

# 104 學年度英文系講座紀錄

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講題：*Animal Farm* for Taiwan's Children: Construction of the Child in the 1954 Animation Chinese Translation

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(請以電腦打字，字型請用 12 標楷體，最小行高，12pt 輸入)

內容：

## Outline

- Questions
- Adaptation, Child Audience, and Cross-Cultural Reception
- Animal Farm as Chinese Translations for Children: The Child and the Existing Models of Children's Literature

### Adaptation, Child Audience, and Cross-Cultural Reception

#### *How to Read Adaptation*

- Linda Hutcheon: "adapters are first interpreter and then creators."
- Francesco Casetti: adaptation is "primarily a phenomenon of recontextualization of the text, or even better, of reformulation of its communicative situation."

#### *Different Socio-historical Contexts*

- Different milieus
- Animal Farm (1945)
- The animated film Animal Farm (1954)

#### *Change of Readership*

- Change of the audience
- Features of children's literature
- The storyline is simplified and clarified
- Humor tempers the gloomy story
- The bloody scenes are not shown

#### *Content: deletion and addition*

- Addition is a way to clarify the story

#### *Treatment of violence*

- Bloody scenes are not shown on the screen
- "No animal should kill another animal *without cause*"

#### *Treatment of ending*

- A positive, optimistic ending replaces a critical but pessimistic one.

#### *Cross-Cultural Reception*

#### *Translation of the Subtitles*

- The anonymous translator(s) maintains an ambivalent attitude towards politics
- Mitigate the political implications
- Heighten the terror of communist totalitarianism
- "comrade" → Huoban(夥伴) or Tongzhi(同志)
- "The revolution is now complete. We have no more use for that song. Singing is now forbidden. the penalties are death." (English subtitles)
- "The revolution is now complete. We condemned those useless animals to

death.” (Chinese subtitles)

### **Animal Farm as Chinese Translations for Children**

- On my return from Spain I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other language.

George Orwell

“Orwell’s Preface to the Ukrainian Edition of Animal Farm”

- The translator of children’s literature can permit himself *great liberties* regarding the text because of the peripheral position children’s literature occupies in the polysystem.

Zohar Shavit

“Translation of Children’s Literature”

- Three types of Chinese translations of Animal Farm: for adults, for children, and for EFL learners (Cheng10-11)
- Two reasons contributed to the rise of the child-oriented translations in the 1990’s— “the important of the political situation in Taiwan...and the growing market for children’s literature” (Shan 113)
- Four translated works
  1. Xiangru Lu, 1993(Estern)
  2. Fuzao Huang, 1998(Yusheng)
  3. Zeming Lin, 2001(Quangten)
  4. Anonymous translator(s), 2008(Youfu)

#### *Literary Polysystem*

- Although in the earlier days of a young literary polysystem, translated literature might have brought in the innovatory forces to shape its center, in the 1990’s when children’s literature in Taiwan had established its repertoire and employed what Even-Zohar calls the secondary model, the translated literature occupies a peripheral position.
- “In such situation it has no influence on major processes and is modelled according by an already dominant type I the target literature” (Even-Zohar, “Translated” 48)
- To put it simply, “translations of children’s literature tend to attach the text to existing models in the target literature” (Shavit 172)
- My hypothesis: through translated literature we may understand the “existing models in the target literature.”