

Translation of Children's Literature from the Perspective of Reception Aesthetics

-- A Case Study of Harry Potter and the Philosopher's Stone

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Abstract: Children's literature, as the name suggests, is a literary work created for children and teenagers, and it plays an important role in their growth process, accompanied by the functions of education, entertainment and cognitive formation. In recent years, China's translation research has been greatly improved, but the research on children's literature translation is still lacking. The translators of children's literature are mostly adults, but the audience is children. Under the guidance of aesthetic theory, the author, from the perspective of children's readers, puts children at the center, aiming to meet their reading needs. So, this paper explores the translation of children's literature on the basis of acceptance aesthetics from the original text-centered to reader-centered, and take the Su Nong's translation of Harry Potter and the Philosopher's Stone and the original version as an example to explore the vocabulary, rhetoric and translation of magic spells. In terms of rhetoric, the author skillfully uses metaphors, rhymes, and parallelism techniques to make the translation reflect the stylistic style of the original text as much as possible, simultaneously increasing literary talent and bringing pleasant artistic enjoyment to children. This paper aims to popularize different perspectives and interpretations of children's literature translation for the general public, and better enable children to appreciate the aesthetics and charm of Chinese and English texts so that they can grow up healthily and develop comprehensively.

Keywords: Reception Aesthetics; Children's Literature; Harry Potter and the Philosopher's Stone; Translation Strategies.

1. Introduction

During the late Qing Dynasty, foreign children's literature began to be introduced into China, and Chinese intellectuals began to focus on the educational role of children's literature for children when translating. The May Fourth Movement injected new impetus into children's literature translation, and more scholars began to pay attention to children's need to read age-appropriate books. Until the new era, the translation of children's literature has gradually matured and diversified, and the contents and forms have been continuously enriched.

With the continuous development of economic globalization, communication between different countries is also deepening, among which cultural exchange has received special attention. Chinese literary works have been translated into multiple languages and disseminated abroad, while an increasing number of foreign literary works have also been translated into Chinese for Chinese readers to read. Among them, children's literature has attracted attention due to its special target audience. How to translate excellent foreign children's literature works into Chinese books suitable for Chinese children has become a very hot topic. Children's literature translation is a branch of literary translation, which mainly involves the translation of poetry, fairy tales, fables, novels, stories, and other genres. There are various strategies and techniques for translating children's literature. Currently, some scholars in the domestic academic community have explored these strategies and techniques, which have deepened our understanding of children's literature translation. Li (2016) believes that children's thinking is greatly different from that of adults, so translators should start from the perspective of children's readers, with children as the center,

and meet children's reading interests and aesthetic awareness. Deng (2010) points out that the translation strategies of children's literature have their own temporal differences. Xu (2004) believes that the translation of children's literature works may seem simple, but in reality, it is not an easy task. When translating, it is necessary to fully consider the language style and childlike charm of the work. In addition, he believes that in addition to considering the reading ability of children's readers, attention should also be paid to cultural translation issues in different cultures. Adopting appropriate translation strategies to achieve smooth cultural exchange.

In addition, in recent years, translations of children's literature have been continuously increasing and emerging, with famous translators and literary enthusiasts among them. However, the quality of these translations and whether they are suitable for children's reading and learning are still worth further exploration. Although the translation of children's literature has been developed for a considerable period of time in China, it is still a field of little attention in literary translation. Domestic scholars still pay more attention to adult literature rather than children's literature. Therefore, the English Chinese translation of children's literature is a valuable part of Chinese translation practice, but theoretical research on the translation of children's literature still needs further exploration and technological development.

In recent years, the overall trend of children's literature translation in China has been good, but there is still a lot of room for supplementation, and the research level and methodology are slightly insufficient, and the research horizons are relatively narrow. In terms of genres, research is mostly focused on classic novels and fairy tales, lacking research on pictures, children's poetry and children's drama. Research on translators and interpreters is also dominated by

Ren Rongrong, Lu Xun and Zhao Yuanren, which is still insufficient in terms of both breadth and depth (Li, 2016).

Children's literature is a very special type of literature, which takes children as its target readership. However, most of the children's literature in China is translated by adults and lacks children's vision. Therefore, this paper chooses to analyze the translation of children's literature from the perspective of receptive aesthetics to popularize the importance and necessity of focusing on the children's expectations and the "appeal structure" when translating children's literature. Additionally, the Harry Potter series is popular among children, and the first book is more of an introductory book, and there is still plenty of room for research on its translation, especially from the perspective of receptive aesthetics, which is seldom explored by scholars. It is hoped that this study will make some contribution to the translation of children's literature. Based on the points above and the personal interests, this paper chooses children's literature works as translation materials. Choosing aesthetic theory as guidance, Sunon's translation of *Harry Potter and the Philosopher's Stone* as an example to explore translation strategies for children's literature, in order to obtain better translations of children's literature works.

This paper consists of four parts. Part One is the introduction of the thesis, and in this chapter the background is presented, and the aim of the study is explained.

Part Two is the literature review. It contains the introduction of Children's literature and the aesthetics of reception.

Part Three is the analysis of Chinese Translation of *Harry Potter and the Philosopher's Stone* under the Perspective of Reception Aesthetics from three levels, it is vocabulary, rhetorical and translation of magic spells.

The last part draws a conclusion of the thesis, in which the findings and limitations are listed.

2. Literature Review

2.1. Children's Literature

2.1.1. Definition and Background

World children's literature began in the 14th-16th century European Renaissance, humanism realized the need to respect children's human rights, emphasizing the importance of children's personality and independence, children's books should be attractive to children, the Concise Encyclopedia of Great Britain has written that "children's books should belong to a special class, because children are not abbreviated adults!". Later, folk literature, adult literature and romanticism created conditions for the conception and development of children's literature.

In China, due to thousands of years of feudal rule, the issue of children and children's education was not emphasized for a long time, so children's literature appeared later, and as an independent literary category began at the beginning of the twentieth century, after the May Fourth New Culture Movement.

Some domestic scholars have conducted detailed discussions on the characteristics of children's literature. As Huang points out, there are four characteristics of children's literature. Firstly, the structure is simple and clear; secondly, the plot is intricate and novel, with strong interest; thirdly, the theme is focused, clear, and targeted; fourthly, the language is simple, lively, and colloquial ". It is believed that children's literature has four characteristics: educational, visual,

interesting, and storytelling. This paper adopts the definition of Swedish scholar Gote Klingberg: literature created specifically for children(Xu, 2004).

The translation and introduction of children's literature plays an immeasurable role in the development of children's literature in China. However, there is a pitiful lack of specialized research on the translation of children's literature. The study of children's literature translation has started internationally However, research in this field in China is not yet in-depth. Meta, a renowned international translation magazine, held a special issue on children's literature translation in 2003 including papers from scholars from 17 countries on three continents. But there is no voice from Chinese scholars. China has nearly 300 million children's readers. We should provide them with higher quality children's translations. Therefore, children's literature urgently needs to be strengthened.

2.1.2. Categories

In the new period, the children's literature circles in China have divided children's literature into three major blocks according to the age characteristics of children and teenagers at different ages and the actual situation of children's literature creation: First, early childhood literature (3-6 years old), second, children's literature (6-11, 12 years old). Third, juvenile literature (11, 12-16, 17 years old) (Xu, 2004).

2.1.3. Characteristics

Children's literature is very different from adult literature, that is, it has an educational nature, and the ancients once used the metaphor of vegetative silk to describe the plasticity of children: "He that dwells next door to a cripple will learn to halt." (Mozi, 1990). When children's thinking is transferred from concrete image thinking to abstract logical thinking, children's subconscious mind will still be more inclined to intuitive and concrete things, so children's literature also has image. The translated text of literature and children's readers constitute a specific context in which translators tell stories to children through their translations. In this context, the domain refers to "storytelling", and the style refers to the relationship between the translator and the reader. The domain refers to the "storytelling" style, which is the temporary relationship between the translator and the reader between speaking and listening. The way is that the translator tells through the translation, and the translator's story is actually achieved through the reading of children's readers. The psychological characteristics of children require the source of information, the translator, to maintain a friendly relationship similar to that of friends and acquaintances with them. So the language style used in this context basically belongs to the "casual style". It is believed that the casual aspect is a typical language style used between friends and acquaintances, and its systematic feature is the omission of slang. From the analysis of stylistics and communication theory, we can see that children's translated literature requires clear, concrete, vivid and witty language to establish a stable cooperative relationship between translators and readers. At the same time, there is fun, storytelling and knowledge.

2.2. Aesthetics of Reception

2.2.1. Source and Concept

Acceptance aesthetics began in the late 1960s, and the representative figures are Hans Robert Jauss and Wolfgang Iser of the German Constance school. The core of reception aesthetics is to start from the audience, from acceptance. According to Jauss, a work, even if printed as a book, is only

half-finished until read by the reader. That is, the meaning generation of a text depends on the reader's reading activity. Reception aesthetics opposes the isolated, one-sided and mechanical study of literature and art, opposes the text-only tendency of structuralism, emphasizes the social effect of literary works, attaches importance to the reader's active participation in the acceptance of the gesture, and examines the creation and acceptance of literature from the perspective of the social consciousness of the interaction, all of which have positive significance.

2.2.2. Connection with Children's Literature Translation

In the past, scholars and experts believed that the text is the core of translating literary works, while reception aesthetics emphasizes reader-centeredness and the readers' subjective initiative and acceptance, that is to say, it fully considers the reader's "expectancy", which is very valuable in the translation of children's literature. Most of children's literature is written and translated by adults, which is an adult perspective, but the audience is children. Therefore, from the perspective of receptive aesthetics, we mainly study whether the translators' translations are suitable for children's perspective, whether their translations are interesting, visual and storytelling from children's perspective, how to reasonably combine the illustrations with the translations, and how to make the children's readings catchy rather than obscure through the beauty of music and rhyme, etc. On the basis of Eugene Nida's "functional equivalence theory", reception aesthetics puts forward the "appeal structure", that is, pay attention to the "white space" in translation, so as to leave enough space for readers to understand. (Liu, 2005)

This paper will take the Su-translated version of *Harry Potter and the Philosopher's Stone* as an example to illustrate the embodiment and application of receptive aesthetics in children's literature translation from three perspectives: vocabulary, rhetoric and the translation of magic spells.

3. Analysis of Chinese Translation of *Harry Potter and the Philosopher's Stone* under the Perspective of Reception Aesthetics

3.1. Introduction to *Harry Potter and the Philosopher's Stone*

Harry Potter and the Philosopher's Stone is the first book in the Harry Potter series by J.K. Rowling, and the version chosen for this article is the one translated by Sunon. It tells the story of Harry Potter, an orphan whose parents have died since childhood, who accidentally discovers his identity as a wizard on his eleventh birthday and receives an acceptance letter from Hogwarts School of Witchcraft and Wizardry. Harry enrolls in the school to learn magic and makes friends Ron Weasley and Hermione Granger, and the three embark on a series of adventures at the school.

3.1.1. Author

Born in 1966 in Gwent, England, author J.K. Rowling grew up with a love of literature. At the age of 24, the idea for the Harry Potter and their eponymous character came to her during a train journey to London. "This bony, dark-haired, glasses-wearing boy who didn't know he was a wizard became more and more real to me," she says. *Harry Potter and the Philosopher's Stone* was written in Edinburgh, where J.K. Rowling, who was living in poverty with her daughter in an unheated apartment, loved to spend time in her neighborhood

cafe, where the first draft of the novel was created on a cafe napkin. The unique architecture of the city and the "Black Death", "witches" and "murders" since the Middle Ages have created a mysterious and dark atmosphere, which also provided a lot of material for the writing. After the end of the Harry Potter series, she also created works related to the same magic world of *Fantastic Beasts and Where to Find Them* and *Quidditch Through the Ages*.

3.1.2. Translators

"Su Nong" was the pen name used by Cao Suling and Ma Ainong when they translated their work together. Cao Suling (1930-2014), the daughter of modern Chinese literary translator Cao Jinghua, was responsible for translating chapters one through eight of *Harry Potter and the Philosopher's Stone*. Her representative translations also include *The Companion* (by [Soviet] Panova) and *Black Bread Dried* (by [Soviet] Troyebolisky).

Ma Ainong, born in 1964 in Nanjing, Jiangsu Province, was the first translator to translate *Anne of Green Gables* into Chinese; his grandfather, Ma Qinghuai, was also an English translator. And his sister, Ma Aixin, was involved in the translation of the successor to the Harry Potter series. Ma Ainong was tasked with taking over from Cao Suling, translating chapters nine through seventeen, and in her translations she often imagined Harry Potter as a Chinese martial arts novel, where the magic of magic is equated with the supernatural powers of martial arts. This book is designed to translate the abstract and imaginary places especially, the most difficult to translate the place is magic spells, magical animals and wizarding world of artifacts, but through the J.K. Rowling text of the picture sense characteristics and the translator immersed in the imagination and so on. The translation can be said to be very vivid, not only to retain the author's style of writing, but also to make the children's readers feel more easy to understand.

Ma Ainong once said in an interview, "The greatest pleasure of translation is that it makes me forget everything around me and completely devote myself to the world of literature. If I am translating children's literature, what I enter is the world that the author depicts for the youngsters, which is pure and beautiful." (<https://m.douban.com>) It can be seen that *Harry Potter*, as a long children's literature but so popular with children, cannot be separated from the translator's focus on children's expectations of vision.

3.1.3. Vocabulary

Children, due to their limited vocabulary reserves, are usually more receptive to simple and easy-to-understand vocabulary. Research in child psychology has shown that the thinking of children in childhood has gradually transitioned from concrete image thinking as the main form to abstract logical thinking as the main form, but this abstract logical thinking still carries a significant degree of concrete image. During this period, attention is gradually developing from unintentional attention to intentional attention, but the intuitive and specific shapes, colors, sounds, and images of things are still relatively easy to attract their attention. Children tend to prefer books with pictures when reading.

They also tend to 'read it out', which is a manifestation of children's dependence on specific imagery. Children are not as interested in content as adults, followed by rhythm and rhythm. On the contrary, rhythm and rhythm first provide children with aesthetic pleasure and stimulate their emotions. This feature requires the author and translator to be fluent in their choice of words and sentences, with a strong sense of

rhythm and musicality

The main body of children's literature requires that its language not only be full of meaning, but also sound pleasant and read happily and smoothly. *Harry Potter and the Philosopher's Stone*, as the first book in the series, is also equivalent to the entry level in terms of vocabulary, syntax, etc., and this example is just typical.

Stacked Words

The sub-translated version uses a large number of superimposed words, such as ABB, AABB, ABAB, ABCC and other forms, which enhances the rhythm of the language and makes it catchy, and also makes the characters more vivid and interesting. Reduplication is a common means of enhancing language beauty in children's literary works, which not only balances sentence structure but also enhances the sense of rhythm, making the translation more vivid, interesting, and charming. Considering the reading and aesthetic needs of children's readers, the author extensively uses reduplication in translation. Reduplicated words can be divided into many types, among which the most common ones in children's literature are monosyllabic and disyllabic words.

Example 1: 'S-s-sorry,' sobbed Hagrid, taking out a large spotted handkerchief and burying his face in it.

Translation: “对-对-对不起,”海格抽抽搭搭地说, 掏出一块污渍斑斑的大手帕, 把脸埋在手帕里。

The word “抽抽搭搭” is a translation of "sobbed". Compared with the direct translation of “抽噎”或“啜泣”, “抽抽搭搭” is more specific and vivid, and it also makes the young readers feel Hagrid's large but lovely character.

Example 2: His blues eyes were light, bright and sparkling behind half-moon spectacles.

Translation:

半月形的眼镜后边一双湛蓝湛蓝的眼睛炯炯有神。

This is the image description of Albus Dumbledore when he appeared on the scene, “湛蓝湛蓝”and “炯炯有神” immediately let the wise and sensitive character image jumped onto the paper.

Stacked words are of rhyme and catchier, creating a harmonious rhythm in the translation. At the same time, they create pause opportunities for children's readers to rest and pause appropriately, thereby reducing their reading speed and making it easier for children's readers to follow the plot of the story and have a better grasp of the plot, Make their reading process easy and interesting.

3.2. Rhetorical Devices

The passage uses a large number of rhetorical devices, such as metaphor, personification, hyperbole, couplets, etc. Rhetorical devices can help the speaker better convey their meaning and emotions, enhancing the effectiveness and persuasiveness of the language so that the storyline will read more colorfully, and the children are more excited, immersed in the magical world, lingering. Metaphorical function: to express the content in a vivid and concrete manner, leaving a clear and profound impression on people. Based on the similarities of things, use specific, simple, and common things to explain profound and unfamiliar things, that is, to use metaphors to help people deepen their understanding. Personification is adopted to write about animals, birds, insects, flowers, trees, or other inanimate things as adults, personify specific things, and make language vivid. Exaggeration is to prompt the essence of things, enhance

atmosphere and rendering power, and evoke associative effects. The function of parallelism is to strengthen the language momentum and atmosphere, enhance the rhythm and organization of the article, and make it more conducive to expressing strong emotions. Antithesis is to neat and symmetrical, strong sense of rhythm, highly generalized, easy to remember, with a musical aesthetic. Here are some typical rhetorical devices the author adopts in the story and the paper touches upon some examples to explore deeper for Chinese translators to do with effective measures to convey the exact meanings in the original version.

3.2.1. Metaphor

The passage uses a large number of metaphorical techniques, and the most explicit metaphors, so this is an example. The metaphor refers to the metaphor, the body, the metaphor word at the same time, which is to have some common characteristics of the two basically different things connected to a rhetorical device. A metaphor can make language more vivid by comparing one thing to another, leaving a deeper impression on readers.

Example 1: A old man was standing before them, his wide, pale eyes shining like moons through the gloomy of the shop.

Translation: 一个老头站在他们面前, 他那对颜色很浅的大眼睛在暗淡的店铺里像两轮闪亮的月亮。

The word "pale" is translated as “颜色很浅” instead of “苍白的” to avoid confusing the young readers, and "shining" is not translated as “月亮在昏暗的商店里闪闪发光”, but “两轮闪亮的月亮”, which immediately contrasts with the “暗淡的店铺” in terms of visual light. And the translator pays attention to the details, the two eyes correspond to the two moons, so that the young readers have a better sense of the picture. This metaphor requires readers to further associate and think based on understanding of the surface meaning, in order to excavate deeper meanings. This helps to inspire readers' thinking, deepen their understanding of things. If the device of metaphor were not applied in this sentence, readers will be at a loss at the description of the old man, especially how his eyes look when he stands in front of them.

Example 2: The mountains around the school became icy grey and the lake like chilled steel.

Translation: 学校周围的大山上灰蒙蒙的, 覆盖着冰雪, 湖面像淬火钢一样又硬又冷。

The original text only compares the lake to "chilled steel", but the translator adds "又硬又冷" after it, taking into account the fact that the young readers may not understand chilled steel, which is an unfamiliar word to children. From their point of view, the word "fire" here may even be misunderstood by the word "ice" in the first part, and may seem to be inconsistent. However, the translator's additions of "硬" and "冷" both describe the feeling of chilled steel from a tactile point of view, and create a gray and cold environment after winter, paving the way for the exciting Quidditch season that follows. This metaphor is used to express strong emotions and emotions. By using metaphors, people can convey their emotions in a more implicit and indirect way, allowing readers to feel the author's emotional state while feeling the language.

In short, metaphor is an important rhetorical device that can enhance the vividness and imagery of language, stimulate readers' thinking, express emotions, create context, and enrich language. In writing and oral expression, using metaphors appropriately can make one's expression more vivid and

powerful. Without the use of metaphors in the translation for young readers, they are more likely to lose interest in the novel because there is no point to attract them and no room for them to get involved in the imagination of the scene.

3.2.2. Personification

It means to turn something that does not have human actions and feelings into something that has actions and feelings like human beings. Here is an example from the translation version of the novel.

Example: The sun rose on the same tidy front gardens and lit up the brass number four on the Dursleys' front door; it crept into their living-room.

Translation: 太阳依旧升到屋前整洁的花园上空, 照亮的德思礼家大门上的4号铜牌, 阳光悄悄爬进他们的起居室。

The word "creep into" originally means "to enter (or appear) quietly", but instead of translating it directly, it is translated as “悄悄爬进”, which is more graphic and vivid. The translator vividly describes the way the sunlight gradually shines into the room, and also creates a quiet atmosphere in the morning, paving the way for the general turmoil later on, and also letting the young readers feel more lively and lovely to read. It is a useful and efficient way especially in the translation for children to read.

The role of personification is to endow things with human behavioral characteristics, vividly express the author's emotions, make readers feel that the described objects appear more lively and close, and make the article more vivid. Personification can increase readers' interest in reading, allowing them to feel the author's strong emotions towards the subject, thereby resonating.

3.2.3. Onomatopoeia

As the name suggests, onomatopoeia refers to the vocabulary that imitates the natural sound of the headphones, which is a component of all languages in the world. The appropriate use of onomatopoeic words in sentences can vividly depict the characteristics of things, the emotions of characters, and the state of actions, making readers associate and feel personally present. Onomatopoeia words are divided into basic onomatopoeia and secondary onomatopoeia, both of which have strong rhetorical functions, so they cannot be ignored in children's literature.

Example 1: He chuckled and muttered, 'I should have known.'

Translation: 他咯咯笑着, 咕哝说: “我早就该想到了。”

The words “咯咯” and “咕哝” both describe the sound of laughter, which is easy to understand, and the translation is more in line with the children's vision of expectations. The word “咯咯” reflects that the child is happy and joyful and laughs to his most happiness and it is very easy for young readers to take in and cannot help imagining the facial expression of the child in the original novel. The word “咕哝” is another example to show how vaguely the child responds because he cannot speak as clear as he could when he is in his great laughter. These two words best express the mood the child is in at that moment and the awkward spoken language he could speak as he laughs. Young readers will find no difficulty in generating a picture of the character in the novel and moreover, they will be unconsciously attracted into the world and feel what the child feels in the novel, thus a good imagination being triggered.

Example 2: 'I never know,' Harry called to Hagrid over the noise of the cart.

Translation: “我一直弄不清,” 哈利在咔哒咔哒的车声中, 对海格喊道。

In fact, the original text is only "noise".if translated into “小车的噪音”, it will cause misunderstanding to the young readers, and the readers do not have an idea what the noise really is and reading will be dull. However, the translator adopted the use of the onomatopoeia and translate the word into a stacked expression as “咔哒咔哒”, which produces a real and exact sound and there is no trouble for young readers to get the sound of noise. In this sense, the young readers are more immersed in the wizarding world, as if they were sitting with Harry in the cart driving to the magical world.

3.3. Translation of Magic Spells

Spells can be said to be Harry Potter constructed in the magical world of an indispensable part, but also a great feature, I believe that the translator is also the most headache of the part of the Harry Potter and the Philosopher's Stone in Harry's first entry into the wizarding world, so this book involves spells is not too much, and also more basic, not very violent and mortal.

Example 1: Sunshine daises butter mellow.

Turn this stupid, fat rat yellow.

Translation: 雏菊, 甜奶油和阳光, 把这只傻乎乎的肥老鼠变黄。

Here "mellow" rhymes with "yellow", and the translator has also switched the order of translation to make “光” and “黄” rhyme to give it a musical quality.

Example 2: She grabbed Harry's wand, tapped the lock, and whispered, "Alohomora!"

Translation:

她躲过哈利的魔杖, 敲了敲门锁, 低声说道: “阿拉霍洞开!”

This spell is derived from a West African divination term meaning "friend of thieves". The spell is used to open a locked door. Here the translator has transliterated aloho as "araho" and added "open". This retains the exotic style of the original text, and at the same time points out the purpose of the mantra, which is to open doors and windows (Han, 2014).

Example 3: 'Now, don't forget, it's Locomotor Mortis,' Hermione muttered as Ron slipped his wand up his sleeve.

Translation: “记住, 别忘了, 是腿立僵停死。”罗恩把魔杖插在袖子上, 赫敏小声地说。

The root locomotor comes from the Latin noun locus, meaning place, and mot, meaning "motion, movement". The word "mortis" means "death" in Latin and can be associated with mortal or mortality.

The translation is very graphic and apt, “腿立僵停” means unable to move, the result is “死”, literally very concise and easy to understand. And the Chinese pinyin for “死停” is “si ting”, which is similar to the second half of “Mortis”, so the details of the translation are spot on.

4. Requirements for Translators in Children's Literature

Children's literature translators should possess the following basic qualities:

Firstly, translators must have a sense of love and responsibility towards their children. An excellent translator of children's literature must first be able to love children. In this way, he can always focus on children's readers,

understand their cognitive development and characteristics, and meet their unique reading and aesthetic needs.

Secondly, translators should have rich life experience and cultural foundation. Life is the source of literary creation. Translators also need to seriously integrate into children's lives, experience their lives and think, in order to successfully demonstrate their ingenuity in the field of life. Rich life experience is essential for translation activities. A solid cultural foundation is manifested in a solid ability to translate from English to Chinese and from Chinese to English. Only by mastering the cultural knowledge of both languages can appropriate mutual translation be carried out.

Finally, translators need to have special aesthetic awareness and artistic creativity. The translation of literary works requires imagination and creativity, and the translation of children's literature is no exception. Unlike adult readers, the thinking of children's readers is often lively and vivid, with imaginative and imaginative abilities, as well as imaginative and lively ideas.

Reception aesthetics believes that only those that can inspire readers' imagination and meet readers' innovative expectations is good work. And this is particularly important for the translation of children's literature because psychological characteristics of children and their curiosity about things determine that children's literature translation works need to have strong innovation to meet the expectations and perspectives of children. With the progress of society, the development of technology, the improvement of material and cultural living standards, and the frequent exchange of Eastern and Western cultures, children's vision of expectations has changed. Their ability to accept heterogeneous cultures has also greatly improved. This is a new feature that cannot be ignored in the translation and research of contemporary children's literature. The selection of translation strategies by translators should be adjusted accordingly according to the changes in children's expected horizons. The moderate alienation strategy is feasible and necessary. Therefore, translators should also possess surreal artistic imagination and creative ability in order to create translations that meet the aesthetic needs of children

5. Conclusion

Under the guidance of reception theory, the author of this paper studies the translation of *Harry Potter and the Philosopher's Stone*. The reason for choosing this translation is that it embodies the principle of children's literature translation to a large extent and is the most popular translation in the market, which is the translation chosen by the majority of readers.

This paper explores the translation of children's literature on the basis of acceptance aesthetics from the original text-centered to reader-centered, and take the Su Nong's translation of *Harry Potter and the Philosopher's Stone* and the original version as an example to explore the vocabulary, rhetoric and translation of magic spells. In terms of rhetoric, the author skillfully uses metaphors, rhymes, and parallelism techniques to make the translation reflect the stylistic style of the original text as much as possible, simultaneously increasing literary talent and bringing pleasant artistic enjoyment to children to popularize different perspectives and interpretations of children's literature translation for the general public, and better enable children to appreciate the aesthetics and charm of Chinese and English texts so that they can grow up healthily and develop comprehensively.

The translation of children's literature may seem simple, but it is not an easy task. The language style and childlike charm in children's literature are very delicate issues, requiring translators to have sensitive stylistic awareness, sharp language sensitivity, and rich imagination in order to achieve "functional equivalence" between the translated work and the original work. In addition, from a cross-cultural perspective, the translation of children's literature must properly handle cultural issues in the text. Translators of children's literature should also cherish a pure heart, get familiar with children's language, have an insight into their psychology, mind the translator's conscience and sense of responsibility, and strive to create translations that are functionally equivalent and deeply loved by children's readers. Additionally, Literature translation is a dynamic process, through perspective of reception aesthetics to analyze the translation of children's literature, can be more obvious to find the connection between the original author, the original text, the translator, the translation and the reader. The translator not only to retain the original text of the culture and aesthetics of the transmission, but also to apply to the children's special expectations of the vision, so that the translation of the text is rich in colloquialism, vividness and musical beauty. The translator should also pay attention to the establishment of children's correct outlook on the three aspects of children's literature and give full play to the guiding and educating role of children's literature.

There are many shortcomings in this paper, as only one translation is chosen, which makes the study lack of contrast and diversity. If the Peng translation of Taiwan Crown Publishing House is added for comparative study, it will be better able to expound the advantages and shortcomings of different translations, and also better able to emphasize the importance of the "integration of horizons" in the translation of the Su translation. Moreover, the information cited by the author in this study is not sufficient, the remarks are inevitably limited and subjective. One of the purposes of this study is to call on the academic community to pay attention to the translation of children's literature. Readers at this stage can be the flowers of the motherland as well as the pillars of the country in the future, and the influence and role of books on their growth cannot be underestimated.

Only by fully thinking about what readers think and translating children's literature with children's "expectancy" can authors and readers establish the best communication and transmission of ideas.

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