**重庆第二师范学院全日制本科生毕业论文**

**开题报告**

**外国语言文学 学院**  英语（非师范） **专业** 2017 **级**

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| **论文题目** | **Translation Report of Final Ending of *I am your guardian star*** | | | **开题日期** | 2020.11.24 |
| **学 号** | 1710484035 | **姓 名** | 石炆曌 | **指导教师** | 李亚星 |
| **Background of the translation**  **1.Background of the book and the author**  The book's author, Yan Jing, born in Chengdu, Sichuan Province, is a writer and teacher of creative advertising, and works as an advertising teacher in the Literature and Media Department of Chongqing University of education. In 2011, she published a fantasy novel-*I Am Your Guardian Star*, about a cowardly boy named Zhengli, who has a big dog named Dingdang. Deng Kai, a rich boy, bullies Zhengli and is rescued by Dingdang, who suggests that his mastiff fights with Dingdang in a duel. Zhengli, out of vanity, accepts the challenge, eventually causing Dingdang to be bitten to death by the Tibetan Mastiff. Zhengli lives a life of endless remorse and self - loathing. Xingki can help bring Dingdang back to life by having Zhengli and his classmates enter its body one after another with their souls, all the while keeping the secret to themselves. It is a story of love and protection, with warmth and emotion that heal the hearts of all.  **2.Introduction to the source text**  In terms of vocabulary, new words account for a small number and do not affect normal reading. In terms of sentence pattern, long and difficult sentences are only a few, mostly dialogic simple sentences. The text structure is based on the division of characters. Rhetorical methods are seldom used and the clear expression of language is emphasized.  **3.Significance of Translation**  Imaginary worlds allow children to be temporarily free from the constraints of adults, allowing them to feel the relief of breathing freely and the power of individual life. Yan Jing's fantasy novels provide a paradigm for the inspiration of children's imagination. But the nourishment and inspiration of the imagination are not a one-time event, but requires children to soak more in the excellent fantasy literature and gain more insights. Children are natural fantasists, and we should give children more texts and ways to access those beautiful imaginations so that they can grow in their minds and lives through literary reading.  Fantasy fiction can bring new imagery to children and inspire them to think. More importantly, it allows them to shape and rebuild their worlds in an exciting and innovative way. It takes children away from the world they live in, gives them the freedom to explore and create, and unleashes their imagination in a fully expressive way. | | | | | |
| **Contents of the translation**  **1.Introduction**  **2. Literature review**  This chapter translator translated mainly describes that Dingdang is about to be resurrected at one night, an accident happens, and Ammy is in a car accident and was dying. However, the power of the Fairy Phoenix Ball is only enough to save one person. In the end, Zhengli chooses to save Ammy and gives up Dingdang, and Dingdang 's soul becomes a star - the Dingdang Star.  This book is a Chinese children's fantasy novel. The specific mode of writing children's fantasy novels determines their quality of combining the imagination of fairy tales with the subtlety of novels. Children's fantasy novels with the theme of growth belong to a tributary of children's fantasy novels, and it is also the section that can best compensate for the shortcomings of lively fairy tales. Unlike growth novels that reflect real life, growth in children's fantasy novels is deformative and hypothetical. On the one hand, children readers can discover the cruel side of reality and build up courage to face difficulties in the process of reading; on the other hand, with the help of fantasy, children have more courage to face the difficulties of growth, and the main position of children is revealed.  In order to understand the form of translation of children's fantasy fiction literature, the translator consulted relevant materials. Children in childhood (6-12 years old) begin to develop abstract thinking, which is the basic stage for receiving and learning language knowledge. These descriptions fit the target audience of this book. In the process of translation, the translator conveys the content and emotions of the original text as faithfully as possible, in order to achieve the same textual effects in the target audience as in the original readers. Then, in the process of translation, the translator needs to include notes or explanations to help children understand the original work.  **3. Process**  In order to grasp the translation method of the original text, the translator consulted relevant materials on fantasy novels. According to the characteristics of sentence patterns, translator chose Newmark's communicative translation as my guide. DeepL, Google Translation, bing, baidu encyclopedia and other tools were used for translation.  **4.Application**  Translator used Peter Newmark’s communicative translation theory. Newmark said,“It attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original.”   1. Strategies   Translator used the translation domestication. Domestication translation strategies aims at minimizing the exoticism in the translation and providing a natural and smooth translation for the target readers.   1. Translation methods   Translator used two translation methods, literal translation and free translation.  (1)Literal translation maintains both the original content and the original text.  (2)Free translation, also known as free translation, only maintains the original content and does not maintain the original form. Literal translation and free translation are interrelated and complementary, and at the same time, they are mutually coordinated and infiltrated and inseparable.  3. Translation skills  Translator used six translation skills, they are amplification, inversion, omission, conversion, division and combination.   1. Amplification means supplying necessary words in our translation on the basis of accurate comprehension of the original. 2. Inversion means that in English, many modifiers are often located after the modifier, so the word order of the original text should be reversed in translation. 3. Omission is to delete words that do not conform to the thinking habits, language habits and expressions of the target language, so as to avoid the cumbersome translation. 4. Conversion means that in order to make the target language conform to the way, method and habit of expression, the part of speech, sentence pattern and voice in the original sentence are transformed. 5. Division means to break down a long Chinese sentence into two or more units so that the translation reads clearly and fluently while correctly conveying the original idea and content. 6. Combination is to combine several short sentences into one long sentence. English emphasizes hypotaxis and has a strict structure, so there are many long sentences. Therefore, when we translate texts from Chinese to English, it is often necessary to collect short sentences to translate them into English clauses with coherent meaning.   **5.Conclusion**  Through this translation, the source text can express the author's intention and also enable me to use translation skills and methods to solve translation problems. | | | | | |
| **Methodology of the translation**   1. **Literature reading**: Read and collect a large number of topics on specific thesis topics. 2. **Induction**: Refers to a general conclusion from a series of specific facts, namely induction. 3. **Deduction**: Starting from some hypothetical propositions and applying logical rules, the process of deriving another proposition. | | | | | |
| **Schedule of the translation report**  Semester 7: Before week 2, to finish checking the topic  Week 4, to decide the topic  Week 5- week 6, to assign the task of thesis writing  Week 15 to week 16, to finish the first and second draft  Semester 8: Week 1- week 4, to finish the second draft  Week 5- week 8, to finish the third draft  Week 9-week 10, to finish the final draft  Week 11- week 12, the first thesis defense  Week 13- week 14, the second thesis defense | | | | | |
| **References**   1. [Jin Hong](https://www.ixueshu.com/search/dialog/ref/javascript:;). *[Study on the Dual Reader Structure of Children Literature and its Influence on Creation](https://www.ixueshu.com/search/dialog/ref/javascript:;)*[C].2015. 2. Malin Alkestrand,Christopher Owen. *A Cognitive Analysis of Characters in Swedish and Anglophone Children's Fantasy Literature*[J]. *International Research in Children's Literature*,2018,11(1). 3. Mona Baker. *Towards a Methodology for Investigating the Style of a Literary Translator*[J]. *Target. International Journal of Translation Studies*,2000,12(2). 4. Li Xu. *[Translator S Subjectivity in Children Literature Translation](https://www.ixueshu.com/search/dialog/ref/javascript:;)*[D].西安外国语大学,2014. 5. 丁晓萍.[中国儿童幻想小说中的成长书写](https://www.ixueshu.com/search/dialog/ref/javascript:;)[D].东北师范大学,2017. 6. 黄婉倩,韩祎.浅析英语幻想小说中的儿童形象[J].作家,2012:75-76. 7. 贾晓玉.基于语料库探析儿童文学翻译风格[J].文化学刊,2020(08):189-191. 8. 仇贝贝.语域视角下儿童文学英译探究[D].东南大学,2019. 9. 张 倩.纽马克翻译理论指导下的儿童文学小说翻译——以《忍者日记》为例[J].青春岁月,2016,(6):123-123. | | | | | |
| **指导教师意见：**      **指导教师（签名）：**  **年 月 日** | | | | | |
| **教学单位意见：**    **学院（盖章）**  **年 月 日** | | | | | |

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