



Employment of Reduplicated Words in E-C Translation of Children's Literature: A Case Study of Ren Rongrong's Translation of *The Wind in the Willows*

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Abstract

This thesis is to explore the application of reduplicated words in Chinese translation of children's literature. It selects Ren Rongrong's translation of *The Wind in the Willows* to conduct research. First, data collection and analysis of reduplicated words in the text are carried out. Then, from the three effects of reduplicated words, rhythmical effect, imaging effect, and emotional effect, the corresponding sentences in Ren Rongrong's translation of *The Wind in the Willows* are selected and analyzed. Finally, it is concluded that reduplicated words are widely used in the English-Chinese translation of children's literature. In the process of English-Chinese translation, verbs, adjectives, adverbs, nouns, quantifiers, numerals and onomatopoeia can be translated into reduplicated words when necessary. On the one hand, it can add language charm and make the translation more vivid, and on the other hand, it is easy for children to accept.

Key words: *The Wind in the Willows*; Reduplicated words; Children's literature; English-Chinese translation

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1. INTRODUCTION

Children's literature is targeted at children, suitable for children's reading and appreciation, and beneficial to the healthy development of children's physical and mental health. It plays a very important role in the growth of children. Children's literature not only requires a prominent theme, a vivid image, a concise and simple language, an interesting plot, and rich imagination, but also requires that the content, form and expression methods are as suitable as possible for the physical and psychological characteristics of children.

1.1 Introduction to *The Wind in the Willows* and Ren Rongrong's Version

The Wind in the Willows is a fairy tale written by a father to his son. It is a story suitable for everyone to listen to by sitting around a warm fire. The book depicts the poetic changes of natural scenery in delicate and elegant style. It is known as "a model of English prose works", and the friendship and warmth lingering among the willows are even more breathtaking. This interesting fairy tale has been loved by readers since its publication. At the same time, it is also one of the most popular children's literature in British history. Kenneth Graham's wonderful imagination and quiet and silent humor have attracted countless children and adults. President Roosevelt of the United States read the book three times after he got it. The author of *Harry Potter* JK. Rowling has been fascinated by this book since she was young, and later in *Harry Potter*, she used the loyal and kind badger as the prototype to design Hufflepuff. The protagonist of the story are a few cute animals: the humble mole, the clever rat, the mature badger, the dissolute toad. They play important roles in their beautiful life. The main details are as follows: Spring is coming. The mole can not control his passion. He rushes out the hole to touch the fresh air. He feels so excited and he recognizes the rat, the toad, the badger. They become close friends gradually. He experiences a

process of risk with his friends. The toad depends on his family property to live, so he is very wasteful. He always shows off his property and waste them without control. He likes to go for new things without thinking. He also goes shopping crazily. Unluckily, he was treated by bad animals. As so often happens, troubles never come alone. He was put into prison. All his family properties were robbed by the bad animals. Life is always like this, it can't be smooth all the time. With the help of his friends, they defeat the bad animals and the toad seizes back his family property. They make efforts to do this thing successfully. At that time, the toad is moved by his friends, and lives with them happily. He becomes a good toad gradually. Everything is normal and beautiful as it is. *The Wind in the Willows* was first published in 1908, and it has been more than a hundred years since the book came out today. During this period, many translators translated this book into Chinese, including Ren Rongrong (任溶溶), Yang Jingyuan (杨静远), Li Yongyi (李永毅) and others. This thesis chooses Ren Rongrong's translation to exemplify the use of reduplicated words in the E-C translation of children's literature.

Ren Rongrong can translate in four languages: Russian, English, Italian, and Japanese. He has translated many foreign children's literature. From Ren Rongrong's translations, people have learned about many famous children's writers and works in the world. Ren Rongrong is serious and earnest in translation. His translated works have been carefully selected and carefully considered. They either have a perfect combination of ideological content and artistic form, or have a unique style of creation, which is not only beneficial to young readers, but also can promote the creation of Chinese children's literature. Ren Rongrong paid great attention to the text of the translation. In Ren Rongrong's version of *The Wind in the Willows*, the language is smooth and easy to understand. It is loyal to the spirit of the original work and pays attention to the standardization of Chinese. He strives to make his translation suitable for the characteristics and understanding of Chinese children. His children's literature works are natural, cordial, funny, and humorous, and are very popular among young readers.

1.2 Previous Studies on *The Wind in the Willows*

At home, studies on the translation of *The Wind in the Willows* have been conducted from various angles.

Zhu Yun and Xiao Fei (2020), in *The Aesthetic Reproduction of Children's Literature from the Perspective of Translation and Aesthetics—A Case Study of Chinese Version of The Wind in the Willows*, combine Chinese and Western aesthetic ideas to further explore the aesthetic embodiment in the translation of children's literature and promote the development of translation and creation of children's literature.

Wang Chunmei (2018), in *A Study on the Translation of Children's Literature from the Perspective of Adaptation*

Theory---A Case Study of Two Chinese Versions of The Wind in the Willows, mainly adopts descriptive research methods and Verschueren's Adaptation Theory. This paper makes a comparative study of the two Chinese versions of *The Wind in the Willows* translated by Ren Rongrong and Yang Jingyuan, and mainly discusses what level of adaptation translators have achieved in the process of translating children's literature.

Lu Yiyang (2017), in *On Translation of Children's Literature from the Perspective of Reception Aesthetics---A Case Study of Two Chinese Translations of The Wind in the Willows*, studies the two Chinese translations of the children's literature *The Wind in the Willows*, and points out how the author reproduced the style and childishness of children's literature from the perspective of reception aesthetics.

Ju Jin (2017), in *A Comparative Study of Two Chinese Versions of The Wind in the Willows from the Perspective of Translation as Adaptation and Selection*, chooses the classic *The Wind in the Willows* and Yang Jingyuan's and Wang Lin's Chinese versions as research objects, and analyzes and studies the differences in the adaptive selections of translators in different translational eco-environments from the perspective of approach to translation as adaptation and selection, and what translation strategies or methods are adopted.

Dong Wenyong (2017), in *A Study on the Translation of Children's Literature from the Perspective of the Register Theory---Based on Yang Jingyuan's Chinese Version of The Wind in the Willows*, chooses Yang Jingyuan's translation of *The Wind in the Willows* as the corpus, combined with specific examples, and used a qualitative analysis method to analyze the translation of *The Wind in the Willows* by Yang Jingyuan from the three elements of register-field, tenor and mode. He also analyzes how Yang Jingyuan's translation achieves register equivalence.

Wang Bohui (2016), in *On the English-Chinese Translation of Children's Literary Works from the Perspective of Reception Aesthetics---An Analysis of Three Versions of The Wind in the Willows*, selects three Chinese versions of *The Wind in the Willows* and reception aesthetics as the theoretical framework, aiming to enrich the comparative analysis of examples in the study of translation of children's literature.

1.3 Previous Studies on Reduplicated Words

Studies on the reduplicated words have been conducted from various angles.

Wen Jiahong (2021), in *Appreciation of the Translation of Reduplicated Words in Moonlight in the Lotus Pond from the Perspective of 'Tri-Beauty Theory'*, takes Zhu Chunshen's and Yang Xiangyi's English versions as examples to explore the beauty in sense, sound and form in the English translation of reduplicated words.

Zhang Meng and Yu Xiao (2021), in *A Study on Translation of Reduplicated Words from the Perspective*

of the Adaptation Theory--A Case Study of Zhu Ziqing's Proses, choose Zhu Ziqing's Proses as research objects to discuss translation strategies of reduplicated words under the guidance of adaptation theory.

Wang Junli (2018), in *A Corpus-based Study of English Translation Methods of Reduplicated Words in The Republic of Wine from the Functional Equivalence Perspective*, combines the objective data provided by the corpus with Nida's functional equivalence theory, analyzes the Howard Gowblatt's translation methods of reduplicated words in *The Republic of Wine*.

Xiao Rui (2013), in *The Translation of Reduplicated Words in Tang and Song Ci ---A Perspective from the Transmission of Chinese Culture*, focuses on the translation of reduplicated words, and uses English version of 300 Tang and Song Ci Poems translated by Xu Yuanhong as a case to explore the English translation of reduplicated words in Tang and Song Ci Poems. It is found that although the form of reduplicated words is fixed in the Chinese language, with the guidance of the concept of mapping and fusion, various expressions can be used to effectively convey reduplicated words from form to connotation to English.

Cui Jinglin (2013), in *A Study of Translation of Reduplicated Words in Tang and Song Ci Poems from the Perspective of Skopos Theory*, finds out the problems in the translation of reduplicated words in Tang and Song Ci and the causes of the problems starting from the classification of reduplicated words, the similarities and differences between Chinese and Western cultures, and the research status of reduplicated words translation in Tang and Song Ci. On this basis, this paper puts forward the translation strategies of reduplicated words in Tang and Song Ci Poems. Applying Skopos theory to study the fold of the subjectivity of word translation and guiding translation methods are put forward, which Skopos theory has been successfully applied to the subjectivity of China fold in the translation of words, the translator is able to carry forward the culture of Chinese classical poetry, overcome the obstacle of reiterative translation difficulties, strengthen the poetry culture awareness in the process of translation.

Fang Dejuan (2011), in *A Pragmatic Analysis of English and Chinese Reduplicated Words*, concludes that there are more reduplicated words in Chinese than in English. The reason is that English has multiple syllables and the syllables are uneven through observation and analysis of Chinese classical literary works, English translations of famous artists, and online oral English vocabulary. At the same time, the conversion between Chinese reduplicated words and English reduplicated words is sometimes untranslatable, that is, the code conversion between the two is not equivalent.

Fu Sainan (2010), in *On the English Translation Strategies of the Musicality of Reduplicated Words in Classical Chinese Poems: A Perspective of Translation Aesthetics*, explores how to reproduce the musicality

of reduplicated words in Chinese ancient poems in the process of English translation from the perspective of translation aesthetics

Zhang Yunni (2007), in *The Aesthetic Defect of the Translation of Reduplicated Words in A Dream of the Red Mansions*, finds that reduplicated words should be transformed from implicit to explicit in the process of Chinese-English translation through researching *A Dream of Red Mansions* and Hawker's English version *The Story of the Stone*. Therefore, there will be inevitable defects in the beauty of sound, shape and meaning of Chinese duplication words in English translation.

1.4 Previous Studies on the Translation of Reduplicated Words in Children's Literature

Han Yang (2019), in *A Corpus-Based Study on the Use of Reduplicated Words in the Chinese Translation of Children's Literature--A Case Study of Li Wenjun's Chinese Translation of Children's Literature*, based on the corpus, takes Li Wenjun's Chinese translation of children's literature as an example and examines the characteristics and factors of the application of reduplicated words in Chinese translation of children's literature through data statistics and multi-dimensional comparative analysis.

Guo Zimeng (2019), in *Exploring the Application of Reduplicated Words in the Translation of Children's Literature*, combines Zhang Jianping's and Wu Yan's Chinese versions of *The Wizard of Oz* and analyzes the use of reduplicated words in the translation of children's literature.

Guo Wei (2017), in *A study on the Wording of Translation of Foreign Children's Literature from the Perspective of Skopos Theory-- A Case Study of Ren Rongrong's Translation of Five Children and It*, takes skopos theory as the theoretical basis and briefly analyzes the translation strategies and techniques of reduplicated words in Ren Rongrong's version.

Liu Xiaoxia (2012), in *Reduplicated Words' Employment in Children's Literature E-C Translation--A Case Study of the Wonderful Wizard of Oz*, analyzes reduplicated words' rhythmic, imaging and emotional effects in order to demonstrate the application of reduplicated words in the translation of children's literature from the perspective of dialogism.

To sum up, the research on reduplicated words in China started very early, but the research on its translation is mostly focused on classical literature, especially the English translation of reduplicated words in ancient poems. In addition, the attention on the application of reduplicated words in the translation of children's literature is insufficient. Previous studies on the domestic research on the Chinese version of *The Wind in the Willows* mainly focuses on the comparison of the Chinese versions employing different translation theories, so further research needs to be done. Therefore, this thesis tries to take Ren Rongrong's version of *The Wind in*

the Willows as an example to study the application of reduplicated words from the perspective of children's literature translation, so as to enrich the study of reduplicated words in children's literature at home and abroad.

2. REDUPLICATED WORDS

2.1 Definition of Reduplicated Word

According to the definitions in *The Dictionary of Chinese Reduplicated Words* written by Sun Jiwan (Sun, 2003, p.1), reduplicated words were formerly called duplicated words and tautology. They are vocabulary formed by overlapping Chinese characters with the same shape, pronunciation, and meaning. It is an important part of Chinese vocabulary. In both spoken and written language, it has outstanding expressive power in matter, lyricism, narration and reasoning.

According to the famous translation scholar Chen Hongwei (Chen, 1998, p.107), reduplicated words refer to the use of the same words, morphemes, or overlapping syllables. It is a common rhetorical technique in Chinese poetry. The function is to emphasize. The method of overlapping words is used to highlight thoughts, emphasize emotions, strengthen the sense of rhythm, and increase the beauty of phonology.

Reduplicated words are an important figure of speech in Chinese rhetoric, and it is also an important language phenomenon in Chinese lexics and grammar. The interpretation of Cihai is to connect and use words with the same sound, shape and meaning together to make the form neat, the sound harmonious and enhance the sense of image. (Xia and Chen, 2009, p.471)

2.2 Characteristics of Reduplicated Word

Chinese is a tone language and mainly formed by single syllables. Reduplicated words could represent the most prominent phonic or musical phenomena. As a special lexical phenomenon in Chinese, reduplicated words are widely used. The phenomenon of reduplicated words in Chinese is far more than that in English, and the Chinese reduplicated word has its unique charm. The characteristics of reduplicated words are as follows.

Firstly, reduplicated words are very rich, with various forms. In terms of word form, it is divided into four categories. They are single reiterate(AA), such as “天天”(tiantian means every day), double reiterate (AABB, ABAB), such as “安安静静”(ananjingjing means quiet), “实践实践”(shijianshijian means practice), triple reiterate(AAA), such as “咩咩咩”(miemiemie means the cry of a lamb) and partial reiterate (AAB, ABB, AABC, ABAC), such as “毛毛雨”(maomaoyu means drizzling), “笑嘻嘻”(xiaoxixi means grinning).

Secondly, in terms of rhetorical effect, reduplicated words have many functions. The first one is to describe

the scenery. Proper use of the reduplicated words to describe the scene not only can highlight the meaning of the words, strengthen the image of the scene, but also increase the beauty of music, thereby obtaining vivid artistic effects, such as “哗啦啦”(hualala means the sounds of water), “红彤彤”(hongtongtong means the color is red). The second is to portray characters. Proper use of reduplicated words can create a series of distinctive character images, such as “亭亭玉立”(tingtingyuli means a woman with a slender figure). The third is to express the feelings of the characters. Reduplicated words themselves have the characteristics of strengthening the tone. Proper use of reduplicated words can not only fully express the emotions, but also make the expression more vivid and sincere, such as “愤愤”(fenfen means angrily), “狠狠”(henhen means severely).

2.3 Functions of Reduplicated Word

2.3.1 Intuitive Visual Description

Reduplicated words can vividly describe the shape of things and make the natural scenery or character features described more vivid.

For example, in Zhu Ziqing's *Moonlight over the Lotus Pond* (2004, p.88), “曲曲折折的荷塘上面，弥望的是田田的叶子”，“曲曲折折” describes that the shape of the lotus pond is curved. “田田的” refers to the appearance of dense lotus leaves and connected lotus leaves. The use of these reduplicated words allows the reader to imagine the shape of the lotus pond and the lushness of the lotus leaves, as if the scene is right in front of them.

2.3.2 Vivid Sound Imitation

Some reduplicated words can mimic the sound of the object, increase the synesthesia of the language, so that people can get the auditory feeling directly from the visual language.

For example, “他经常在黄昏时分坐在小岛的岸边，学着风吹的飒飒声，水流的淙淙声，并且抓来一束月光，收进他的芦笛。” in Yang Jingyuan's *Peter Pan* (2015, p.205).

“飒飒声” mimics the sound of wind blowing, and “淙淙声” mimics the flow of a stream. It vividly depicts the scene of the wind blowing and the stream flowing.

2.3.3 Rich Display of Colors

Some of the reduplicated words splash ink overflowing color, which is very interesting. For example, “小草偷偷地从土里钻出来，嫩嫩的，绿绿的。” in *Spring* written by Zhu Ziqing.” (2004, p.131), “嫩嫩的” here refers the color of grass is light on the one hand, the grass is fresh and tender on the other hand. “绿绿的” means that the color of the grass is green. These two reduplicated words vividly depict the grass in early spring.

2.3.4 Appropriate Emotional Foil

Although there are many different forms of reduplicated words, an in-depth exploration of these reduplicated

words in specific contexts will reveal that the proper use of these reduplicated words can express rich emotions.

For example, in *The Flight of Time* from Zhu Ziqing (2004, p.5), “斜斜的阳光” means the slanting sun, “轻轻地挪移” means move softly and quietly, “伶俐伶俐跨过” means a nimble jump. The use of these reduplicated words materializes time, and shows the natural integration of emotion and scenery. The trace of time is depicted in detail, and the regret and helplessness of the author for the passage of time are expressed.

2.3.5 Create a Strong Atmosphere

Some of the reduplicated words make the atmosphere so immersive.

For example, in Zhao Zongcheng and Zhu Mingyuan's *Tidal bore watching* (2019, p.5), “浪潮越来越近, 犹如千万匹白色战马齐头并进, 浩浩荡荡地飞奔而来”。In the sentence, “浩浩荡荡” originally describes the appearance of vast water. Later, it describes the vastness of things, or the flow of people moving forward. It not only describes the shape of the water, but also renders the grandeur of the Qiantang River tide. The irresistible momentum highlights the great power of nature, which urges people to have a look at it.

3. APPLICATION OF REDUPLICATED WORDS IN REN RONGRONG'S VERSION

This chapter contains two aspects.

Firstly, data collection and analysis of reduplicated words in Ren Rongrong's Version are carried out. The types of reduplicated words are analyzed, such as multiple types and diverse parts of speech of reduplicated words. Then, this chapter also analyzes the relationship between the number of words in each chapter and the number of reduplicated words in each chapter, and obtains a positive correlation between the two by using statistical knowledge.

Secondly, from the three effects of reduplicated words, rhythmical effect, imaging effect, and emotional effect, the corresponding examples in Ren Rongrong's translation of *The Wind in the Willows* are selected and analyzed.

3.1 Statistical Analysis of Reduplicated Words in Ren Rongrong's Version

3.1.1 Data Collection

The author collects the reduplicated words in *The Wind in the Willows* from two ways. The first is to mark reduplicated words that appear on each page, and then add them together to find the number of reduplicated words in each chapter, and finally add the number of reduplicated words in each chapter to get the number of reduplicated words in the entire book. The second is to classify and summarize the reduplicated words marked in the whole book, such as ABB, AABB, AABC, etc. The collected data are as follows.

3.1.1.1 The Number of Reduplicated Words in Each Chapter in Ren Rongrong's *The Wind in Willows*

The full text of Ren Rongrong's Chinese translation of *The Wind in the Willows* is more than 100,000 characters, among which reduplicated words are frequently used. The full text consists of twelve chapters, and each chapter uses reduplicated words. Through calculation, the number of reduplicated words in each chapter is listed as follows.

The Quantity of Reduplicated Words in Each Chapter

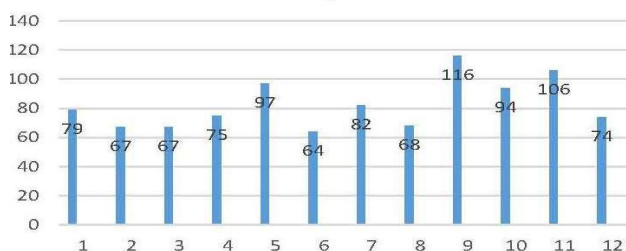


Figure 1 The Quantity of Reduplicated Words in Each Chapter

The full text consists of 12 chapters with 989 reduplicated words. On average, there are about 82 reduplicated words in each chapter, of which the minimum reduplicated words in Chapter six is 64, and the maximum in Chapter nine is 116.

3.1.1.2 The Types of Reduplicated Words in Ren Rongrong's *The Wind in the Willows*

Ren Rongrong's *The Wind in the Willows* frequently uses reduplicated words, and some reduplicated words are used more frequently than others. In addition, its types are also diverse.

Table 1 The Types of Reduplicated Words

| Type | Quantity | Percentage | Example |
|--------|----------|------------|---------------|
| AA | 283 | 28.61% | 狠狠、静静、悄悄、阵阵 |
| AAB | 158 | 15.98% | 哇哇哭、茫茫然、嗡嗡叫 |
| ABAC | 131 | 13.25% | 十全十美、自给自足 |
| ABB | 106 | 10.71% | 甜津津、懒洋洋、冷冰冰 |
| AABB | 102 | 10.31% | 快快活活、叽叽喳喳 |
| AABC | 68 | 6.88% | 闪闪发光、昏昏欲睡 |
| ABAB | 45 | 4.55% | 商量商量、吧嗒吧嗒 |
| ABCC | 32 | 3.24% | 可怜巴巴、小心翼翼 |
| ABA | 27 | 2.73% | 越来越、不得不 |
| ABCB | 18 | 1.82% | 可省则省、一动不动 |
| ABCAB | 6 | 0.61% | 一个接一个、一艘接一艘 |
| AAA | 5 | 0.50% | 克克克、噗噗噗、咚咚咚 |
| ABCA | 4 | 0.40% | 手拉着手、挖了又挖 |
| AAAA | 2 | 0.20% | 噗噗噗 |
| ABCABC | 2 | 0.20% | 一小群一小群、一大簇一大簇 |

According to the frequency, Table 1 lists 15 types of reduplicated words, of which the AA type has the largest number, with 283, accounting for 28.61%, followed by the AAB type, with 158, accounting for 15.98%. AAA type, ABCA type, ABCABC type and AAAA type account for a relatively small number, no more than five.

3.1.2 Data Analysis

For further research, the data obtained above is analyzed in the following two aspects: the types of reduplicated words in Ren Rongrong's *The Wind in the Willows* and the relationship between the number of words in each chapter and the number of reduplicated words in each chapter in Ren Rongrong's *The Wind in the Willows*.

3.1.2.1 The Analysis of the Types of Reduplicated Words in Ren Rongrong's *The Wind in the Willows*

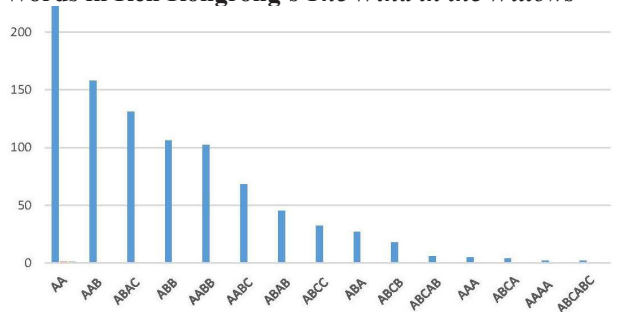


Figure 2
 The Quantity of the Types of Reduplicated Words

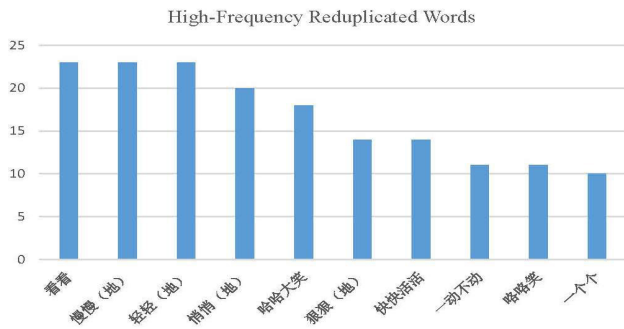


Figure 3
 High-Frequency Reduplicated Words

From Figure 2, it can be seen intuitively that the number of AA-type reduplicated words is the largest, almost twice that of the second AAB-type reduplicated words, and the first three high-frequency reduplicated words in Figure 3 are also AA or AAB respectively.

Through statistics, it is found that AA-type reduplicated words have more parts of speech, including verb such as 看看(kankan means look), adverb such as 渐渐(jianjian means gradually), adjective such as 黑黑(heihei means black), and quantifier such as 一块(yikuai means a piece of), onomatopoeia such as 噗噗(pupu means puff), numerals such as 一一(yiyi means one by one). In Ren Rongrong's children's literature, *The Wind in the Willows*, AA-type reduplicated words contain more diverse parts of speech and simple monosyllabic reduplicated words, so AA-type reduplicated words are also most frequently used.

In Ren Rongrong's *The Wind in the Willows*, AAB-type reduplicated words are mostly used to describe sounds. "AA声(sheng means sound)" appears 33 times in the full text, such as: 沙沙声(shashasheng means rustling), 嗡嗡声(wengwengsheng means buzzing), 咕咕声(guugsheng means cooing) This is not only catchy, but

also has the beauty of music. It can convey all kinds of sounds more vividly, as if you are truly on the scene.

In Figure 2, ABAC ranks third, among which there are many forms of "又...又..."(again...and...), such as "又惊又喜"(youjingyouxi means surprise and joy), "又湿又冷"(youshiyouleng means wet and cold. In fact, "又惊又喜" and "又湿又冷" have the same meaning with "惊喜" and "湿冷" respectively, but the former is easier for children readers to understand and more catchy to read.

In addition, triple reiterate (AAA) and quadruple reiterate (AAAA) are relatively rare, and there are only single digits in this article; reduplicated words of more than four characters are also rarely used in Ren's translation.

3.1.2.2 The Analysis of the Relationship between the Number of Words and the Number of Reduplicated Words in Each Chapter in Ren Rongrong's *The Wind in the Willows*

In the process of statistics, the author finds that chapters with relatively large pages contained relatively more reduplicated words, while chapters with relatively few pages contained relatively few reduplicated words. In order to further analyze the relationship between the number of reduplicated words and the number of words in the chapter, we conduct further analysis on the two sets of data obtained.

Since the number of words on each page is roughly the same, we calculated the number of pages in each chapter and used it as the independent variable X, and the number of reduplicated words in each chapter as the dependent variable Y to explore the relationship between X and Y. (X₁~X₁₂: 15、15、15、14、18、13、13、15、19、19、18、14. Y₁~Y₁₂: 79、67、67、75、97、64、82、68、116、94、106、74.)

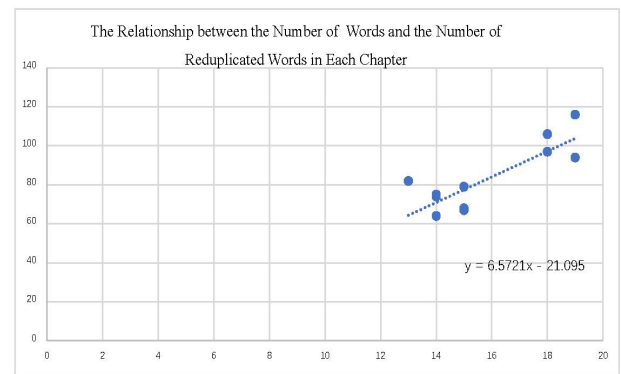


Figure 4
 The Relationship between the Number of Words and the Number of Reduplicated Words in Each Chapter

The unary linear regression equation describes the quantitative relationship between the variables X and Y to a certain extent. According to this equation, the value of the dependent variable Y can be estimated or predicted according to the value of the independent variable X. The value of the dependent variable Y can be estimated by the regression in the above table. From equation $y = 6.5721x - 21.095$, we can only get a certain relationship between the

number of words and the number of reduplicated words in each chapter, but the accuracy of estimation or prediction will depend on the degree of fit of the regression line to the observed data. If the observed data fall on this straight line, then this straight line is a complete fit to the observed data, and there is no error in using X to estimate Y at this time. The closer each observation data surrounds the regression line, the better the fit of the regression line to the observation data. We call the closeness of the regression line to the observed data as the goodness of fit of the regression line. The most commonly used index to measure the goodness of fit of the regression line is the coefficient of determination (also known as the coefficient of determination), which is based on the decomposition of the sum of squared deviations. Suppose a data set includes n observation values $y_1, y_2, y_3, \dots, y_n$, and the corresponding model prediction values are $f_1, f_2, f_3, \dots, f_n$.

Coefficient of determination:

$$R^2 = 1 - SS_{res} / SS_{tot} \quad (3.1)$$

$$SS_{tot} = \sum (y_i - \bar{y})^2 \quad (3.2)$$

$$SS_{res} = \sum (y_i - f_i)^2 \quad (3.3)$$

The coefficient of determination is a comprehensive measure of the degree of fit of the regression model. If all observation points fall on a straight line, the sum of squared residuals $SSE=0$, $R^2=1$, and the fitting is complete; if the change of Y has nothing to do with X, and X does not help explain the dispersion of Y at all, then $R^2=0$, it can be seen that the value range of R^2 is $[0,1]$. The closer R^2 is to 1, the greater the proportion of the regression sum of squares to the total deviation of squares. The closer the regression line is to each observation point, the better the fit of the regression line; on the contrary, the closer R^2 is to 0, the regression line the worse the fit. The correlation coefficient "r" can be obtained from the determination coefficient R^2 , and the correlation can be judged from this. Generally, it can be divided into three levels: $|r|<0.4$ is a low-degree linear correlation; $0.4 \leq |r| < 0.7$ is a significant correlation; $0.7 \leq |r| < 1$ is highly linear correlation.

$$R^2 = 1 - 1079.48 / 3190.840.66, \quad r \approx 0.81$$

Since the fit of X and Y is closer to 1, there is a highly linear positive correlation between the number of words and the number of reduplicated words in the chapter. That is, the more words in a chapter, the more reduplicated words it contains. It can be concluded that there is a positive correlation between the number of reduplicated words and the number of words in each chapter in the children's literature of *The Wind in Willows*. It reflects that reduplicated words are widely used in the book *The Wind in the Willows*.

3.2 Textual Analysis of Reduplicated Words in Ren Rongrong's Version

The language of children's literature should be vivid and charming. Children's literature should mobilize all artistic methods to create various artistic images.

Children's knowledge and life experience are not rich and their understanding is weak, so it is not easy to understand those complicated arrangements, and it is also difficult to understand the life experience and certain thoughts and feelings of adults. They don't like to watch content that they are not interested in. Excellent children's literature is to tell children a deep truth or give some useful enlightenment in an interesting storyline in a relaxed and happy way of talking and laughing. Protagonists of children's literature are not necessarily all human beings. They can also be other animals, plants, or even inanimate creatures.

According to relevant surveys, the application of reduplicated words in translations can effectively enhance children's interest and improve reading effects. Based on this situation, this thesis analyzes the unique charm of reduplicated words, and mainly discusses and researches the use of reduplicated words in E-C translation of children's literature, hoping to provide a certain theory for the use of reduplicated words in the translation of children's literature. When a translator translates children's literature, he needs to speculate on the reading background of the young readers. The background of children mainly refers to the cultural level, language reserve, and life experience. The application of reduplicated words in the translation can just make up for the aesthetic needs of children. Reduplicated word has the following three effects in the translation of children's literature. They are rhythmical effect, imaging effect, and emotional effect.

3.2.1 Rhythmical Effect

Children like to listen to and read sentences full of melody. They will so be attracted by the moving melody, and thus absorbed themselves in fair-sounding stories. To some extent, they cheer up children's curiosity. The reduplicated words have a neat structure and melodious rhythms. Because of children's mental limitation their appreciation is confined to a shallow and superficial state. Rhythmic sounds are more attractive to them. Children's auditory system is fully awakened by the repeating of sounds.

Here are the examples extracted from *The Wind in the Willows* translated by Ren Rongrong. These examples illustrate that reduplicated words are applicable to children's literature translation. The repeating of sounds will have a subtle impact on children's hearing and produce a pleasant sound effect. As a result, the beauty of language can linger, and the children's imagination can be stimulated. In addition, the use of reduplicated words not only expresses the original meaning, but also makes the translation more vivid.

Example 1: All was a-shake and a-shiver — glints and gleams and sparkles, rustle and swirl, chatter and bubble. (Grahame, 2015, p.2)

Ren's translation: 一切都在摇动和颤抖——闪闪烁烁, 粼粼发光, 奔泻涡旋, 潺潺细语。(Ren, 2020, p.5)

“闪闪烁烁” here refers to the vacillation of light; “粼粼发光” refers to the light that is arranged in layers like fish scales, and the light reflected by the sun or moonlight on the water waves. It describes the water, stones, and waves. The translator uses “闪闪烁烁” and “粼粼发光” to translate the three parallel nouns “glints and gleams and sparkles” in the original text, which are catchy to read, increasing the beauty of the language and the intensity of rendering. “潺潺” describes the flowing sounds of streams or springs, etc. “潺潺细语” contains anthropomorphic techniques. It is more vivid and allows readers to hear the sound of the river flowing, as if people are speaking. These three groups of reduplicated words vividly express the sense of flow of the river, and the shimmering waves under the shining sun. It not only has a sense of rhyme in reading, but also stimulates the imagination of readers.

Example 2: Then, from up above and far away, down the tunnel they had so lately travelled was borne to their ears in a faint musical hum the sound of distant bell ringings a joyful and clangorous peal. (Grahame, 2015, p.71)

Ren’s translation: 接着从上面和远处, 从他们刚刚走过的地道, 传来了隐约的嗡嗡乐声——远处叮叮当当的快活钟声。(Ren, 2020, p.92)

The appearance of the word “嗡嗡” will give readers such a picture: the singers in the distance are singing joyfully with various instruments, as if they are opening a large faint feast. “叮叮当当” is the sound of bells ringing. These four characters all have a “d” syllable, which has a sense of rhythm and the beauty of music. On the other hand, it reflects a joyous atmosphere.

Example 3: You’re just in time to come with me for a jolly-to come for a jolly-for a-er-jolly- (Grahame, 2015, p.77) Ren’s translation: 你来得正好, 跟我一起去快快活活.....一起去快快活活.....去.....这个.....快快活活..... (Ren, 2020, p.100)

“快快活活” refers to be happy here, the translator translates “Jolly” into AABB-style reduplicated words to express joyful feelings more fully. At the same time, the three identical reduplicated words make it sound catchy and musical. On the other hand, it expresses the taste of long sound. It embodies the complementarity of phonology and emotion.

3.2.2 Imaging Effect

Another distinguishing feature of reduplicated word is that it makes the content related to the picture apparent and helps the child imagine the picture in his mind. Children tend to read books with illustrations, and their preference is determined by innocence and nature. When it comes to an image, it is related to size, shape, volume, color, appearance, etc. In addition, it can stimulate children’s creativity, because different children may react differently to the same scene.

In the translation, the proper use of reduplicated words can highlight the image, and fully express the true beauty of the picture. Young readers can have a strong sense of substitution when reading these words. When these words are read, the true feeling of the story is vividly on the paper, allowing children to be on the scene.

Example 4: Hither and thither through the meadows he rambled busily, along the hedgerows, across the copses. (Grahame, 2015, p.2)

Ren’s translation: 鼯鼠急急忙忙地走到东走到西, 穿过一块块草地, 走过一道道灌木树篱, 钻过一个个矮树丛。(Ren, 2020, p.4)

The translator translates “busily” into an AABB-style reduplicated words “急急忙忙”, which is more able to reflect the overwhelming state of “less time and more work” than “急忙”. It can make the reader’s brain fill in the frame of the protagonist doing things in a hurry. In Ren’s translation, he adds three quantifiers “一块块, 一道道, 一个个”. There is no corresponding expression in English, but quantifiers are very common in Chinese. Here the “-AA” type of quantifier reduplicated words reflect the lushness of grass, bushes, and hedges, which reflects a scene where everything is resurrected and full of life and vitality in spring.

Example 5: And pots, pans, jugs and kettles of every size and variety. (Grahame, 2015, p.18)

Ren’s translation: 还有大大小小、形形色色的瓦罐、煎锅、水壶和茶壶。(Ren, 2020, p.28)

The translator treats “大大小小”, “形形色色” into AABB-style noun reduplicated words, deletes “every”, adds the beauty of phonology that the original text does not have, which can more vividly reflect the diversity of size, shape and color.

Example 6: Spellbound and quivering with excitement, the Water Rat followed the Adventurer league by league, over stormy bays, through crowded roadsteads, across harbor bars on a racing tide, up winding rivers that did their busy little towns round a sudden turn. (Grahame, 2015, p.129)

Ren’s translation: 河鼠听入了迷, 兴奋得浑身发抖, 跟着这冒险家一里路又一里路, 越过暴风雨的海湾, 穿过熙熙攘攘的街道, 跨国水流湍急的沙洲, 逆流而上弯弯曲曲的河, 猛一拐弯就看到了河所隐藏着的繁忙小镇。(Ren, 2020, p.168)

“熙熙” refers to the appearance of harmony; “攘攘” refers to the appearance of chaos. “熙熙攘攘” describes people coming and going, very lively and crowded. “弯弯曲曲” is the description of the shape, and the reduplicated words of the word “弯弯曲曲” more vividly outlines the shape of the river than “弯曲”, which stimulates children’s imagination.

3.2.3 Emotional Effect

Reduplicated words can also fully express feelings involving various spirits or emotions. As long as it is released by people, whether it is good or bad, and it

is reflected in their behavior. Reduplicated words can be used to deepen feelings, and strengthen tone. By reduplicated words children can feel the feeling of hatred, love, jealousy, admire, like, dislike, joy, sadness, fear, and anxiety even more sincerely.

Example 7: The Rat stared straight in front of him, saying nothing, only patting Mole gently on the shoulder. (Grahame, 2015, p.63)

Ren's translation: 河鼠直瞪瞪地看着前面, 没有说话, 只是轻轻地拍着鼹鼠的肩头。(Ren, 2020, p.83)

“直瞪瞪” refers to staring straight at the eyes. The word “直瞪瞪” fully shows that the rat is startled and is in a helpless state. Deepen the feelings and express the feeling of surprise and helplessness to the fullest. “轻轻地” reflects the gentleness of the action, expressing the comfort of the action of “lightly pat”, and has the beauty of affection.

Example 8: He heaved a deep sigh and said, very nicely and humbly, “Quite right, Ratty! How sound you always are! Yes, I've been a conceited old ass, I can quite see that; but now I'm going to be a goof Toad, and not to do it any more.” (Grahame, 2015, p.155)

Ren's translation: 他深深叹了口气, 低声下气乖乖地说: “你说得对极了, 河鼠! 你一直是多么正确啊! 对, 我曾经是一直自高自大的蠢驴, 我现在看清楚了, 以后我要做一只好的癞蛤蟆, 不再做那种蠢驴了。” (Ren, 2020, p.200)

The AA-style reduplicated words “深深” and the AAB-style reduplicated words “乖乖地” modify the two actions of sigh and speech respectively. The former reflects the sorrow of sigh, and the latter reflects the gentleness of the voice and the obedient expression, which enhances the atmosphere and elicits the content of the speech. The translator translates “conceited” into ABAC-style reduplicated word “自高自大”. The two characters, 自, more fully embody the characteristics of “conceit, arrogance” and have the beauty of affection.

Example 9: He began to skip up and down and shout and sing snatches of song, to the great astonishment of the engine-driver, who had come across washerwoman before, at long intervals, but never one at all like this. (Grahame, 2015, p.112)

Ren's translation: 他于是开始又蹦又跳, 大声断断续续地唱歌, 使火车司机大为吃惊, 他以前偶尔也遇到过一些洗衣妇, 可是从来没有碰到过一个像这样的。(Ren, 2020, p.146)

As the saying goes, behavior is the inner and outer manifestation of the heart, and “又蹦又跳” is a verbal reduplicated words, which means bounce and jump. It reflects that the protagonist's inner excitement and joy can't be suppressed. “断断续续” refers to discontinuity. The protagonist jumps, so it is difficult to sing coherently, which further reflects the protagonist's heartbeat and it has a strong appeal to readers.

4. CONCLUSION

This thesis uses Ren Rongrong's translation of *The Wind in the Willows* as an example and analyzes and introduces the use of reduplicated words in children's translated literature. First, data collection and analysis of reduplicated words in the text are carried out. The types of reduplicated words are analyzed, such as multiple types and diverse parts of speech of reduplicated words. This thesis also analyzes the relationship between the number of words in each chapter and the number of reduplicated words in each chapter, and obtains a positive correlation between the two by using statistical knowledge.

Besides, from the three effects of reduplicated words, rhythmical effect, imaging effect, and emotional effect, the corresponding sentences in Ren Rongrong's translation of *The Wind in the Willows* are selected and analyzed. Finally, it is concluded that reduplicated words are widely used in the English-Chinese translation of children's literature. In the process of English-Chinese translation, verbs, adjectives, adverbs, nouns, quantifiers, numerals and onomatopoeia can be translated into reduplicated words when necessary. On the one hand, it can add language charm and make the translation more vivid, and on the other hand, it is easy for children to accept.

This thesis examines the effects of reduplicated words in the Chinese translation of children's literature in terms of rhythm, image and emotion, and their influence on children's reading, which is beneficial to our understanding of the dissemination and acceptance of foreign children's literature in China. At the same time, the findings of this paper enlighten translators to take children as the focus when translating children's literature, to convey the aesthetic taste of the original works in a way that is pleasing to children, and to use reduplicated words appropriately in Chinese translation to make the translation more interesting and meet children's reading expectations. As well, this thesis aims to enrich the study on translation of the classic *The Wind in the Willows* and to offer a new angle for the study on translation of children's literature.

However, there are still some limitations and problems needed to be resolved. Firstly, although the author selects several discourses as examples to investigate the employment of reduplicated words in translation, it is impossible to cover all aspects in the translation of children's literature. Secondly, the author attempts to analyze the examples objectively, but it is inevitably subjective to some extent. Therefore, for future research, if more detailed examples can be illustrated and analysis can be more scientific, the findings will be more persuasive and responsible. This requires the joint efforts of related researchers to bring new vitality to children's translated literature.

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