

Study of Translation of English Children's Literature from the Perspective of Child-orientation

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Abstract

As an indispensable part of the history of literature, children's literature has not only the common characteristics of literary texts, but also the vividness, interestingness and educational. Therefore, in the translation of children's literature, translators should pay attention to the childlike interest of the target language and choose the language as close as possible to the way of thinking and cognitive habits of children to convey the meaning of the original text. This paper takes the wind in the Willows, a fairy tale written by Kenneth Graham (1859-1932), as an example. From the point of view of "children standard" consciousness, and analyzes the translator in vocabulary, syntax, rhetoric and overall language style level to take different strategies for descriptive analysis, real intention is not to evaluate which version is better, but want to give some enlightenment to children's literature translation, the translator can from the aspect of vocabulary, syntax, rhetoric and language style, as far as possible in terms of the choice of translation strategies taking children as the center, it makes the translation easy to understand and vivid the image of the original text, satisfying the aesthetic expectations of young readers and reproducing the beauty of the original text.

Keywords

Child Standard Theory; Children's Literature Translation; The Wind in the Willows.

1. Introduction

Andrew F. Jones, a renowned Sinologist, once wrote in the Developmental Fairy Tales: Evolutionary Thinking and Modern Chinese Culture that the development of China as a nation must depend on the development of Chinese children. Therefore, children's literature cannot be regarded simply as an aesthetic or theoretical issue. In fact, China's reform and opening up over the past 40 years, does pay more and more attention to children's education and development. Throughout the book market in China in recent years, children's role positioning is more and more clear, a large number of excellent children's literature works emerged. Children's literature is an important medium to cultivate children's diversified cognitive ability and thinking ability, which has far-reaching influence and important effect on children's growth. And with the prosperity of children's literature, the research value of children's literature translation is increasingly prominent. Due to the particularity of target readers of children's literature in language level, reading level, acceptance ability and cognitive ability, translators also face a series of challenges and misunderstandings in translation. However, in contrast to the translation activities in full swing, the research on the translation of children's literature in China is still in its infancy. The same is true in the west. Children's literature has always been at the edge of literature, not to mention the research on children's literature and children's translation. However, recently, western scholars have paid attention to the "children's problem" and published a series of research articles on children's literature, but China's research on this aspect still needs to be developed and improved.

In addition, the study of children's literature translation cannot fail to mention the translator's view of children, because the translator's view of children determines the translator's translation strategy to some extent, which has become a consensus in the field of children's translation. In the West, since Rousseau discovered children and childhood, in western children's literature, children are independent from adults and become independent individuals. At present, the prevailing view of children in the west is John Dewey's child-centered theory, also known as child-centered theory, which has exerted a profound influence on the creation and translation of western children's literature, and has made the creation focus of western children's literature shift from adults to children. In recent years, with the continuous influx of Western thought, Chinese scientists have gradually adopted child-centered theory that has become the dominant image of children and the translation of children's literature in China. However, national research on the translation of children's literary works focuses mainly on translation strategies and language level, and there is almost no research on structural change in the translation of children's literary works. Therefore, it is necessary for Chinese translators to conduct translation reviews from a child-friendly perspective in order to better translate and introduce children's literature

2. Children's Literature Translation

2.1. Requirements of Children's Literature

Children's literature is a literary work created for young children. Children's literature should be easy to understand, lively and educational, vivid, interesting, story-telling and informative. Children's literature is very different from adult literature, because children are easily influenced by the surrounding environment and have great plasticity, so children's literature should pay special attention to education. However, abstract preaching is often not easy for children and they are not willing to accept, so children's education should rely on a variety of vivid images, and the younger the child, the more dependent on the means of visualization. Children's novels require as much action as dramas, and more action is used to show the characters' personality and psychological activities. This requires the language of children's literature to be vivid and appealing. In the creation of children's literature, we should mobilize all artistic means to create a variety of artistic images. To attract children readers' reading interest, at the same time, we should skillfully intersperse some intellectual things, so as to increase the artistic charm of the works and meet the curiosity and thirst for knowledge of children. Because children's existing knowledge, life experience is not rich, and weak understanding, it is difficult to understand those complex truth, the adult life experience and some thoughts and feelings are difficult to experience. They don't like to watch, or even watch, content that does not interest them. Therefore, excellent children's literature works, often in the relaxed and happy joking and interesting story lines, imperceptibly to the children about a profound truth or some beneficial enlightenment. The plot of children's literature requires simple structure, compact and vivid plot. Emphasize the story, should not use static and lengthy environmental description and psychological description.

Children's literature is aimed at children, and the text is relatively simple. However, the difficulty of translation lies in that in order to make the translation more attractive to young readers, it is necessary to truly understand children's interests and perspectives. Everyone comes from childhood, but as the years grow, so does the naive thinking and perspective of children. If the translator only translates children's literature according to his own thinking, the translation will inevitably appear mature and old. It can be said that translators without full contact with children's experience are difficult to grasp the characteristics of children, which makes it difficult to translate natural excellent and attractive works. If an adult translator wants to make his translation closer to and more attractive to children readers, he must communicate

with them, love them, respect them, understand children's psychology, fully contact with children and be familiar with them. The translator should stand on the standpoint of children, use children's point of view to see the original text, experience the original text with children's interest, and appreciate the original text with childlike innocence. And then choose the children's literature language popular with young readers to translate children's literature works, reproduce the original ideological content, character image and artistic conception, keep the original style and children's interest.

The Wind in the Willows, a fairy tale written by Kenneth Graham (1859-1932), is a well-known children's literary work in Britain. It has been widely loved by children and even adults since its publication, and has been translated into many languages and distributed in various countries and regions around the world. The vivid animal images, the ups and downs of the story, the strong and lively atmosphere of life and the witty and easy to understand oral language make this book a rare work of children's literature. At present, there are not less than ten translations on the market in China, but the quality is uneven, and some translations have faded out of the market. Ren Rongrong, Yang Jingyuan and Mei Jing are famous translators of children's literature in China. This paper selects the translation of *The Wind in the Willows* by three translators. From the words, sentence patterns, rhetorical devices and language style of four aspects of comparative research. Reveal the difference between translation and discuss children standard theory in the application of children's literature translation, in terms of strategy choice as far as possible to children as the center, to make the translation understandable and vivid image of the original, meet the aesthetic expectations of young readers while reproducing the beauty of the original text.

2.2. Principles of Children's Literature Translation

"Children's standard theory" provides a very accurate and effective value standard in the artistic judgment of children's literature. Children's literature refers to "various forms of literary works suitable for children's age characteristics, suitable for children's reading and appreciation, and beneficial to children's physical and mental health development" (Chen Zidian, 2003:2) Children are significantly different from adults in language, cognition, emotion, aesthetics and expression, so children's literature has high requirements on the readability of language. The basic language requirements of children's literature include: easy to understand vocabulary, vivid diction, simple and fluent sentences, lively rhythm. Therefore, the translation of children's literature also needs to meet these requirements, that is, it needs the guidance of "children standard" principle.

The principle of child standard originated from John Dewey, the representative of modern education in America. Dewey is a famous American philosopher, sociologist, and educator of the 20th century. He was also a major exponent of practical teaching theory and the progressive teaching movement in the United States. In 1916, he published his famous book *Democracy and Education*, in which he elaborated on his educational proposition that education is life. The teacher-student relationship is "child-centered", "The curriculum organization is centered on students' interests and experience", and it is proposed that "children are the starting point, the center, and the purpose. The development of the child, the growth of the child, is the ideal place around which educational measures are organized. Child development has, children grow up, was organized educational activities, what an ideal place." The earliest discovery of children can be traced back to the "seed theory" of children put forward by Comenius in the *Magna Didactica* in the Renaissance. Comenius was one of the earliest advocates of universal education and is known as the father of modern education. At this time, the glorious achievements of the Renaissance began to spread to the field of education. A century later, Rousseau, a French enlightenment thinker, proposed a new concept of education based on Comenius' discovery of children, which he mentioned in his pedagogy book *Emile* published in 1762 "A child is not a

little man, but has a life separate from that of an adult.” (*Emile* 91) This new understanding of children has been called the “discovery of children.” Rousseau “discovered” children and put forward the corresponding educational view on this basis, while Dewey inherited and developed these thoughts and clearly put forward the child-centered teaching system. So the modern concept of children standard as a forerunner has been mature and basically perfect. After the idea of “child-centered” was introduced into China, two “child-centered” theories reached their peak periods in the history of Chinese children’s literature: one was in the 20 century, the other was from the late 1980s till now. Due to the change of social and historical context, the “child-centered” theory in these two periods naturally presents different features. After Dewey’s thought was introduced into China, it gradually evolved into “child-centered theory” under the promotion of Zhou Zuoren, Lu Xun, Zheng Zhenduo, Guo Moruo and others (Xu Peng, 2010). Although the names of “child-centric theory” and “Child-orientation theory” are different, the essence is to put children in the central position, and especially in children’s literature, the central position of children will be crucial.

First, in order to better develop children’s literature and the translation of children’s literature, and to better carry out the critical work of translating children’s literature, we should clarify a fundamental question: What is children’s literature on earth? Professor Xie Xiaohong gave a clear explanation on this topic in the article “*The Concept of May 4th Fairy tale and the Target of Readers -- Taking Lu Xun’s translation of fairy tale as an example*”. According to him, “children’s literature” generally refers to the compilation of children, which is different from the general (adult) literature, its emergence and the discovery of children have a close relationship. It can be seen that Professor Xie Xiaohong uses the term “discovery of children” In China, the Chinese only discovered in the time of the May 4 movement, when Zhou Zuoren highlighted three discoveries: “the discovery of man”, “the discovery of women” and “the discovery of children,” that the Chinese actually discovered children. The May 4 movement is an important turning point in the history of Chinese children. According to Zhou Zuoren, before the May 4 movement, Chinese children were considered only reduced adults, and to some extent they were only appendages of adults and not independent individuals. The theory of the “oriented child” is not only Zhou Zuoren’s view of children, but also his plan for ideal children’s literature. Since the May 4 movement, the status of children has been confirmed, and a large number of works of creation and translation of children’s literature have emerged.

At the same time, in the 1920s, Guo Moruo also advocated the theory of the “children’s standard” is *Opinions on Children’s Literature* is the earliest document to discuss the emergence of children’s literature with the word “children’s standard” Until the 1940s, Guo Moruo still did not change the original intention of the “child-centered” theory, and his discussion was further deepened. In his essential literature, he said: “Everyone once had a childhood, and as soon as he became a man, almost everyone completely lost the psychology of childhood. Almost everyone is child-friendly; But almost every heart is egocentric and not child-centered. Probably for these reasons, there are few good children’s literature in the world, especially in China. At present, Of course, China should do its best to promote children’s literature, but it is only “children” who can write from children, and only “literature” can be written by ordinary writers. Only those who have a child’s heart and literary skills can be competent. In order to obtain “good children’s literature”, the plan of the “children’s standard” proposed by Guo Moruo does not contain a single “children” or a single “adult literature”, but two worlds of “children’s heart” and “literary abilities”. And that to this day. It is also an important criterion for us to translate and evaluate translated works of children’s literature.

In her book *Translation for Children*, Riita Oittinen once pointed out that the translation principle of children’s literature is “translation for children”. Therefore, the success of children’s literature translation must conform to children’s aesthetic expectation. Dr Li li in the generation and accept: the Chinese children’s literature translation studies (1938-1949),

points out: “before literary reading and reading process, as the main body of readers, accept complex reasons, based on the personal and social psychological tend to have an established structure scheme, namely “first in understanding” and “knowledge”. However, due to the limitation of understanding and knowledge level, children tend to pay attention to all kinds of fantastic ideas and unrestrained imagination in fairy tales. Therefore, according to the requirements of children’s standard principle, fairy tale translation should conform to children’s language habits, not adult at all. Translators should use easy to understand and vivid language, and take translating “childlike interest” as the primary task in translation.

3. The Analysis of Three English Versions of the Wind in the Willows

3.1. About the Book

The Wind in the Willows, is a classic children’s literature in the world. It has a history of more than one hundred years since its birth (1908). It has been translated in many countries around the world and has been adapted into TV plays or movies for many times. This is a fairy tale about animals, elegantly written, carefully described and full of philosophy. There are several lovely animals in the book: the timid but adventurous Mole, the hospitable Rat, the chivalrous and charismatic old Badger and a Toad who lived the very boastful and lavish lifestyle. The story mainly describes a Toad living on his family property, wasting and pursuing new things. As a result, he was cheated and put into prison, and his property was taken away by bad people. But with the help of mole, Rat and Badger, he outsmarted the weasel and regained his fortune. From then on, Toad got rid of his bad habit of spending carelessly and became a good toad. Praised as “a model of English prose”, the book depicts the poetic changes of nature in delicate and elegant style, and the friendship and warmth that linger in the willows is refreshing.

3.2. From the Diction

Hans Robert Jauss believes that readers’ expectation horizon is mainly determined by readers’ ideology, values, aesthetic tendency and receptivity. Considering the “reception ability” of children readers, the translation of words in children’s literature, especially the translation of words in dialogues, should be handled in a way that is conducive to children’s understanding. Children’s literature, if crepe, will not conform to the characteristics of children’s speech, and will also cause some difficulties for children readers when reading. Therefore, translators need to deal with some words that are not conducive to children readers’ understanding in translation.

1. Addition

First of all, it is the translation method of adding words to help children better understand the meaning of the article. “Translation can’t for any increase or decrease the meaning of the original, it is engaged in a translation must follow the basic requirement, but this is not to say that Yang Yi there cannot be any increase or decrease in the text, sometimes, in order to exactly and fully express meaning, or to make the translation vivid, smooth, accord with Chinese habit, often need to make the necessary in translation literal supplemented or omitted.” (Zhang Zhenjiu, Yuan Xianjun, 2021) In children’s literature, children’s cognitive understanding is limited. In order to facilitate children’s understanding of the translation, it is particularly important to add words appropriately. Let’s look at the following example.

Example(1)But did I overhear you say something about “we” and “start” and “this afternoon” ? Due to the language characteristics of the English language itself, it is very natural for the original text to connect "we", "start" and "this afternoon" by "and", which is obviously colloquial and can be read in one go. However, when translating this sentence into Chinese, one word "He" is used to connect these three words. So it seems that some do not conform to the habit of Chinese oral expression, little readers will feel some difficulty when reading. In his translation,

Mr. Mei added “shen me” to restrict the original text and separated it with commas, which not only achieved the same effect as the original text in terms of words and sentences, but also matched the oral expression of young readers. However, Yang translation and Ren translation are simply separated by punctuation marks. Although children will not have problems in understanding, such translation does not conform to children’s oral expression. Let’s look at the following example.

Example(2) Travel, change, interest, excitement!

“Oral expression is another key factor in children’s literature translation.” English original use four words to convey the meaning of the author, this itself is in conformity with the English expression habit, Mr. Ren in the process of translation literal translation for corresponding with the four Chinese words, goes against the Chinese language expression habit, let a person feel very incoherent, read and even can let a person have a kind of ambiguity, confused, feeling, and although Mr. Yang’s translation added some complement components, but the lack of some components can be connected, for adult readers might be easy to understand, but there is no Mr. Mei translation for young readers easy to understand, Mr. Mei when translate this sentence not only added ingredients, also added to help readers better an exclamation of empathy more... “Ah” is more in line with children’s speaking habits, but also makes the translation read catchy, let the young readers have a sense of substitution.

2. Omission

Children’s interest plays an important role in the translation of children’s literature works. Whether the language of translated children’s literature works can be processed vividly and interestingly and fully attract children’s attention is also the key factor for the success of translation. In the process of translation, sometimes it is not necessary to completely translate all the words, appropriate omission, but will be more conducive to the understanding of young readers. Let’s look at the following example.

example (3) Here today, up and off to somewhere.

English-speaking readers feel that the two prepositions of “up” and “off” convey the author’s meaning very accurately, but if the translator translates it word by word, the translated sentence will be very burdensome. In this sentence, the three translators all resolutely adopt ellipsis translation. Yang and Ren use two clauses of antithesis to correspond to the original text, in order to meet the needs of children for prosodic antithesis. However, by comparison, Mr. Mei’s translation is obviously more cheerful to read and more in line with children’s needs for fun reading.

3. The use of Culture-loaded words

Culture-loaded words are one of the biggest obstacles in literary translation, especially in children’s literature translation, because the target readers’ cognitive ability is extremely limited, and different cultural backgrounds, historical customs, and living habits may aggravate the conflict between two languages. In addition, considering that although the physical and mental development of children readers has not reached the level of adults, they also have a unique and complete world of their own inside. They are eager to grow and explore, and even have their own ideas and opinions. When translating some words and phrases with cultural connotations, sometimes corresponding translations can be found in Chinese. For example, “Crocodile’s tear” can be translated into an ancient Chinese proverb, “huangshulang gei ji bainian” However, if no appropriate translations can be found, the corresponding translations cannot be forced. Let’s look at the following examples.

example (4) First of all, take those ridiculous things off!

Mr. Yang’s domestication of the term “Ridiculous Things” to “lao shen zi” may be more understandable to adults but confusing to children. Mr. Ren’s translation of “ridiculous things” as “ke xiao de dong xi” is fine but probably not context-worthy. Mr. May’s translation of the

term “ridiculous things” is “hua ji de xing tou” provides a fascinating picture for young readers. Young readers can't help but imagine what a funny outfit looks like. It is not only interesting, but also allows children readers to understand what the author wants to express. All three translations are acceptable and the reader can understand what the author is trying to express, but Mr. Mei's translation is more concise and childlike.

example (5) The title of the last chapter of the original *The Return of Ulysses*

The general plot of the last chapter is that the hero Toad was put into prison and managed to escape as a washerwoman by ingenious means. After returning to his hometown, with the help of his friends, he overcame many difficulties and even dangerous situations and recaptured the Toad house occupied by bad people and robbers and lived a happy life with his friends. His experience is very similar to that of Ulysses in *Odyssey*. Readers in English-speaking countries are quite familiar with the story of “Ulysses”, but for Chinese children, the story of “Ulysses” is quite strange. This is a far cry from Toad's experience. Mr. Yang may consider that children readers not familiar with Homer, who don't know Ulysses, also didn't take such a translation strategy, but such naturalization does not look right, if you use domestication strategy, then look for a similar figure in Chinese history. If not, it can be literally translated as “The return of Ulysses” and annotated. On the one hand, it will not cause misunderstanding in children's understanding, and on the other hand, it can also let Chinese children have some understanding of western culture.

3.3. From the Sentence Pattern

“Chinese and English have big difference in syntactic structures, namely, Chinese is featured by parataxis, while English by hypotaxis” (Liu Mingqing 72) Therefore, linguistic cohesion through verbal inflection, multilayer structures and parenthesis is common in the long English sentences. As for Chinese, coherence of meaning is often achieved through short sentences, more often than not, incomplete structures. English and Chinese have difference in terms of sentence structure, order and expression techniques. (Zhang Peiji 19).

1. The conversion of positive and negative

“Expressions of denial are more common in English than in Chinese. The paradigm of meaning denial in English is much richer than that in Chinese. Due to the differences between Chinese and English in psychological culture and thinking form, the expressions of affirmation and denial are also different. Therefore, the expressions of affirmation and denial often change in the process of English-Chinese conversion.” The transformation of affirmation and denial is not absolute, but determined by the detailed context and expression habit. The particularity of children's literature requires that this transformation must be close to life and meet the requirements of oral expression, which increases the difficulty for the translation of children's literature.

Let's look at the following examples.

Example(8) Fancy a washerwoman driving a car as well as that, the first time!

Ren translated “the first time” as “the first time to drive a car”, which is somewhat different from the meaning expressed in the original text, and seems to be a bit abrupt, and the connection with the previous text is not natural. It's the first time I've ever seen a washerwoman who drives such a fine car. Mei translated “The first time” into “first sight”, which is in line with the author's original intention, but less interesting for child readers, as if they were not praising but merely stating a thing. Mr. Yang translated “the first time” into “never seen”, which is a typical conversion between affirmation and denial. Because of this transformation, the translation is more suitable for the original intention of the author, more in line with the spoken language habits of Chinese people, and more in line with the psychology of children readers with a slightly exaggerated tone.

Example(9) But remember you are a widow woman, quite alone in the world, with a character to lose.

A literal translation of “with a character to lose” as “yige jiang yao sang shi de minhdheng” would make the translation difficult to understand. Ren’s translation of “with a character to lose” literally means “hui sangshi mingsheng” while faithful to the original, is too mechanical for children’s enjoyment and is not good for young readers’ understanding. However, both Yang and Mei translate the affirmation into denial, successfully expressing the meaning of the original text. The difference is that While Mr. Yang translates “with a character to lose” into “ke bu neng diu le ming sheng” in a slightly questioning tone. Mr. May added a little to the positive into the negative, translation of “with a character to lose” as “yi bu xiaoxin jiu hui huai le mingsheng” And with the previous “danshi bie wang le” With a little emphasis on the tone added a childlike interest. Due to the limitation of knowledge level and understanding ability, children tend to prefer rhythmic words. Therefore, plum translation is more suitable for children’s language expression habits, easier for children to understand, and can also make young readers feel the extent of things.

2. The conversion between active and passive

Active voice and passive voice exist in Both Chinese and English, but the application of these two voices is very different. Generally speaking, passive voice is used more frequently in English than in Chinese, mainly because of the differences in syntax and style between the two languages. In the translation of children’s literature, the use of too many passive sentences will increase the difficulty of children’s reading, which makes the conversion between active and passive seem very necessary

example (10) He generally had to be caught, if you wanted him badly, as he slipped quietly along a hedgerow of an early morning or a late morning.

If you wanted him badly, you had to catch him, usually early in the morning or late in the evening, as he crept past the hedges. Nida said that a really good translation should read naturally, without any trace of translation. In the literal translation, such stiff expressions as “if you really want him” and “you have to catch him”, which are basically only found in the translation, are not in line with the language habits of Chinese and will also cause misunderstanding or confusion to children at the level of understanding. All three translators adopt the method of changing passivity into initiative, but Yang’s and Ren’s sentences are too long to be easily understood by young readers. Plum translation divides long sentences into short sentences, and the language is easy to understand. The translation of “go and wait for him” into “take a chance” makes full use of the advantages of Chinese and expands semantics. Let’s look at the following example.

Example(11) At last daylight began to show itself confusedly through tangled growth over hanging the mouth of the passage.

There is also a passive sentence in the original, The literal translation is The three translators translated it into active sentences with fluent language and clear meaning. The difference is that Although Ren’s translation is concise and clear, it does not create a pictorial feeling, nor does it make readers feel the feeling of a moment when they finally see the light after experiencing all kinds of difficulties. Mei translation and Yang translation will make readers have a sense of painting, so that readers can feel the words flowing like water, too natural, without affectation. However, Mr. Mei’s translation does not have the feeling that the rain has finally passed, while Mr. Yang’s translation uses the words “finally” and “finally” to emphasize that it is not easy to see the sunshine all the way, and allows young readers to appreciate the formal beauty of language while accepting the information conveyed by language.

3. Adjustment of word order

“The order of English is related, and the order, as a feature of English construction, is also transformed in translation” (Casford, 12). The adjustment of the word order makes the language of the translation more colloquial and has a strong flavor of life, which is mainly expressed in the transformation of the word order of words, phrases and clauses. Let’s look at the following example.

Example(12)There were badgers here, I’ve been told, long before that same city ever came to be.

The original text is preceded by the object, followed by the subject and predicate, followed by the adverbial, which is to emphasize the content as the object, and suppose that the translation also adopts such a structure, Such a translation will make the language of the article non-describable, not to mention the misunderstanding or confusion caused by such collocation for children readers, even for adult readers, this kind of non-describable collocation may not be well understood. Three of the translator in the translation of word order has been adopted to adjust the strategy, while Mr Yang in overlapping tone word “很久很久” is adopted in the translation to some extent through the repeated words, expand the length of the word, can appear to be more vivid time distance away, but such use often word not too conforms to the children’s reading habits, and there’s a man reads, In children’s literature, overlapping words can be found almost everywhere, and the so-called overlapping words are words that achieve their phonological beauty by repeating the same syllable. It can enhance the readability of the article and stimulate children’s interest in reading, but in the use of overlapping words should also pay attention to children’s language expression habits, in order to facilitate children’s understanding. Mei Jing’s translation is more in line with the logic and expression habits of children’s stories, and more conducive to stimulating children’s imagination. However, Yang Jingyuan and Ren Ronrong’s translation is a little stiff, which can’t meet the aesthetic expectation of children.

Example(13)Once he met a fox, who stopped, looked him up and down in a sarcastic sort of way, and said, “Hullo, washerwoman! Half a pair of socks and a pillow—cases short this week! Mind it does not occur again!”

The original text uses a long attributive clause to modify the object of the sentence. Assuming that the translation does not change the word order, the sentence translated will be bloated and confusing, making people feel that it is neither fish nor fish. On the basis of the original text, the three translated the original sentence into a postposition parallel clause, concise and comprehensive, reading to make people at a glance. But Yang and Ren’s translation let the fox seems to be a very polite fox, as in the fox even use the “ni hao”and let the washerwoman “xia ci yao xiao xin dian”no highlights the fox want to express pride in the original image, and MeiJing add the translation is not very friendly a modal particles “hei” and “xia bu wei li” complained the attitude of the word, can not only strengthen the tone, It will also give the child reader a better sense of how arrogant and impolite the fox is.

3.4. From the Rhetorical Devices

1. Metaphor

Various figures of speech are often used in children’s literature to stimulate the imagination of children readers. Make the narrative more vivid. Therefore, children’s understanding should be fully considered in translation, and visualization language should be used as much as possible to help young readers create a sense of painting. Let’s look at the following example.

example(14)By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spellbound by exciting stories.

The three versions all use figurative figures of speech. The sentences in Ren’s translation is a little long and difficult to be understood by children. In the translation of Mr. Yang and Mr. Mei

increased little baby and adults two images, read to make people kind, processing into a short and long sentences, although the language easy to understand, children will not produce the difficulty in understanding, but in this context, the translation of Mr. Mei uses the visual language, Yang's translation although also has some of the pictures will make readers, however, because language is not as vivid as plum translation, it is not as good at stimulating children's imagination. Therefore, in the translation of children's literature, we should use as much visualization language as possible to give young readers sufficient imagination space.

2. Personification

example (15) But the Mole was bent on enjoying everything, and although just when he had got the basket packed and strapped up tightly he saw a plate staring up at him from the grass.

The author's choice of words is very penetrating, comparing the plate to a living thing, staring at people, creating a pictorial feeling, very vivid image. The author so the description of the image is reflected in the three translations, the difference is Yang translated into "blunt he stared", and this dish is "lying on the ground" translate this plate lived simply, young readers out his plate images come to mind, leave deep impression to them, while Mei's translation and Ren's are less sense of tableau.

3.5. From the Contrast of Language Styles

Literary works have different styles, and translators should always try to figure out the styles of different authors in translation, be good at expressing in Chinese, and try to keep the translation consistent with the original. The protagonists of *The Wind in The Willows* are four small animals with different and distinct characters created by the author using anthropomorphic techniques. The author's graceful writing and twists and turns in the plot deeply attracted the interest of young readers. Moreover, there are many descriptions about nature and seasons with vivid and beautiful language. There is a strong warmth in the fresh nature, the dialogue between the animals is also very humorous. "There are not only delicate and subtle descriptions, but also vivid images, humorous and vivid dialogues, thrilling plots, and even many deep feelings and philosophical thoughts." (Li Yongyi, 2006) After understanding the style of the original work, translators should try their best to continue these advantages when translating the original work into Chinese, so that their children readers can understand and enjoy it. At the same time, the translation of children's literature should also take into account the characteristics of children's literature, that is, the language should be easy to understand, vivid, adapt to the age, intelligence and hobbies of the corresponding child readers, try to follow the style of the original work, then it can be regarded as a successful translation. These are the characteristics and difficulties of children's literature translation that are different from or different from other kinds of translation. For example, the word rhythm and allusion in the original language are two aspects: phonology can be modified by using the Chinese rhythm, and the foreign word game can be changed into Chinese word game according to the original meaning, so that children can get the same fun from the translation as foreign children get from the original work; But the allusion should consider the age of the corresponding children, to judge whether to reproduce the content of the original text faithfully. Generally speaking, allusion must be annotated to make the original meaning complete. But a book for children is not like a book for adults. A book with too many annotations will make it difficult for young children to understand and lose interest. In this case, try to incorporate the content that should be annotated into the article as much as possible, adding and deleting things to keep it interesting. Let's look at the following example.

example(16)There is cold chicken inside it, replied the Rat briefly, "coldtonguecoldhamcoldbeefpickledgherkinssaladfrenchrollscresssandwichespottedneatgingerbeerlemonadesodawater." (3).

The absence of punctuation in the original work is evidently intended to reinforce the image of rat's conceit. The biggest difference between the three translations is that the stops are added in Ren and Mei, so that the reader can clearly understand the food listed, but the underlying intention of the author is lost. Yang's translation retains the language format of the original work without punctuation, echoing with "One Breath". The rhythm is fast, and readers can still understand the food reference and feel the consistent tone of the Rat's speech, which is consistent with the character portrayed by the author. Children readers seem to see those arrogant children around them. Can make the target language children readers like to read the book as the original language child readers, in line with the spirit of the original work.

4. Major Findings and Some Suggestions

Based on the above analysis, we can see that the translation of children's literature is not an easy thing. Children's literature is different from adult literature. The development of children's literature translation shows that the creation and translation of children's literature largely depends on the author's or translator's view of children. Only when the translator has children's orientation in mind, it is possible to reproduce an excellent child's literature work. Specifically, when translating children's literature, the translator should consider from four aspects: vocabulary, syntax, rhetoric and language style.

In terms of vocabulary, as children prefer story-style language, what the translator should do is to retell the story to children in the language that children are accustomed to. Additives, excipients and duplicative words are usually used to reproduce the rhythm and canonical lexical style of the original text. The repetition of words creates a rhythmic beauty suitable for children to read aloud; Modal words often appear in oral conversations, which can well express children's strong emotions and imitate children's tones. In the three Chinese versions of *The Wind in the Willows*, it can be seen from the case analysis that modal words are used more frequently in Yang Jingyuan's version. Ren's and Mei's translations sometimes have some words that are not conducive to children's understanding. So, from the diction perspective Yang's version is more child-oriented.

At the rhetorical level, children's literature often uses metaphors, personification and other rhetorical devices, forming a unique style. Metaphors connect two different things and explain abstract concepts with concrete and simple images. Anthropomorphism creates a vivid atmosphere by attributing human characteristics to impersonal objects. In the above three Chinese versions of *The Secret Garden*, the translators all attempt to reproduce the rhetorical devices of the original text, but the effects are different. In general, Ren Rongrong, with his exquisite diction, well reproduces the beautiful images and the strong emotions carried by the simile in the original text. These three versions all pay attention to the representation of anthropomorphic figures of speech.

In terms of language style, there are many descriptions of natural scenery in the original work, and the language is vivid and beautiful, and the dialogue between small animals is humorous. The translator should also try to continue these advantages when translating the original work into Chinese, so as to add fun to children's reading while ensuring their readability. At the same time, attention should be paid to the retention of foreign cultural elements in the translation process. Too many foreign elements may go beyond the scope of children's understanding and inhibit their desire to read. But the exclusion of foreign elements may deprive children of the enjoyment of reading. So it's hard to decide how far foreign elements should go. And the debate between alienation and naturalization has a long history. Now it is generally believed that the combination of foreignization and domestication is a wise choice in children's literature translation. So how to combine domestication and foreignization is a controversial issue. In the above three Chinese versions, translators combine foreignization and domestication to varying

degrees in order to reproduce the language style, proper nouns and special literary forms of the original text. Footnotes are sometimes added to facilitate children's understanding and broaden their knowledge. In general, Ren's version is more child-centered in its presentation of particular literary forms, Yang's is more successful in its representation of cultural images, and Mei's is more considerate in its handling of proper names.

The main audience of children's literature translation is child readers. And the children group is also the hope of the future development of the country. At the same time, the rapid development of The Times also put forward higher requirements for translators, translators should follow the child-centered theory in the translation of children's literature and inherit the child-centered concept with The Times. And try to meet the aesthetic expectations of young readers.

5. Conclusion

The translator's concept of children is inseparable from the translation of children's literature. Children's standard is the viewpoint of children that translators should adhere to, and it is also one of the important criteria for evaluating the translation of children's literature. All the translator in the translation process should be on the premise of the understanding of children, the children are placed in one of the most important position, to children's cognitive characteristics, aesthetic and emotion as a starting point, with the children's eyes to see, with children's ears to listen, to seek, to find in children's language and expression, as faithfully as possible to restore the original meaning, idea and spirit of true sense of the children's place, Only then can we create excellent translations of children's literature. In this paper, the comparison and analysis of the wind grahame three more authoritative Chinese translation, this paper discusses the principle of the standard in children of children's literature translation strategy, translators in translation of children's literature should be to "children standard theory" as the first principle, combined with the present relatively authority based on the theory of translation as a guide, efforts to improve the quality of work to make the translation understandable, Let the young readers feel the literariness and interestingness of children's literature translation works, experience the happiness of reading and absorb nutrition from it. Let more excellent English children's literature can be loved by Chinese children, to achieve cultural power.

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