Eco-translatology-based Analysis of Children's Literature Translation—A Case Study: *Peter Pan*

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Abstract

Children's literature occupies a peripheral position in literature system according to the polysystem theory so that the translators of children's literature can manipulate the texts with great liberty. The translator of children's literature in the ternary relation of translation, namely the source texts, the translator and the target text, is in a relatively important position. Thus, it is a feasible way to analyze the translation of children's literature from the translator-centered perspective. Eco-translatology is a translator-centered translation theory, aiming to analyze how the translator selects and adapts during the translation process in the translational eco-environment. In this paper, the author will adopt Eco-translatology as the translation framework to analyze the translation of children's literature, and try to explore how 'children', an important factor in the translational eco-environment, influences the translator's selection and adaptation in the process of translating children's literature. Furthermore, the author will take Peter Pan as a case study, comparing two Chinese versions of this book to analyze how the two translators adapt and select differently from those three dimensions during the translation process, as one follows the target-reader-oriented strategy and the other one follows the source-text-oriented strategy.

1. Introduction

Children's literature, as an integral part of literature, did not draw much attention from scholars and its translation was considered not worthy of academic studies by many scholars for a long time until the 1980s. But in the past 40 years, critical interests in children's literature and its translation have developed dramatically. Göte Klingberg's *Children's Fiction in the Hands of the Translators* (1986) is an influential work of analyzing the translation of children's literature in the early stage. While in the past 20 years, the studies of the translation of children's literature have seen remarkable progress, with a number of scholars publishing studies and works about a specific aspect of translating children's literature. For example, Ritta Oittinen's *Translating for Children* (2000), Gillian Lathey's *The Translation of Children's Literature: A Reader* (2006) and *The Role of Translators in Children's Literature* (2010), which have greatly promoted the development of children's literature translation.

In this paper, eco-translatology (full name: ecological-translatology) is adopted as the translation theory to analyze the translation of children's literature. The author wants to deal with the following two questions: first, to discuss whether eco-translatology can be adopted to analyze the translation of children's literature. Second, for translators, how the factor 'children' in the translational eco-environment will influence the translation strategy during the translation process.

This paper is comprised of four chapters. In chapter 1, characteristics of children and childhood are reviewed to clarify their connotation and extension. Chapter 2 focuses on the approaches of children's literature translation. According to the polysystem theory, children's literature occupies a peripheral position in the whole literature system, and translators of children's literature are free to manipulate the texts, thus the author tries to analyze the translation of children's literature from translator-centered perspective. Then the author introduces how Klingberg summarizes the adaptation in children's literature, including several specific kinds of subcategories like addition, deletion, localization and simplication. Chapter 3 introduces the theory of eco-translatology, comprised of three parts. The first part is the theoretical basis of eco-translatology: Darwinian evolution theory, in which the author discusses the applicability of Darwinian evolution theory to translation. In the second part,

translators' adaptation and selection in the process of translating are analyzed according to eco-translatology. Next, based on the translators' adaptation and selection in the translation process, the author talks about the principles of eco-translatology: multi-dimensional adaptation and adaptive selection. Besides, during the discussion of eco-translatology, the author tries to apply it to the analysis of the translation of children's literature to explore the possibility and methodology of its application. Chapter 4 is a case study of the famous children's book *Peter Pan*, in which the author compares two Chinese versions of this book from the perspective of eco-translatology. By comparing these two translation versions, we can see how the factor 'children' in the eco-environment of translation influences the translators' transformation strategies.

2. Children's Literature and Its Readers

Some scholars define children's literature from different perspectives, many of which are related to the reading audience. Malmkjaer gives a definition from the perspective of the range of the reading audience: 'For us children's literature is any narrative written or published for children and we include the "teen" novels aimed at the "young adult" or "late-adolescent" readers (1996, cited in O'Connel, 2006, p. 16). Besides, Lesnik-Oberstein defines children's literature as 'it wants to be something in particular because this is supposed to connect it with that reading audience-children—with which it declares itself to be overtly and purposefully concerned' (1999, p. 15).

It is apparent that the definitions of children's literature defined by different scholars above all take the reading audience "children" as a critical element. The reading audience will influence the creation of the literary works as the writers should consider the interests and characteristics of the readers. Children's literature, just as its name implies, is suitable for children to read. But children maybe not the only group of readers who will read this kind of literature. Based on Reiss's definition of literature for children, O'Connell states there are two groups of reading audience of children's literature: 'Children, who want to be entertained and possibly informed, and adults, who have quite different tastes and literary expectations' (O'Connell, 2006, p. 17). The latter group comprises adults such as editors, publishers, academics, as well as parents and educators.

There are also some literary works popular to both children and adults, but the two groups of people may understand or interpret the same story from different angles. Such works are called 'ambivalent' texts by Shavit (2009, p. 71). *Peter Pan*, for example, is popular with both children and adults. For children, the plots of the story are interesting and attractive. While for adults, they can interpret the story on a more sophisticated level, that is, the conflict between the naivety of childhood and the responsibility of adults, which might be the real value of this literary work and also what the author wants to express by this book. Just as Shavit says: 'The child, the official reader of the text, is not meant to realize it fully and is much more an excuse for the text rather than its genuine addressee' (Shavit, 2009, p. 71).

3. Children's Literature Translation from the Perspective of Polysystem Theory

3.1 Polysystem Theory and Children's Literature

Polysystem theory was proposed by Even-Zohar based on works of the Russian Formalists and the Czech Structuralists. The Formalists hold the view that literary work is studied as part of a literary system that has a continual interrelationship with other orders. Thus, literature is a part of the social, cultural and historical framework. Following the Formalists, Even-Zohar gives a new term, the 'polysystem'. He regards literature as a polysystem, which includes "high" or "canonized" literature like poems and "low" or "non-canonized" literature such as children's literature, thrillers and the whole system of translated literature (Munday, 2013, p. 166). But Even-Zohar (1978) opposes the idea that children's literature is in a less important position, he thinks translated literature operates as a system in itself, and children's literature is an integral part of the literary polysystem. He also points out that the translation strategies of translating children's literature are determined by the position of the children's literature system in the literary polysystem.

According to the polysystem theory, children's literature occupies a peripheral position in this system as it is considered more often as a pedagogic and educational vehicle and is not seen as a literary phenomenon. What is more, children's books are written for a minority and not considered as "high art", which allows translators to manipulate the texts with great liberties as long as they follow two principles: 'a. Adjusting the text to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child." b. Adjusting the plot, characterization and language to the child's level of comprehension and his reading abilities' (Shavit, 1981, p. 172).

However, the polysystem theory is criticized for paying too much attention to the objective cultural factors, while ignoring the translator's subjective factors (Jing, 2021). A translator's adoption of translation strategy is

influenced by objective cultural factors indeed, but it is ultimately up to the translator himself. Because to a large extent, it is the translator who subjectively compares the target culture with the source culture and decides which one is 'higher' and which one is 'lower'. On this point, eco-translatology theory is opposite to the polysystem theory as the translator's subjective initiative occupies a dominant position in the translation process, so there is no compatibility between these two theories. But when we talk about children's literature, the particularity of the target readers determines that the translators will relatively be in a dominant position. Translators consider how and what they want children to learn from the translation version as adults, which is also one of the main reasons that adaptations in children's literature translation are more common than in other kinds of literature.

Based on this, translators of children's literature are relatively free to manipulates the texts compared to adults' literature. In the ternary relation of translation, namely the source texts, the translator and the target text, the translator of children's literature is in a considerable position. 'In children's literature, shortened or otherwise edited version is much more common than in adult literature' (Oittinen, 2000, p. 81). It is the translator who manipulates the texts, so studying the translation of children's literature from translator-centered perspective to explore how the translator manipulate the texts and why they manipulate the texts can be a feasible way.

3.2 Adaptations in the Translation of Children's Literature

'As long as there has been literature, there have been adaptations' (Oittinen, 2000, p. 77). Adaptations in children's literature is common because they may make children understand the texts better. Klingberg talks about the adaptation in children's literature in *Children's Fiction in the Hands of the Translators*. Oittinen quotes Klingberg's adaptation ideas in her book *Translating for Children*, and summarizes the main concepts in Klingberg's book. Klingberg thinks that when translators translate children's literature, they will assume the expectations of authors:

> As a rule (although not always) children's literature is produced with special regard to the (supposed) interest, needs, reactions, knowledge, reading ability and so on of the intended readers. An author's or a publisher's consideration of this type and its results are termed *adaptation*. (cited in Oittinen, 2000, p. 89)

For children, they may not have enough life experience to understand some contents of the texts, and may have relatively lower reading abilities, so it is difficult for them to understand long sentences with complex sentence structures. For adults, they stress the educational function of children's books and do not want children to read texts containing things that are adverse to the growth of children like pornographic and bad words. Klingberg also talks about the degree of adaptation in children's literature. Klingberg claims that the degree of adaptation will influence readers' reading experience. If a text has a higher degree of adaptation, the text will be easy to read. In contrast, if a text has a lower degree of adaptation, the text will be difficult to read. But Klingberg claims that adaptation in translation is negative because he thinks this kind of manipulation of the original texts cannot faithfully show the world of the original. He also regards adaptation as deviation from the meaning of the words in original texts. He claims that translation should have the same degree of adaptation as the original texts: 'The translation should not be easier or more difficult to read, be more or less interesting, and so on. We could thus try to find methods to measure the degree of adaptation in the source text and in the translation and to compare them.' (cited in Oittinen, 2000, p. 89)

Furthermore, Klingberg divides adaptation into several subcategories in children's literature like addition, deletion, localization and simplification. Adaptation will be adopted if there are some things like foreign names and places or things which are usually seen in adults' life in the original texts, children may not understand them because they lack life experience and the background knowledge of foreign cultures.

Klingberg argues that adaptations (or we can regard adaptations as a kind of manipulation of texts) are common in children's literature, but manipulating texts are negative because they will distort the original texts or cannot completely transfer fully the content of the original texts, which will hinder children from learning about foreign cultures and develop an international vision.

Some examples of adaptation in Children's literature translation will be more clearly showed and discussed in chapter 4 when comparing two Chinese versions of *Peter Pan*, and we can see how and why the translators make adaptations.

4. Children Literature Translation from the Perspective of Eco-Translatology

Eco-translatology was first proposed in 2003 by Hu, a professor of Tsinghua University, and did not develop to a systematic theory until 2014. The related researches of this theory mostly focus on the comparison for different translation versions and adult literature, there are few works that view children's translation from this theory and very few of them talk about whether this theory is suitable for being used in analyzing children's literature

translation.

4.1 Theoretical Basis of Eco-Translatology: Darwinian Evolution Theory

In 1859, Darwin published his famous work *The Origin of Species: The Origin of Species by Means of Natural Selection or the Preservation of Favored Races in the Struggle of Life*. The most famous and well-known idea in this theory is 'Natural selection or the survival of the fittest' (Darwin, 2009, p. 63). The content of Darwinian evolution theory is rich with abundant knowledge. The main ideas can be generally concluded into three aspects: mutation, adaptation and evolution (Hu, 2004, p. 64).

First, it is necessary to talk about whether a theory of biosphere can be applied to translation. Hu (2004) thinks that translation is a transformation of languages, and language is a part of the culture. Cultures are the accumulation of human's communicative activities, and human is a part of the biosphere. From the chain of translation-language-culture-human-biosphere, we can see the interrelationship among these elements. It also makes sense if we think from the end of the chain. As a member of the biosphere, human's communicative activities from cultures which disseminate by language, and translation is needed if languages are different. Thus, translation activities and the biosphere are associated. This is just a rough description of the relationship between translation activities and the biosphere, but it is the premise of exploring translation based on Darwinian Evolution Theory.

Eco-translatology, whose full name is 'ecological-translatology', does not borrow all the ideas and aspects of Darwinian evolution theory or its derivative theories such as social Darwinism. The main idea Eco-translatology borrows from Darwinian evolution theory is 'Natural selection or the survival of the fittest' that how organic beings 'adapt to' the living environment and how the living environment 'select' organic beings. Hu (2003) holds the view that translation activities have similar intrinsic laws and can communicate with the ideas of 'adaptation' and 'selection' in the biosphere, and he tries to explore the commonalities and similarities between biology and translation behaviors.

First, in Darwin's *The Origin of Species*, the meanings and explanations of 'selection' and 'adaptation' in the biosphere:

> We are sure that any mutation with the least damage will be strictly destroyed. I call the preservation of favorable individual differences and variations, and the destruction of those which are injurious as 'Natural Selection', or 'Survival of the Fittest'. (2009, p. 63)

> […] the numerous and beautiful co-adaptations that we see in nature. (2009, p. 17)

In eco-translatology theory, 'selection' also exists in translation activities, and 'the Fittest' can be explained as 'adaptation'. There are a lot of 'adaptations', 'selections', 'survivals' and 'eliminations' in the translation process. For translators, they will adapt to the environment of the source text and source language, then select the better translation text. For the translation text, the most suitable translation will be selected and the inferior translation will be excluded. This is a kind of 'survive' and 'eliminate'.

Second, Darwin talks about how human use 'the principle of selection' which is unconscious but has great consequences:

> Can the principle of selection, which we have seen is so potent in the hands of man, apply under nature? I think we shall see that it can act most efficiently. […] As man can produce, and certainly has produced, a great result by his methodical and unconscious means of selection. (2009, p. 62)

In eco-translatology theory, translators also use 'the principle of selection' to select the most proper translations: Translators use adaptive selections during the process of translation with varying degrees, which is a kind of behavior of translators either consciously or unconsciously. The final translations are a group of the best selections among several choices of the possible translations, while the translation texts are the results of translators adapt to the translational eco-environments.

Third, Darwin argues that the selections of social animals will adapt to the profits of the whole. Also, the variations of creatures will benefit the improvement of their overall conditions:

> In social animals it will adapt the structure of each individual for the benefit of the whole community; if the community profits by the selected change. […] Natural Selection acts exclusively by the preservation and accumulation of variations, which are beneficial under the organic and inorganic conditions to which each creature is exposed at all periods of life. The ultimate result is that each creature tends to become more and more improved in relation to its conditions. (2009, pp. 67–97)

Eco-translatology also talks about the relationship between translation and social value, and also the relationship

between a single translation study and translatology: The selections of the texts that will be translated should always be consistent with the overall interest and the social value of the whole society. Besides, the ultimate aim of studying translation theories is for creating the most suitable translation texts and furthermore promoting the development and progress of translatology.

From the contrasts above, organic beings will adapt to the natural environment and be accepted by natural selection. Analogously, translators and translations will adapt to the translational eco-environment, and be accepted by the translational eco-environment. From this view of point, we can see that there are common or similar situations between organic beings and translation activities, and it is feasible to use the principles in the biosphere to study human behaviors which include translation behaviors.

But on the other hand, there are some differences between biosphere and translation. According to the principle 'the survival of the fittest' in the biosphere, animals or plants that cannot survive under the selection of nature will become extinct. Here 'extinct' means a species that die out or disappear, like dinosaurs and mammoths. In contrast, 'survival of the fittest' in translation means the translations that cannot survive will be abandoned, replaced or fail to be chosen, but not disappear in the world.

Eco-translatology emphasizes that translation is a natural behavior, which has been discussed by many other scholars. Rabinson argues that translation is 'an intuitive process' (1991, p. 12). Rabbassa (1989) claims that translation is a process of making decisions, and the translation strategies rely on the instinct of translators. A Chinese scholar also argues that translation is 'the translator's deepened understanding of himself based on his understanding of other people.' (Yuan, 2000, p. 405)

4.2 Translation as Adaptation and Selection: Author-Centeredness

4.2.1 Adaptation and Selection in the Process of Translation

The theoretical basis of eco-translatology is the idea 'survival of the fittest' of Darwinian evolution theory, which means organic beings should adapt to the natural environment, and only in this way can organic beings survive and multiply. In other words:

> 'The principle of natural selection hinges on the ability of organic beings to survive by adapting to the natural environment in which they live. The individual's—and especially the species'—survival and propagation are the result of this adaptation and lead to the "survival of the fittest" […] we might posit that this adaptation presupposes that living organisms are confined by their natural environments and that selection implies constraint, and to some extent, manipulation.' (Hu, 2003, p. 284).

This opinion can be interpreted as follows: the translators should adapt to the eco-environment of translation and be selected and restrained by its eco-environments. 'eco-environment of translation' means the worlds of the source text, the source language and the target language, comprising languages, communication, cultures, societies, authors and readers, and also the author, readers (including clients). Hu points out that the process of translating comprises two stages: '(1) The translational eco-environment "selects" the translator; and (2) the translator (who stands for the translational eco-environment) selects or decides on the form of the final target text' (Hu, 2003, p. 284).

In the first stage, the translational eco-environment selects the translator, that is, a translator should adapt to the eco-environment of the source text and the source language. For example, if the source text is a poem, the translator should have some attainments in poetry. Otherwise, his translation may fail to be chosen by publishers or readers. Similarly, if the source text is children's literature, the translator should be a writer of children's literature or a translator who has some attainments in children's literature. This is how translational eco-environment 'selects' the translator, and in this stage, the translator is not included in the translational eco-environment.

In the second stage, the translator has adapted to the translational eco-environment, so the translator becomes one of the factors of the translational eco-environment, then the translator represents the translational eco-environment of the original text to do translation, thus selecting proper translation strategies. This is a stage that the translator has been a factor of the translational eco-environment and 'selects' the translation text.

How does the translator select the translation text? Hu (2004) thinks that the translator will make decisions and selections at different levels from different dimensions. At the macro-level, the translator will think about whether domestication is better than foreignization (or the selection between literal or free translation). According to eco-translatology, no matter which kind of translation strategy the translator selects, the translator will naturally make decisions by adapting to the translational eco-environment. In other words, the translator will consider all components of the translational eco-environment and select the most suitable words to translate the

source text. In the micro-level, the translator may consider translating the original into a declarative sentence or an interrogative sentence, or using a formal tone or an informal tone. According to eco-translatology, the translator will make decisions by weighing all the factors in the translational eco-environment, but usually, there is a most important factor, and the translator should decide choosing which translation strategy by considering that factor. For example, in the translation of children's literature, 'children' is the most important factor, so if a translator regards children as the presumptive readers, he will consider children's knowledge background and the amount of vocabulary size, etc. and then decides on which word to choose or what style to adopt to make compulsory reading material for children. The latter process is how 'a translator of children's literature selects the translation text'.

We can see from the above analysis that in the process of translation, a translator acquires 'a dual function or identity: a selectee and selector who adapts, selects, and makes decisions' (Hu, 2003, p. 285). Based on this, Eco-translatology defines translation as 'a translator's adaptation and selection activities in a translational eco-environment' (Hu, 2003, p. 283).

Compared to other translation strategies, like Skopos theory and functional equivalence theory, which always study translation from the perspective of 'how' to translate, eco-translatology studies translation behaviors from the perspective of 'why' the translator translates in that way. The difference results from how a translation theory sees the essence of translation. For example, polysystem theory regards translation as a system in the literary system, and the translation strategy will depend on the position that translation occupies in the literary system. As eco-translatology regards translation as a translator's adaptation and selection activities in a translational eco-environment, naturally, this translation theory will analyze translation behaviors from author-centered perspective - why the translator decides to translate in that way and how the translational eco-environment will influence the decision-making of the translator.

However, the natural principles may not completely applicable to translation activities. Many complex factors are involved in a social phenomenon, and many relationship operation mechanisms cannot be explained by the principles of natural science. For that, Hu (2014) explains that translation eco-environment is defined as a sum of all external conditions that affect the survival and development of the translator. The ecological environment of translation is the combination of various natural and humanistic factors in the occurrence, existence and development of translation activities. The eco-environment of translation is a "collection" of various factors that restrict translators' optimal adaptation and selection. Besides, eco-translatology does not aim to use biological theories to explain all translation activities, it tries to analyze translation behaviors from an interdisciplinary perspective and better explore the root causes of translation.

The contents and forms between translation theory and practice are different on the surface. But fundamentally, the research of translation theory comes from practice, which is promoted from individual practical problems to universal cognitive problems. It does not mean that after reaching the development stage of the disciplinary system, the theoretical research of translation can be far away from practice. Therefore, eco-translatology is expected to further explain the practical root causes of eco-translatology based on the theoretical issues discussed at present to better highlight the theoretical value (Mu, 2020).

In children's literature translation, 'children' will be an important factor in the translational eco-environment, and this factor will influence the translator's selections in the translating process. Furthermore, if a translator adopts the translation methods of eco-translatology, he will implement his adaptive transformation strategy from mainly three dimensions, namely the linguistic dimension, cultural dimension and communicative dimension. On one hand, it is an explanation of translation behaviors, on the other hand, it provides the translator a wider perspective on translation, and furthermore helps translators make the best decision in the translation process. The translator of children's literature should also reflect the characteristics of "translation for children" during the translation process, taking children as the starting point to help them grow up healthily in the process of reading, and have relatively equal treatment with adults (Wong, 2020).

4.2.2 Translation Principles of Eco-Translatology

Translation principles mean 'principles or standards that should be followed in the translation process' (Hu, 2004, p. 128), the translation principles can guide translators through translation. In the following, the author will talk about the translation principles of eco-translatology.

As is discussed in the last part, eco-translatology regards translation as a translator's adaptation and selection activities in a translational eco-environment, and eco-environment means a whole of the worlds of the source text, the source language and the target language, comprising languages, communication, cultures, societies, authors and readers, and also the author, readers (including clients). However, it is difficult and impossible for a

translator to adapt to all the factors of the translational eco-environment, so Hu (2004) thinks that the translator's adaptation is a 'multi-dimensional adaptation'. And based on multi-dimensional adaptations, translators will make selections according to their adaptations in the translational eco-environment, this is called 'adaptive selection'.

In conclusion, the principle of eco-translatology is 'multi-dimensional adaptation and adaptive selection'. Specifically, this principle means during the process of translation, a translator should try his best to adapt to the factors and aspects in the translational eco-environment as more as possible and then do adaptive selections and transformations among possible choices of translation texts.

4.2.3 Translation Methods of Eco-Translatology

As Hu (2004) introduces, based on the principle of eco-translatology, the translation method of eco-translatology can be summarized into 'adaptive transformation from linguistic, cultural and communicative dimensions'. He gives reasons for choosing these three dimensions as follows: Language, culture and communication are three important perspectives that should be considered in translation, which is a consensus that has been widely accepted. The translator will do adaptive transformations according to different phases and orders of language, culture and communication. Also, translation is the transformation of languages, while languages are carriers of cultures, and cultures are accumulations of communication. Thus, there are internal connections among these three factors, namely the linguistic dimension, cultural dimension and communicative dimension.

5. A Case Study: *Peter Pan*

5.1 Two Chinese Versions of Peter Pan

There have been more than 30 Chinese versions of *Peter pan* since its first publication in 1929, and the two versions to be discussed in this paper are respectively Yang Jingyuan's version published in 1991 and Ren Rongrong's version published in 2001.

Yang is a famous translator, she translated *The Letters of Charlotte Bronte*, C*harlotte Bronte* and *The Wind in the Willows*. Yang (1989) considers *Peter Pan* as a classic of children's literature and claims that a good children's book should also be attractive to adults. She also explains the reasons for translating this book: *Peter Pan* was her favorite story in her childhood, the plot is attractive and the setting of Neverland is interesting. What is more, she stressed that the language of this book is expressive and vivid, and the translator should retain the fluent and beautiful language features of the original text. Indeed, her version is popular, and the success of her translation is mainly due to her reservation of the language features of the original texts.

Ren Rongrong is a renowned Chinese writer and translator of children's literature, his aim of translating children's literature is to provide Chinese children with some interesting and good foreign children's stories and books. So, the primary consideration during his translation is to make Chinese children easily understand the stories and enjoy them. This can be reflected in his language features that his language of translation is simple and easy to be understood.

5.2 Analyzing Translators' Adaptive Selections from Three Dimensions in Two Chinese Versions of Peter Pan

Peter Pan is considered as an 'ambivalent' text by Shavit, which is popular among not only children but also adults. Things and animals in this book are able to have thoughts and gain speaking ability just like in many other children's books. What is more, the leading characters are children who talk and behave the same as children in the real world. But on the other hand, this book contains negative things like death, violence and illness, but we can see that Barrie does not want to avoid them, instead, he describes them faithfully according to reality. For example, Hook's one arm is eaten by a crocodile, and if the Lost Boys is overpeopled, Peter Pan will starve some boys to death. Besides, in many children's books, characters are either absolutely good or bad, but in *Peter Pan*, pirates still want to have a mother and be loved, while human boys may also do wrong things or hurt others.

What is more, Barrie has surpassing imagination. He creates a story with fantastic adventures, breathtaking plots, and also the perceptions of adults' life, which is also attractive to adults because it is positively reviewed by the translator Mr. Yang. He says, 'a critic regards it as a dazzling circus, but the author thinks it is more like a rhapsody, a dreamlike rhapsody. The author's imagination is like a lively and naughty mountain stream, dancing brightly and twiddling all the interesting things in its path, throwing them away after carrying a stretch of distance' (1989, p. 84). Yang also spoke highly of Barrie's vivid and beautiful language. Because of these reasons, she decided to retain Barrie's language style, translating the text just according to the way Barrie expressed. Thus, for Yang, Barrie's language style and the magical world he created are the main factors in the translational eco-environment that should be considered, and she also adapted to this important factor in the

translational eco-environment and made the adaptive transformations.

While for Ren, as a writer and translator for children, the most important factor in the translational eco-environment is the readers—children. As he insists that his intention of translating children's literature is to provide children with some interesting foreign children's stories, the primary consideration in his translation process is to make the book easier for children to understand and enjoy the story. Thus, by comparing the two translation versions, we can see from the differences of their translation strategies that how the factor 'children' in the translational eco-environment will influence the translator's adaptive selections.

5.2.1 Adaptive Transformation from the Linguistic Dimension

'The translator's adaptive selections from the linguistic dimension (or of a linguistic form) take place at different levels and perspectives' (Hu, 2004, p. 134). To explain translators' adaptive transformations from the linguistic dimension more clearly, in the following part, two examples respectively at two linguistic levels, namely the lexical level and the syntactic level will be discussed.

Example 1: One day when she was two years old she was playing in a garden, and she plucked another flower and <u>ran</u> with it <u>to her mother</u>. (Barrie, 2016, p. 2)

Yang: 她两岁的时候，有一天在花园里玩，她摘了一朵花，拿在手里，<u>朝妈妈跑去</u>。(2013, p. 1)

(Back translation: when she was two years old, one day played in a garden, she plucked a flower, with it in hand, <u>ran to her mother.</u>)

Ren: 她两岁的时候，有一天在花园里玩，摘了一朵花，拿着它<u>蹬蹬蹬</u>跑到妈妈那里。(2015, p. 1)

(Back translation: when she was two years old, one day played in a garden, plucked a flower, <u>ran</u> with is to <u>her mother deng-deng-deng</u>.)

Example 2: They will find the cake and they will <u>gobble it up</u>. (Barrie, 2016, p. 29)

Yang: 他们会看到蛋糕，会<u>狼吞虎咽地把它吃下去</u>。(2013, p. 51)

(Back translation: They will see the cake, will <u>voraciously eat it up</u>.)

Ren: 他们会找到这蛋糕的，就啪嗒啪嗒<u>把它吞下去</u>。

(Back translation: They will find the cake, and <u>swallow it pa-da-pa-da</u>.)

From the two examples above, Yang translates 'run' and 'gobble' literally without any amplification, which is just as what she claims, that is, she wants to transfer the text faithfully to the original text and show Barrie's language style. In example 1, she just uses the same language style as the original text, and in example 2 she selects a Chinese idiom '狼吞虎咽' (to eat like wolfs gulping and tigers swallowing) to translate 'gobble'. But Ren adds onomatopoeic words '蹬蹬蹬'(with the same pronunciation as deng deng deng) and '啪嗒啪嗒' (with the same pronunciation as pa-da-pa-da) to provide readers (children) a more vivid picture, which the author thinks will be more attractive and easily understandable to children. This is the case of 'addition' in Klingberg's adaptation, Ren adopts this translation strategy because she adapts to children's interest and reading ability in translational eco-translatology.

5.2.2 Adaptive Transformation from the Cultural Dimension

As Edward (1997) states, there is no aspect in human life that will not be influenced or changed by culture. In translation, there are differences between the culture of the original language and the culture of the target language. So, translators should not only consider the language transformation of the original language but also adapt to the cultures of the original language and the target language to allow readers to understand the texts without cultural barriers and appreciate cultures from foreign countries.

Example 3: 'I've thought it out. There's a Jonah abroad.' (Barrie, 2016, p. 70)

Yang: '我想起来了，这船上有一个约拿' 注：(圣经《旧约.约拿书》第一章：约拿躲避耶和华，登上一艘船，耶和华使海中起大风，船上的水手知道这灾难是因约拿而起，便把他抛进海中，海便平静了。) (2013, p. 128)

(Back translation: 'I remember, there is a Jonah abroad.' Footnote: In the first chapter of *Old Testament. Book of Jonah*: Jonah went on board to elude Jehovah and caused heavy wind in the sea. Sailors on the board know the disaster is caused by Jonah, so they threw him to the sea and then the sea became clam.)

Ren: '我想出来了。船上有个不祥之人。' (2001, p. 189)

(Back translation: 'I've thought it out. There is an ominous person aboard.')

Jonah is not a character in Peter Pan, instead he is a character who will bring trouble to others in Bible. Yang adds a footnote to explain who is Jonah, but Ren translates 'Jonah' to '不祥之人' (an ominous person) instead of mentioning 'Jonah'. Yang's translation is a normal way of translation when dealing with cultural barriers. While Ren directly translates the meaning of Jonah without adding a footnote to explain this person. As he claims that in children's literature, 'footnotes can be added sometimes but should not be always because children may not stand that and give up reading' (2011), he considers more about children's reading habits and adapts to this factor in his translational eco-environment.

5.2.3 Adaptive Transformation from the Communicative Dimension

Communicative dimension means in translation process, sometimes if a translator does "word for word" translation of the text, the translation text might not transfer what the original text wants to expresses because the text may have underlying meanings, and some of them can only be understood in the original language. Thus, in this case, translators should transfer the underlying meaning of the text to make readers understand what the original text means. This is similar to functional equivalence theory which aims to make readers have the same responses to the texts as the readers of the source language.

Example 4: it (the light) had been in all the drawers in the nursery, <u>looking for Peter's shadow, rummaged the wardrobe and turned every pocket inside out.</u> (Barrie, 2016, p. 56)

Yang: 那光亮找遍了育儿室所有的抽屉，<u>寻找彼得的影子，它在衣柜里乱搜，把每一个衣袋都翻转过来。</u> (2013, p. 17)

(Back translation: The light had found all the drawers in the nursery, looked for Peter's shadow, rummaged the wardrobe, turned every pocket inside out.)

Ren: 它已经进过这儿童室里所有的抽屉<u>寻找彼得的影子。</u> (2001, p. 20)

(Back translation: it had been in all the drawers in the nursery, <u>looking for Peter's shadow.</u>)

This is the scene that the light (Tinker Bell) went back to the nursery to find his shadow. In English, 'looking for Peter's shadow' is a Participle serves as an adverbial of cause, which in Chinese it should be translated to 'for looking Peter's shadow' to let readers understand that the light rummaged the wardrobe and turned every pocket inside out to find Peter's shadow. But Yang decides to transfer the text according to the sentence structure of the original text, which in Chinese means the light looked for shadow, rummaged the wardrobe, turned every pocket inside out. This expression does not illustrate that 'looking for shadow' is the reason for the latter two behaviors of the light. Adults can understand what does this sentence mean by reading the context but children may not understand it. So, Yang's translation for children does not have a communicative function. In contrast, Ren simplifies the sentence, deleting 'rummaged the wardrobe and turned every pocket inside out', directly transferring these two behaviors' aim—finding Peter's shadow. This is called 'simplication' in the adaptation of translating children's literature by Klingberg. Considering children's reading ability, Ren selects this simplified translation to make children understand the text, which is his adaptive selection on communicative dimension.

In Ren's translation version of *Peter Pan*, this kind of situation happens many times. Because of adapting to the most important factor 'children' in his translational eco-environment and trying to do adaptive selections based on children's receptivity, his translation seems not faithful to the original text as he simplifies the original text. Ren also talks about this situation, he claims that

> The Chinese version seems not compliant with the principle of "faithfulness" in translation, but in this way, Chinese children can enjoy this book the same as foreign children.

> I think this is also the wish of the author, from this perspective manipulating the text is in keeping with the spirit of the original text. This is another kind of "faithfulness" to the original text. If it is necessary, I will explain that I manipulate the text to let children's better understanding in the preface and the postscript. I do not want the translators' 'faithfulness' to affect children's reading experience. (2011)

6. Conclusion

The author puts forward two questions at the beginning of this paper. In terms of the first question, as children are young and they have a limited knowledge base, translators of children's literature can manipulate the text with much liberty compared to adults' literature. Thus, translators in the translation of children's literature are in an important position and analyzing the translation of children's literature from translators' selections of the text is a feasible way. Based on eco-translatology, a translator-centered theory, 'children' is the most important factor in the translational eco-environment during the process of translating children's literature. So, translators should adapt to children's reading characters such as children's knowledge base, amount of vocabulary and reading

ability. At the same time, translators will do adaptive selections and transformations according to these characters, deciding the adoption of translation strategies. But the author finds that although eco-translatology is a suitable theory for analyzing translation behaviors, including translating children's literature, this translation theory mainly deals with 'why translators adopt this translation strategy' rather than 'how to translate in translation practice'. It indeed has some guiding functions of the translation practice by analyzing the existed translation and then summarizing the particularities of the translation to put it into practice, but this is not the key point of this theory and it has little guiding significance. The reason of this situation is that eco-translatology defines translation as 'a translator's adaptation and selection activities in a translational eco-environment'. In conclusion, eco-translatology is a suitable method to analyze translation behaviors of children's literature, which can analyze how the factor 'children' will influence translators' adaptive selections, but has a limited function for guiding the translation practice.

This paper does not discuss the similarities between Eco-translatology and other translation theories such as hermeneutics, narrative theories of translation, sociology, and this will be explored in the follow-up studies.

In the case study of *Peter Pan*, it is clear to see how the factor 'children' influences translators' adaptive selections from the comparison of the two Chinese versions. Yang respects and appreciates the original text, and the most important factor in her translational eco-environment is 'the original text', so her adaptive selections are based on the faithfulness of the original text. From the examples, we can see some of her translations are beyond the understanding ability of children as she retains the language features of the original text. In contrast, for Ren 'children' is the most important factor and consideration in his translational eco-environment, so he does adaptive selections and transformations based on children's characters by adopting translation strategies like simplication and addition. Ren's language is simple and can be easily understood by children, he also manipulates the text to make it more suitable for children to read.

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