and so on. Guided by aesthetic theory and children-centered translation, translators should effectively avoid fuzzy works that affect children's reading interests and aesthetic experiences.

2. Reception Theory

In the late 1960s, Reception Aesthetics emerged as a new methodology. Because aesthetic acceptance is mainly the reader's acceptance and understanding of literary works, people also call it "Reception theory." [3] The theory was created by Hans Roberts Jauss and Wolfgang Iser. After acceptance, the Reception theory attracted the attention of relevant scholars and gradually spread across borders to Western European countries and even Japan. Accepting aesthetics has broken the author-centered tradition of past literary works, and readers have been placed at the main position of discussion and research [4]. In addition, the reception aesthetics also explores the reader's vision of expectations and the uncertainty of the text, reflecting the pursuit of liberation, democracy humanity and freedom [5].

2.1. Subjectivity of the reader

The founder of the theory, Jauss, once said: "The reader is the driving force of historical creation. If the reader can't participate in and intervene in the literary works, then the literary works will lose

their lives. The only reason is through the reader. The reading process can enter a constant field of experience of change [6]”. Only by improving the reader’s dominant position in literary communication can we enrich and enrich the work, which is the historical essence of literature [7]. The important position of the reader is reflected in two aspects: First, the literary works without readers cannot be called literary works, because the purpose of literary works is to make the readers accept. Second, among the author, the works and the readers, the role of the reader is active. And the acceptance process of the work is a creative process.

2.2. Reader’s vision of expectation

Vision of expectation is an important principle of accepting aesthetics, including the reader’s knowledge, thoughts, emotions, achievements, ideals, etc. [8]. Any reader before reading a new literary work has already formed some ideas in his heart. In my point view, without these ideas, readers will not be inspired by previous reading memories, nor will they accept new literary works. This is called expectation. However, expecting vision is not static. When accepting new literary works, readers will complete visual changes by denying familiar experiences, thus forming new experiences and entering new horizons.

2.3. Uncertainty of the text

The uncertainty of the text proposed by Jauss, is another important concept in literary translation [9]. This means that the phenomenon described in literary works cannot find a corresponding relationship in real life, that is, literary works. There are flaws in real life. Its role is to stimulate the reader’s imagination, give them the right to find the meaning of the text, and make up for the gap in meaning.

3. Characteristics of Children’s Literature

Children’s literature is a branch of literary works. It not only has the basic characteristics of general literature, but also has its own unique essence. From a holistic point of view, stories and legends are characteristic of all children’s literature. In addition, children’s literature is also idealized in an exaggerated way, the original ordinary life. In the process of developing children’s literature, the author usually uses his unique imagination to promote the development of the plot, keeping up with the reader’s heart. Obviously, the author adopts these forms in order to satisfy the children’s tastes, and studies the children’s linguistic characteristics and cognitive characteristics to meet their psychological development needs.

4. Specific Principles of Translation Criticism in Children’s Literature

How well does a specific children literature translation work meet the standard of children literature translation? To this end, based on the nature and practical experience of children’s literature translation, we have established three specific principles of accuracy, readability and children’s literary nature.

4.1. Accuracy

Accuracy is the basic principle of translating children’s literature. The accuracy here refers to the transmission of objective world information, including real information, mainly the accurate reproduction of the objective environment, the story plot and the original character image. First of all, correctness is the spirit and essence of the serious translation of children’s literature. It reflects the essential connection between translation and original text. From the perspective of philosophical ontology, accuracy is a direct and basic criterion for measuring “translation of children’s literature is a translation of children’s literature.” Accuracy includes translation ethics, and ensuring translation accuracy is the main content of children’s literary criticism [10]. From the perspective of specific operations, the accuracy of children’s literature translation is reflected in the meaning of the original work, the meaning of words and the meaning of pragmatic meaning.

Researchers can classify the phenomenon of “mistranslation” and “missing” in translation, and then conduct full-text statistics or sample surveys according to this chapter. At the same time, the practical application of the accuracy of this parameter also needs to be translated by the critics. Although the accuracy of children’s literature translation seems to be an objective standard, in fact it has a strong subjectivity. It is necessary to grasp the degree of “translation” in the process of translation criticism. We need to carefully distinguish the “suspicious” translation phenomenon, that is, whether the translator is intentional or not. The latter can be naturally classified as “mistranslation”, and the former needs to be classified as a translation skill, then of course the correct use of the skill is combined with the effect of the translation.

It should be pointed out that accuracy is the basic principle of translation of children’s literature. This is reflected in the translator’s prioritization of the most important context and the true repetition of the original information, but it is not the best principle in a particular context. Other translation principles have already achieved “equivalent” translation.

4.2. Readability

In order to establish a translation criticism mechanism for children’s literature, readability is the most important. Readability is a basic feature of children’s literature. It resonates widely in the minds of readers and researchers and constitutes the expectation of this particular type of text translation. The readability of children’s literature is different from the readability of adult literature. It refers to the stylistic features of literary works, adapting to the psychological and reading characteristics of children’s readers. Specifically, it is smooth and concise, charming style. In children’s literature, according to the children’s literary theorist May Hill Arbuthnot, these words should be complete, read smoothly, and be gentle on the eyes [11]. Oittinen, a Finnish children literature translation theorist, believes that the ability to read aloud is a typical feature of children’s literature and its translation.

So why is readability so important to children’s literary translation criticism? On the one hand, readability plays an educational role in children’s literature. As we all know, children’s literature and translation works are usually read from children and teachers to children. The text of children’s literature should be “it’s delicious, wrapped in the tongue of an adult” (ibid., 32). On the other hand, the characteristics of children’s readers also need readability, including text recognition, development stage and how to read the sound.

Readability is essential for children’s literature. How do you check the readability of a translated work when criticizing? From a semantic point of view, the translation and practical significance of meaning provides a detailed analysis of readability. Tools, the rhetorical effects of meaning and the style of practical meaning are all direct elements of readability. Starting with the language form, we can focus on the words, sentences and rhythm processing in the translation. The most effective and simple way to test the legibility of children’s literature is to read the work directly to the target audience, or have a child’s reading experience (such as a kindergarten teacher). Readers listen, and the researchers look. Zhao Yuanren’s translation of “Alice in Wonderland” can be said to be a model of readability in children’s literature translation. It has a high reference value for criticizing children’s literature translation.

4.3. Literariness for Children

What is “children’s literariness”? “Children’s literariness” is the essential meaning of children’s literature, consistent with children’s reading psychology, perception and aesthetics. In terms of meaning, it is mainly to ensure that the meaning of words is recreated in translation.

Literature is a concept put forward by Russian official critic and structural linguist Roman Jakobson in the early 20th century, which means the characteristics and essential characteristics of literature [12]. Jakobson should focus his literary works on “instruments” and turn them into “skills, “procedures”, “methods”, “methods”, etc, or “use text as a work of art or technique.” The principle Jakobson believes is that literature refers to the universal construction principles and general expressions in the same literary works, such as structure, rhythm, rhythm, correction, etc. These are the language, structure and language. This is the literature on the subject, features, but not literary

content.

The literary translation of children's literature should be that, first of all, the perspective of literary translation does not seem to attract attention, but it has far-reaching significance for the practice of children's literature translation. Children's literature translators seem to think that children's literature focuses on the "story plot," but not on their language and structure. Rhetorical means is simple, understanding and translation are not problems. However, according to our research, the biggest problem in the translation of children's literature, especially in classical translation, is the inability to reproduce the literary essence of the text. The core standard of literacy is not important. The success of children's literature translation depends not only on the "story" of the work itself, but also on the focus, research and reproduction of the original meaning. The translation work that lacks literariness in children's literature is not a good translation.

In the process of translation criticism, in order to examine the literary nature of translation work, we must first pay attention to the reproduction and effect of the original rhetorical means. The treatment of rhetorical means often reflects "translatability", while the "opaqueness" contradiction reflects the translator's ability to translate and examines the translator's language ability and translation skills. From the perspective of translation criticism, I will have a high research value. At the same time, translation critics should pay attention to the original structure and form. Reproduction of characteristics through translation The structure and form of children's literature is often rich in children's preferences, and natural fun can stimulate children's reading interest. Like Alice in Wonderland, this is not an option. The "tail poems" are arranged in the form of the tail of the curve, matching the "complain" (end) of the mouse story in the story. This visually brings infinite interest to the reader, reflecting the author's rich imagination and the psychology of the children. Deep insights bring strong appeal and literary effects. Unfortunately, in many translators' works, this "tail" has been cut off and become unremarkable. The original mission of translation criticism awakens the translator's high sensitivity to literature, suppresses the unconscious "axe" in the translation process, and ensures that the literary effect and the pleasure of reading for young readers is unaffected.

5. Conclusion

The accuracy, the readability and the strong guarantee of children's literariness are the methods to reproduce the subjective world of the original text in the minds of the target readers. Three complementarities are essential to ensure equivalent translation of children's literature. From the perspective of philosophical ontology, accuracy is a prerequisite for guaranteeing that "translation is translation" and readability and children's literariness ensure that children's literary translation "possible". This is a condition when it reaches the standard of children translation, and the ideal goal. According to reception theory, the translation of children's literature is "what it can be", providing analytical tools; the ideal goal and ultimate standard for children's literature translation is "what it should be", which is proposed to be the core of the translation framework for children's literature. With the development of Chinese children's literature translation, there is an urgent need to establish a framework for criticizing children's literature translation. The framework of children's literature translation criticism should be said to be a powerful weapon to rationally treat the highly prosperous children's literature translation market and to test the quality of children's literature translation works.

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